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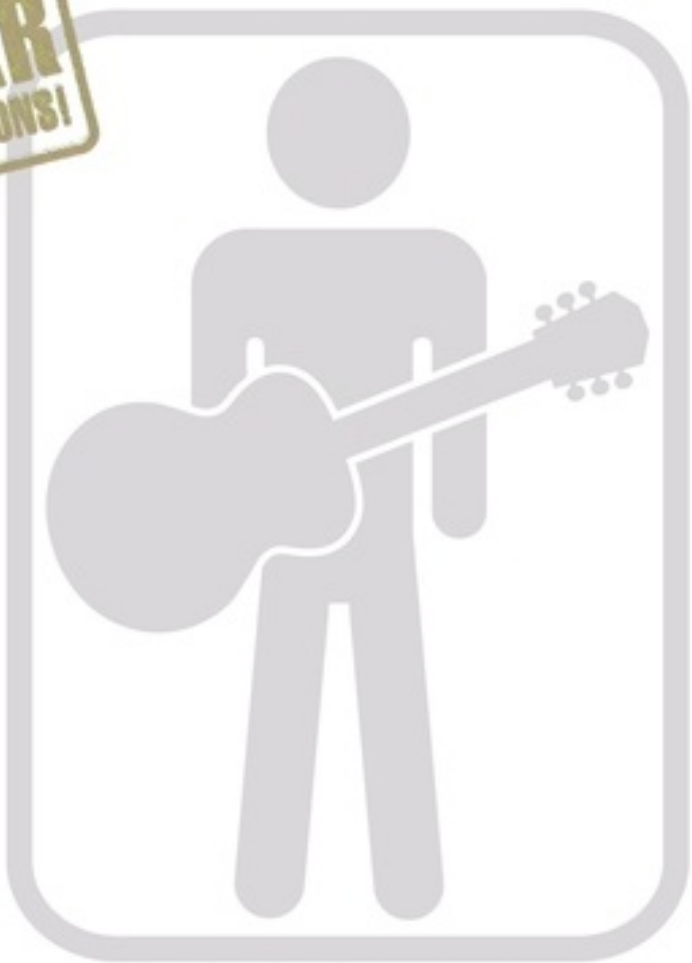
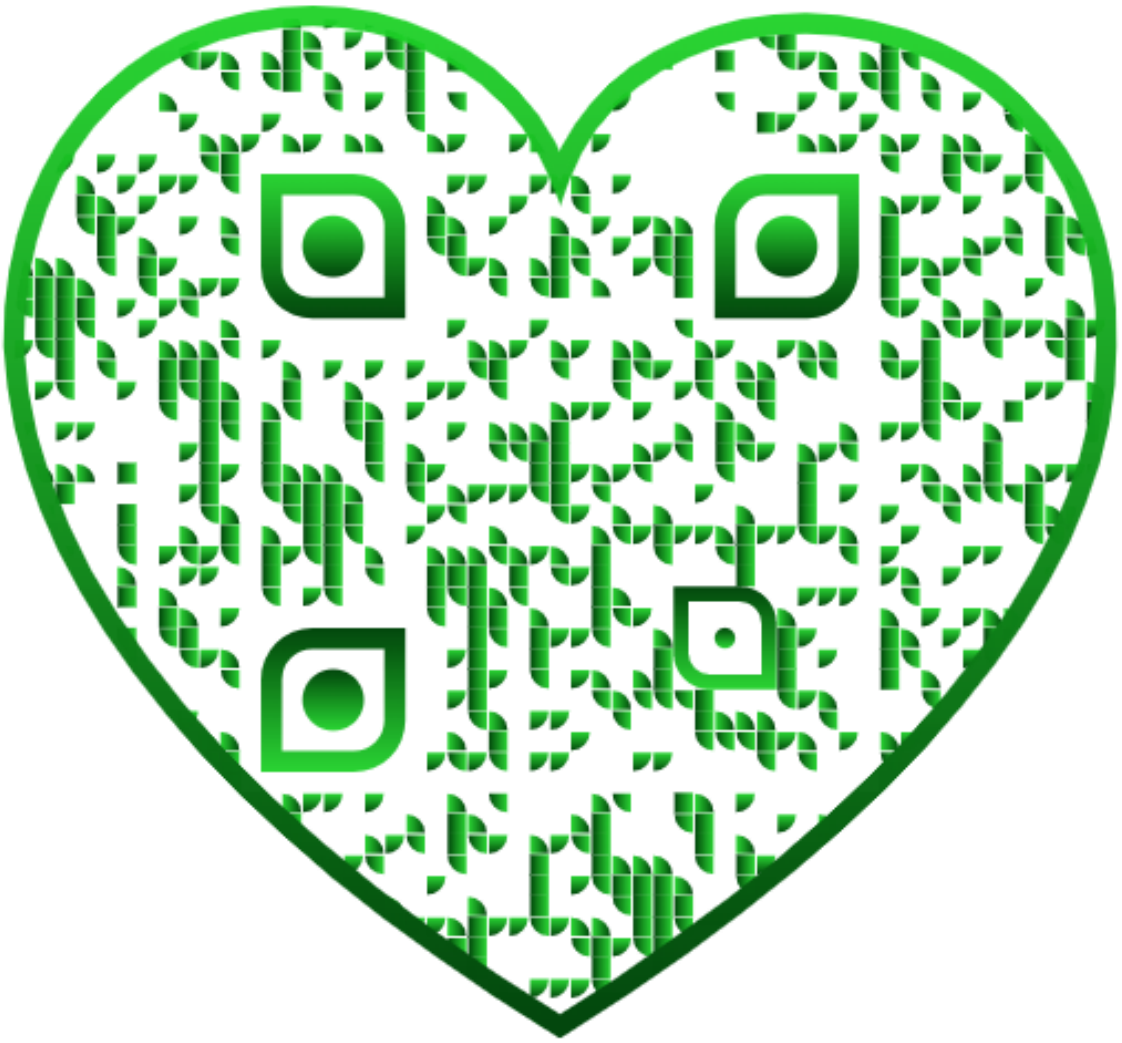
Guitar Tab White Pages

Volume 4

THE LARGEST COLLECTION OF AUTHENTIC GUITAR TRANSCRIPTIONS!





Guitar Tab White Pages

Volume 4

9781480323193

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Who Will Save Your Soul
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Would?
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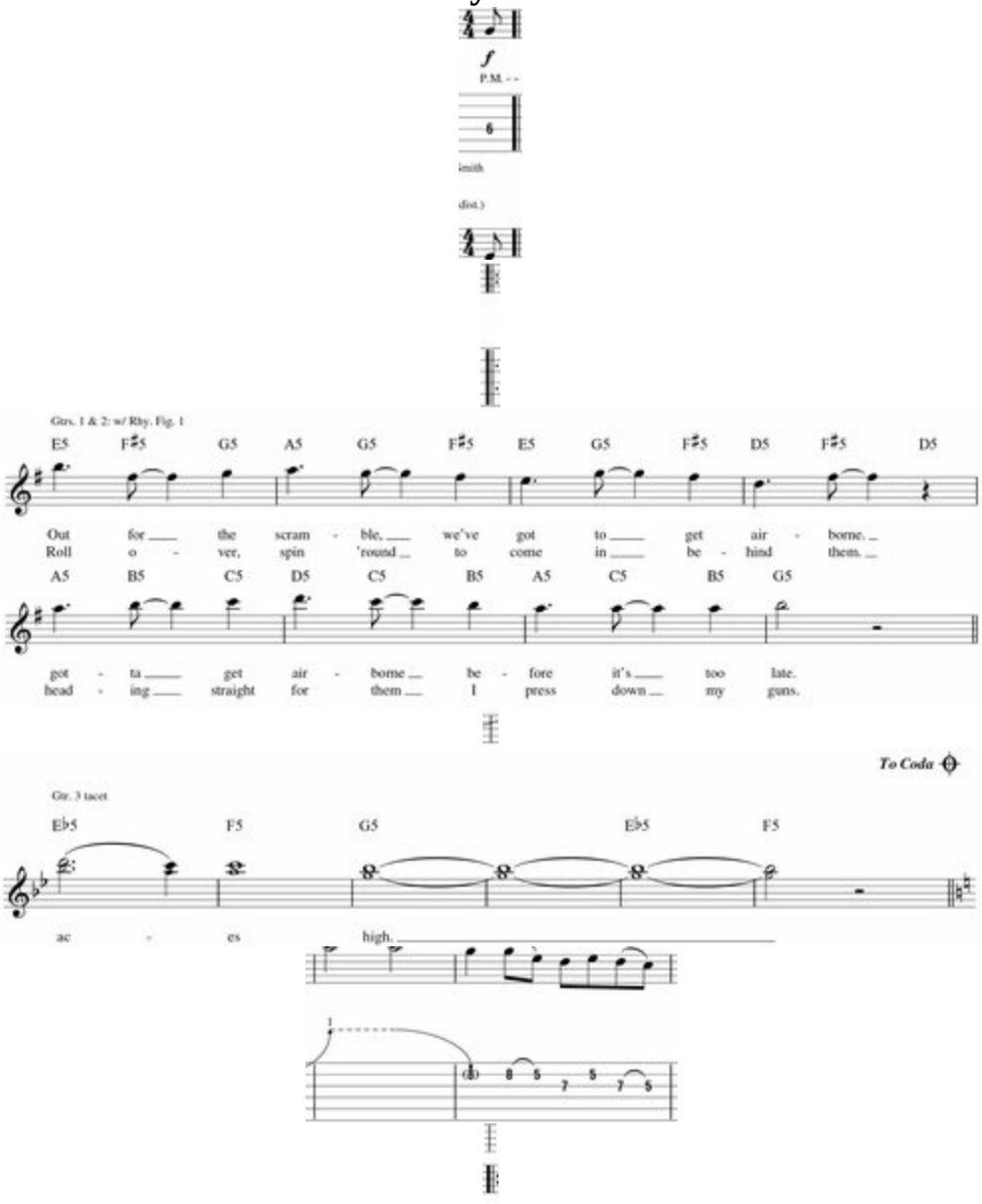
I n t r o

Moderately fast ♩ = 160

from Robert Palmer - *Riptide*

Addicted to Love

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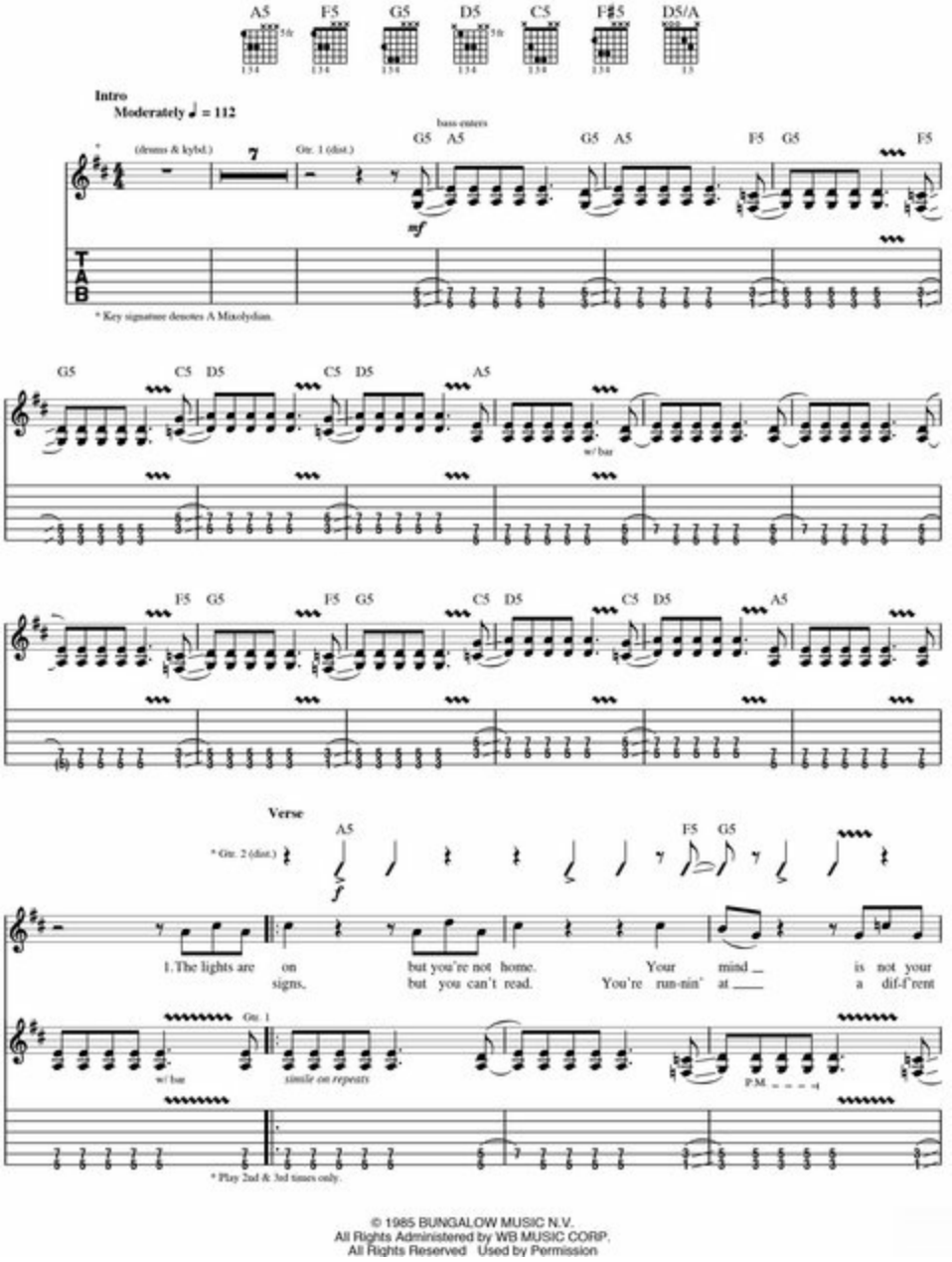
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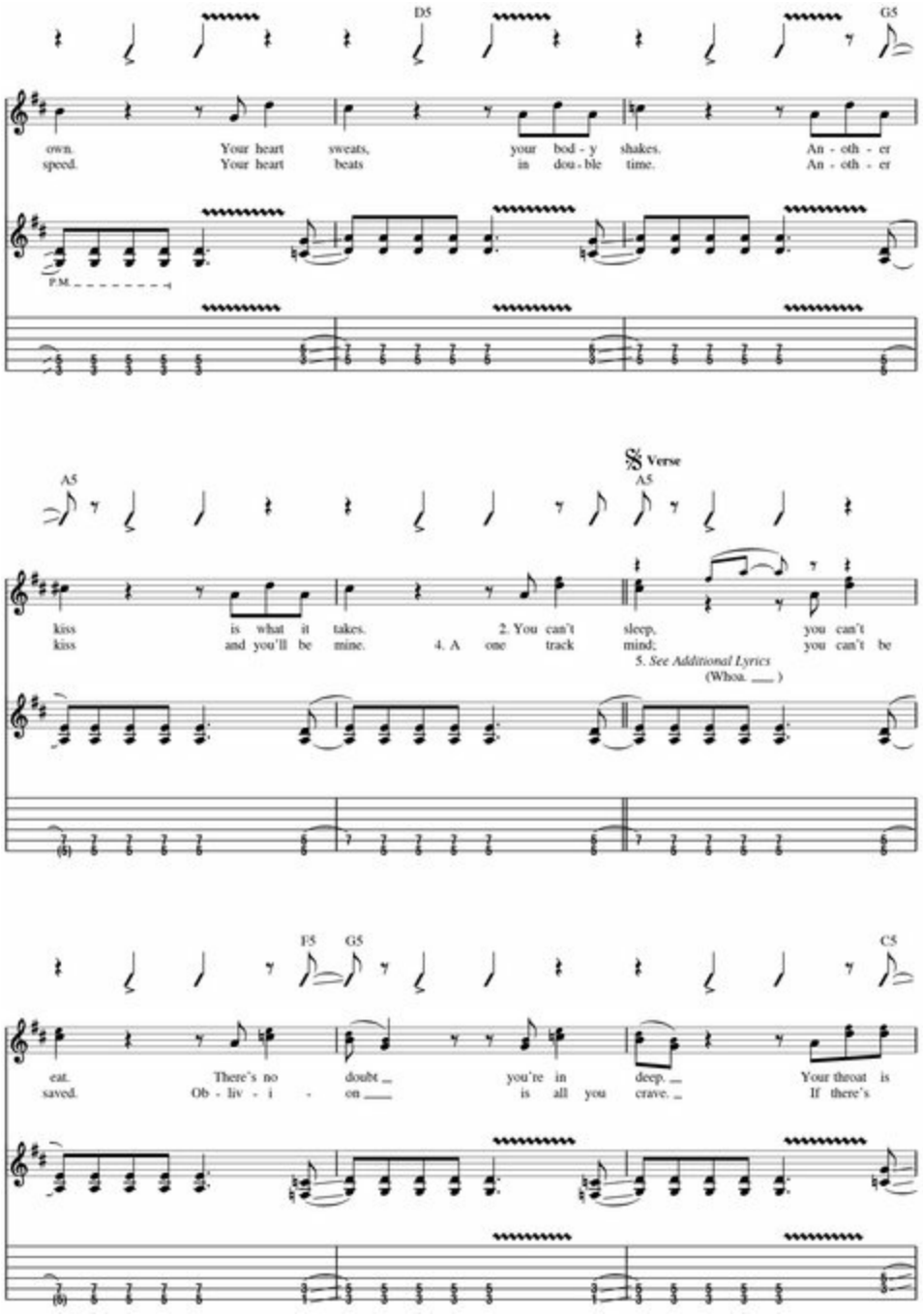
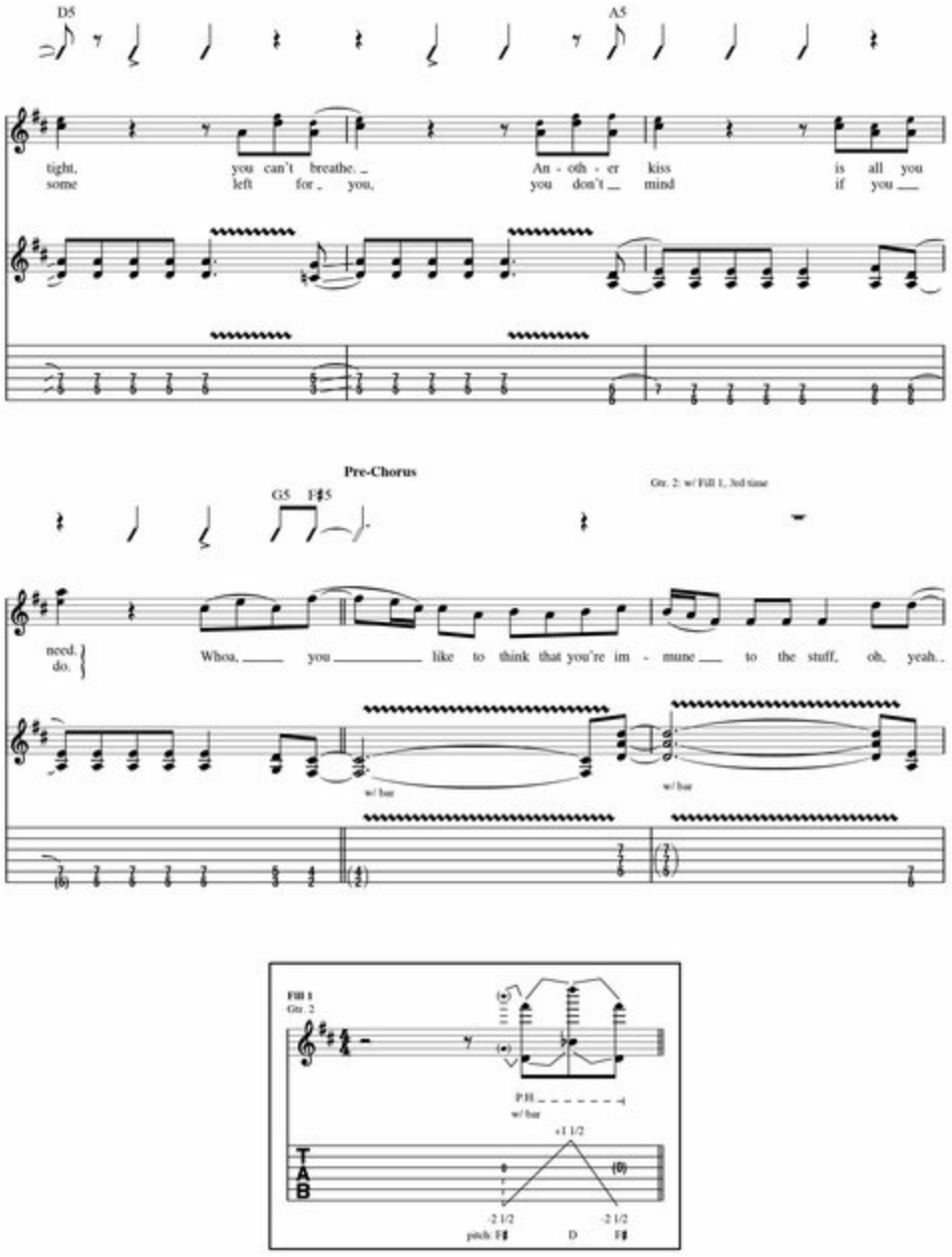
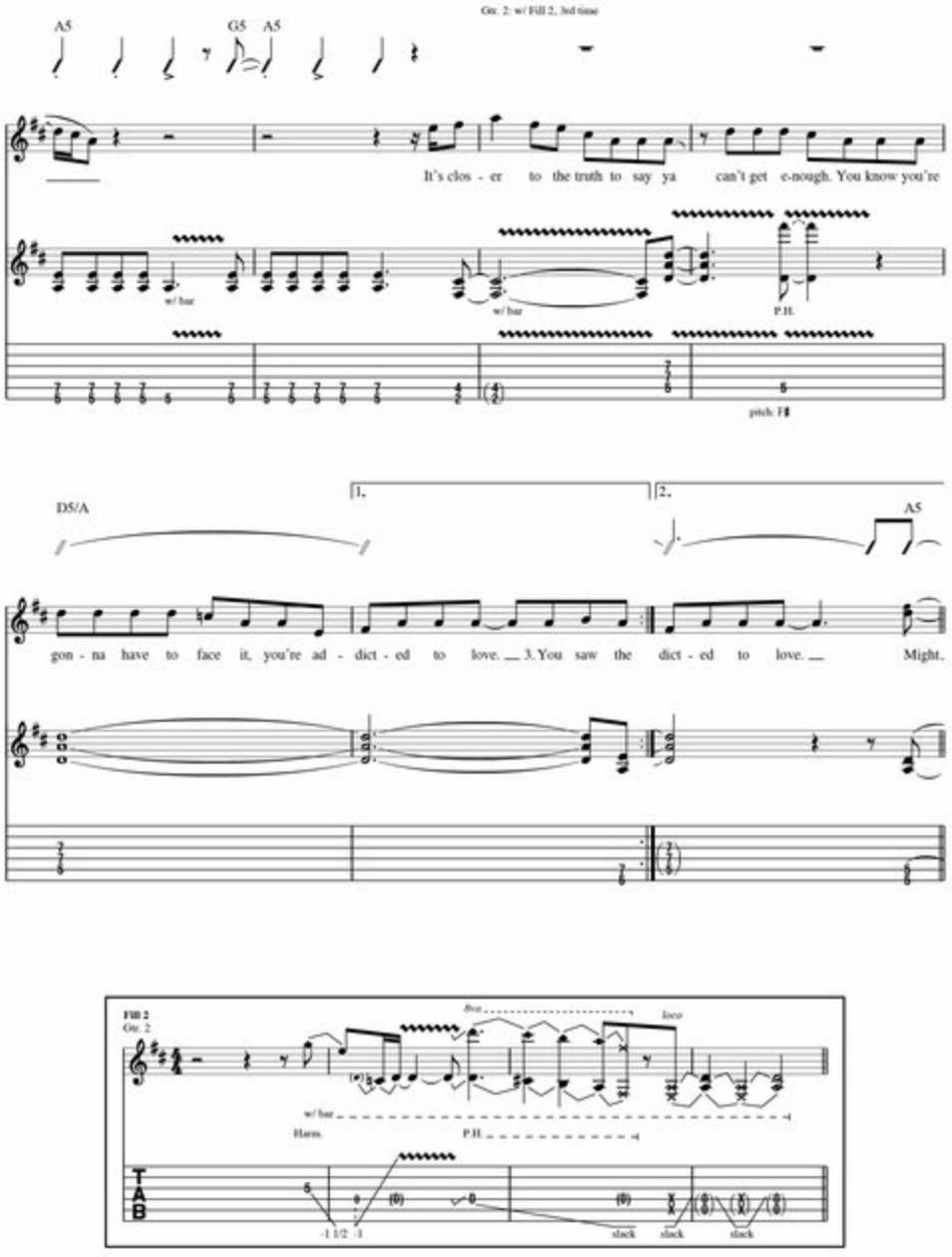
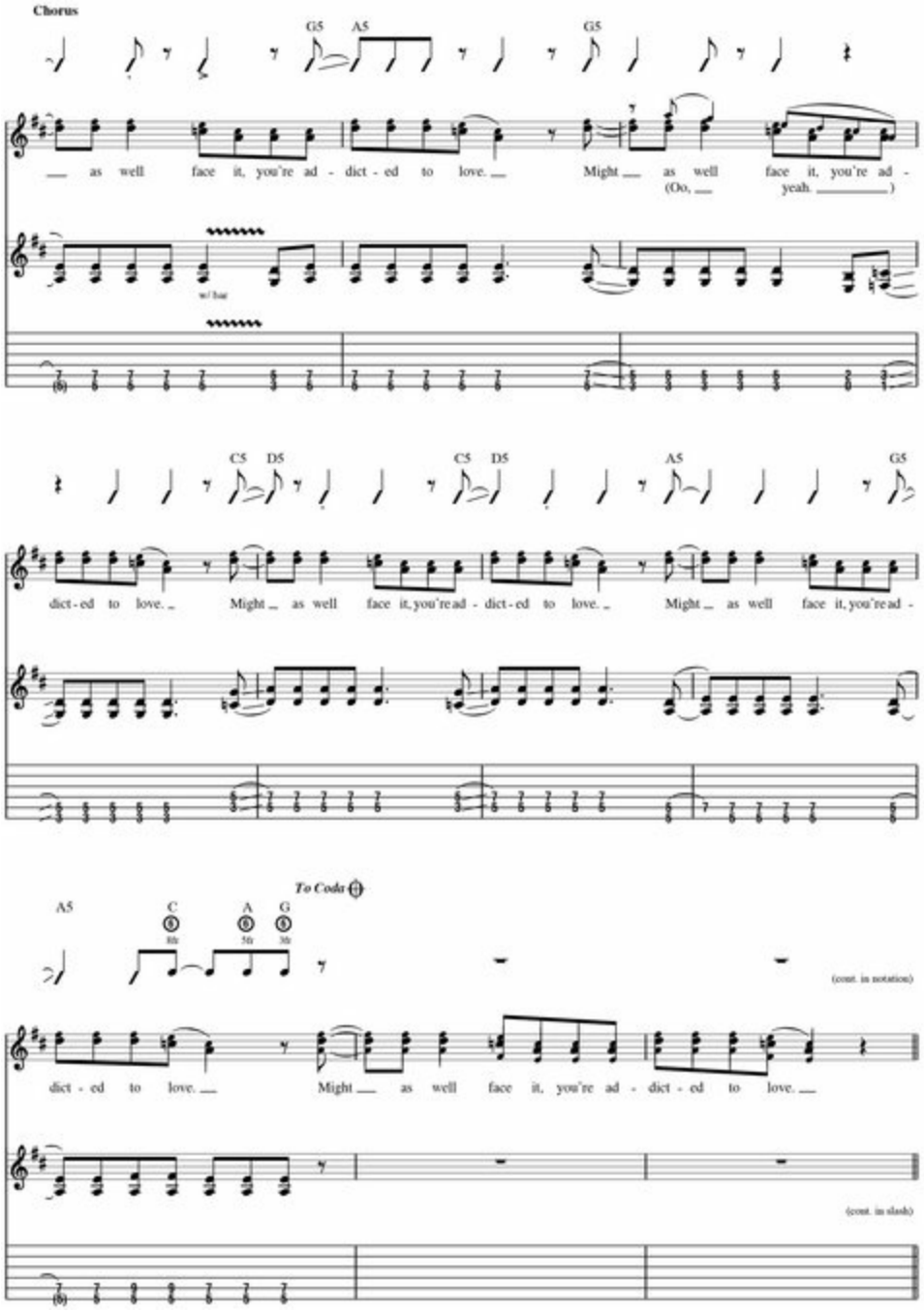
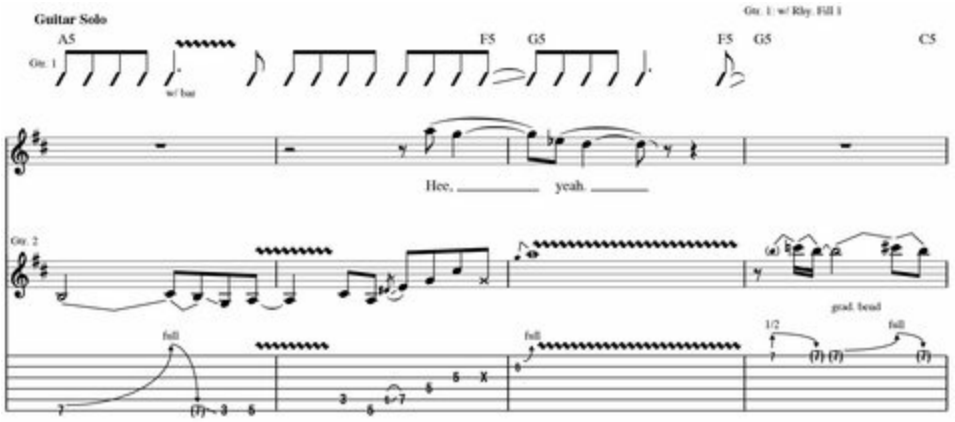
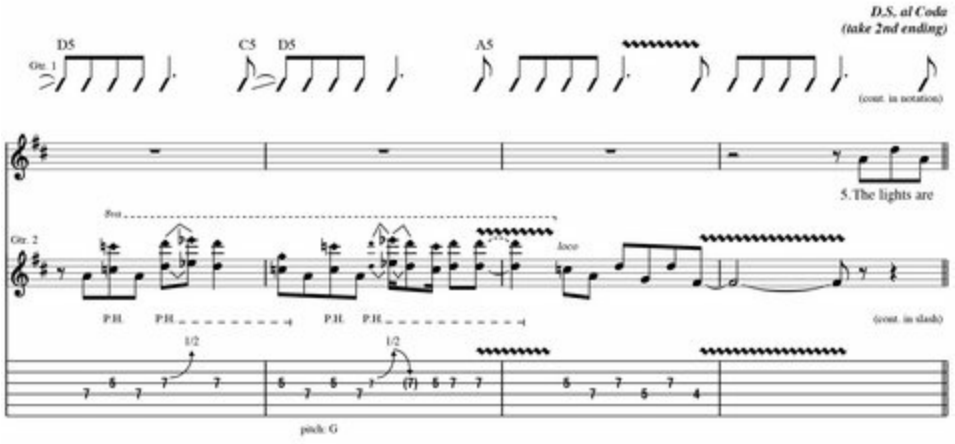
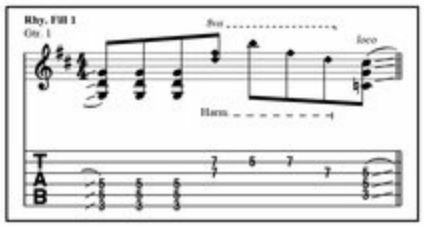
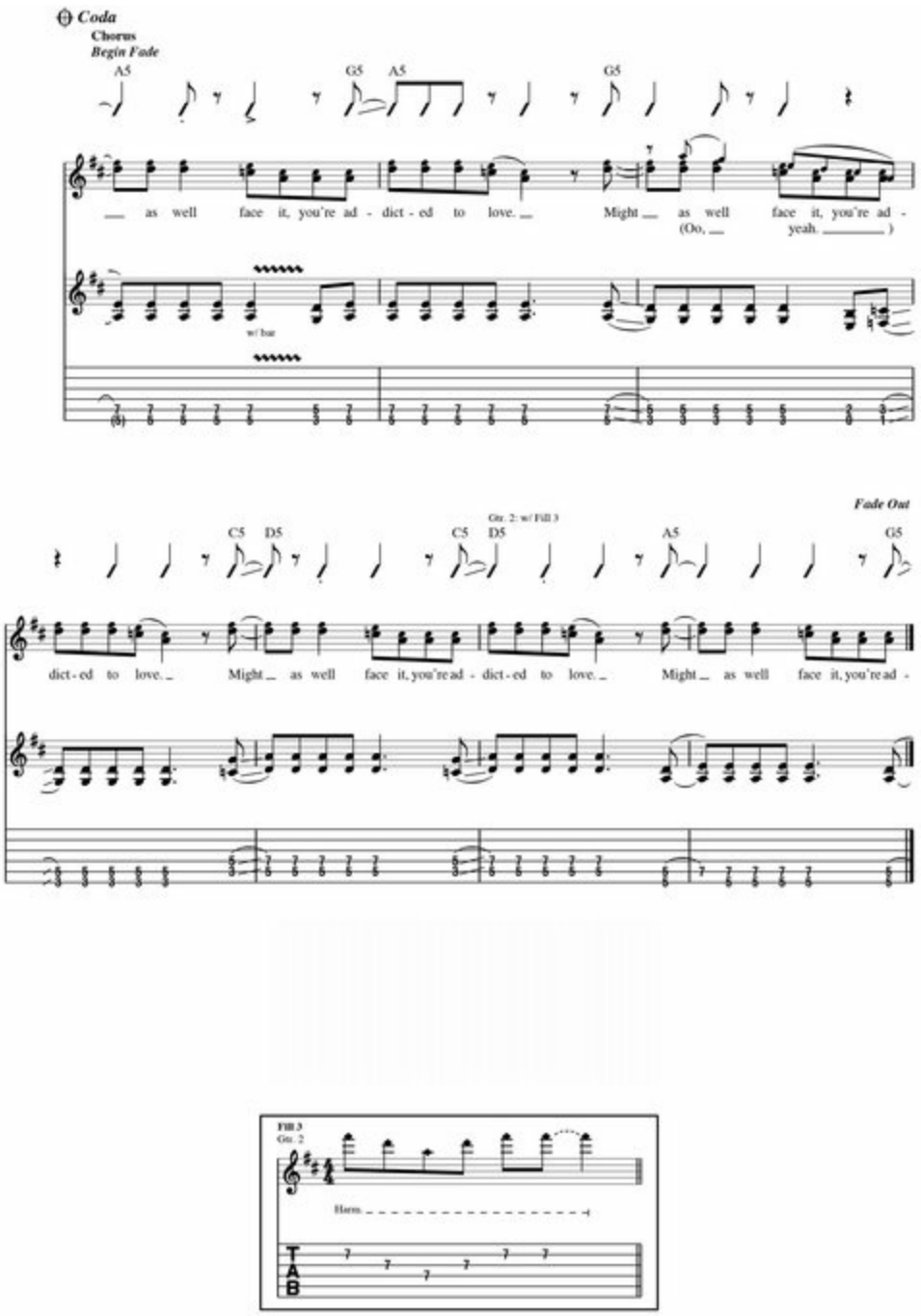

D5
G5
own. Your heart sweats, your bod - y shakes. An - oth - er
speed. Your heart beats in dou - ble time. An - oth - er
P.M.
A5
Verse
A5
kiss is what it takes. 2. You can't sleep, you can't
kiss and you'll be mine. 4. A one track mind; you can't be
5. See Additional Lyrics
(Whoa. ___)
F5
G5
C5
eat. There's no doubt __ you're in deep. __ Your throat is
saved. Ob - liv - i - on ____ is all you crave. __ If there's

D5
A5
tight, you can't breathe. An - oth - er kiss is all you
some left for you, you don't mind if you
Pre-Chorus
G5 F♯5
Gtr. 2: w/ Fill 1, 3rd time
need.
do.
Whoa, you like to think that you're im - mune to the stuff, oh, yeah.
w/ bar
w/ bar

Fill 1
Gtr. 2
P.H.
w/ bar
+1 1/2
T
A
B
0
(0)
-2 1/2
pitch: F♯
D
-2 1/2
F♯

Gtr. 2: w/ Fill 2, 3rd time
A5
G5
A5
It's clos - er to the truth to say ya can't get e-nough. You know you're
w/ bar
w/ bar
P.H.
pitch: F♯
D5/A
1.
2.
A5
gon - na have to face it, you're ad - dict - ed to love. 3. You saw the dict - ed to love. Might.

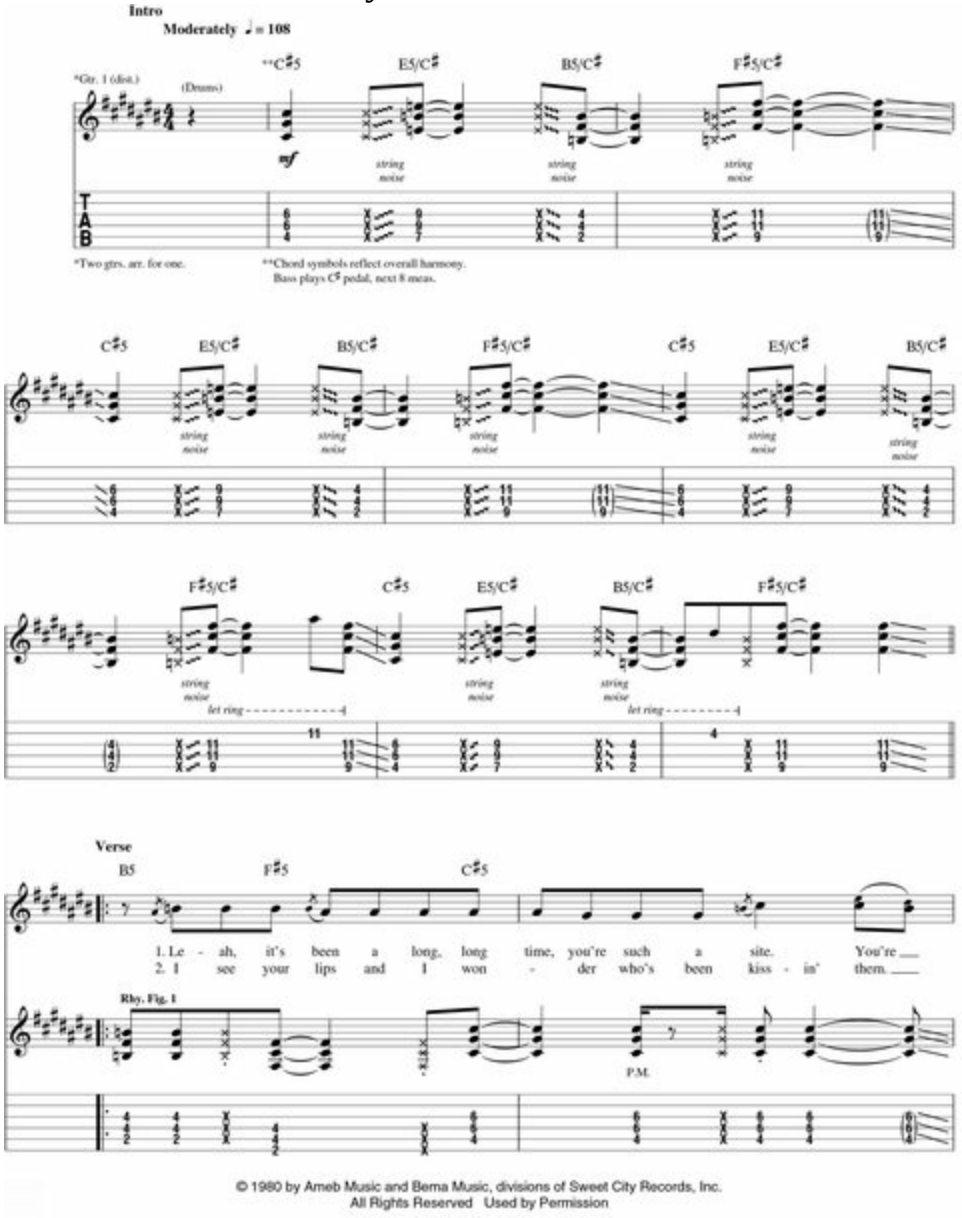
Fill 2
Gtr. 2
8va
loco
w/ bar
Harm.
P.H.
T
A
B
5
(0)
0
(0)
-1 1/2 -1
slack
slack
slack

Chorus
G5
A5
G5
as well face it, you're ad - dict - ed to love.
Might as well face it, you're ad -
(Oo, yeah.)
w/ bar
C5
D5
C5
D5
A5
G5
dict - ed to love.
Might as well face it, you're ad - dict - ed to love.
Might as well face it, you're ad -
To Coda
A5
C
A
G
10fr
5fr
3fr
(cont. in notation)
dict - ed to love.
Might as well face it, you're ad - dict - ed to love.
(cont. in slash)

Guitar Solo
Gtr. 1 w/ Rhy. Fill 1
A5
F5
G5
F5
G5
C5
Gtr. 1
w/ bar
Hee, yeah.
Gtr. 2
grad. bend
full
full
1/2
full

D.S. al Coda
(take 2nd ending)
D5
C5
D5
A5
Gtr. 1
(cont. in notation)
5. The lights are
8va
loco
Gtr. 2
P.H.
P.H.
P.H.
P.H.
(cont. in slash)
1/2
1/2
pitch: G


Rhy. Fill 1
Gtr. 1
8va
loco
Harm.
T
A
B

Additional Lyrics

5. The lights are on, but you're not home.
   Your will is not your own.
   Your heart sweats, your teeth grind.
   Another kiss and you'll be mine.

from Donnie Iris - *Back on the Streets*

A h ! L e a h !

Words and Music by Mark Avsec and Dominic Ierace

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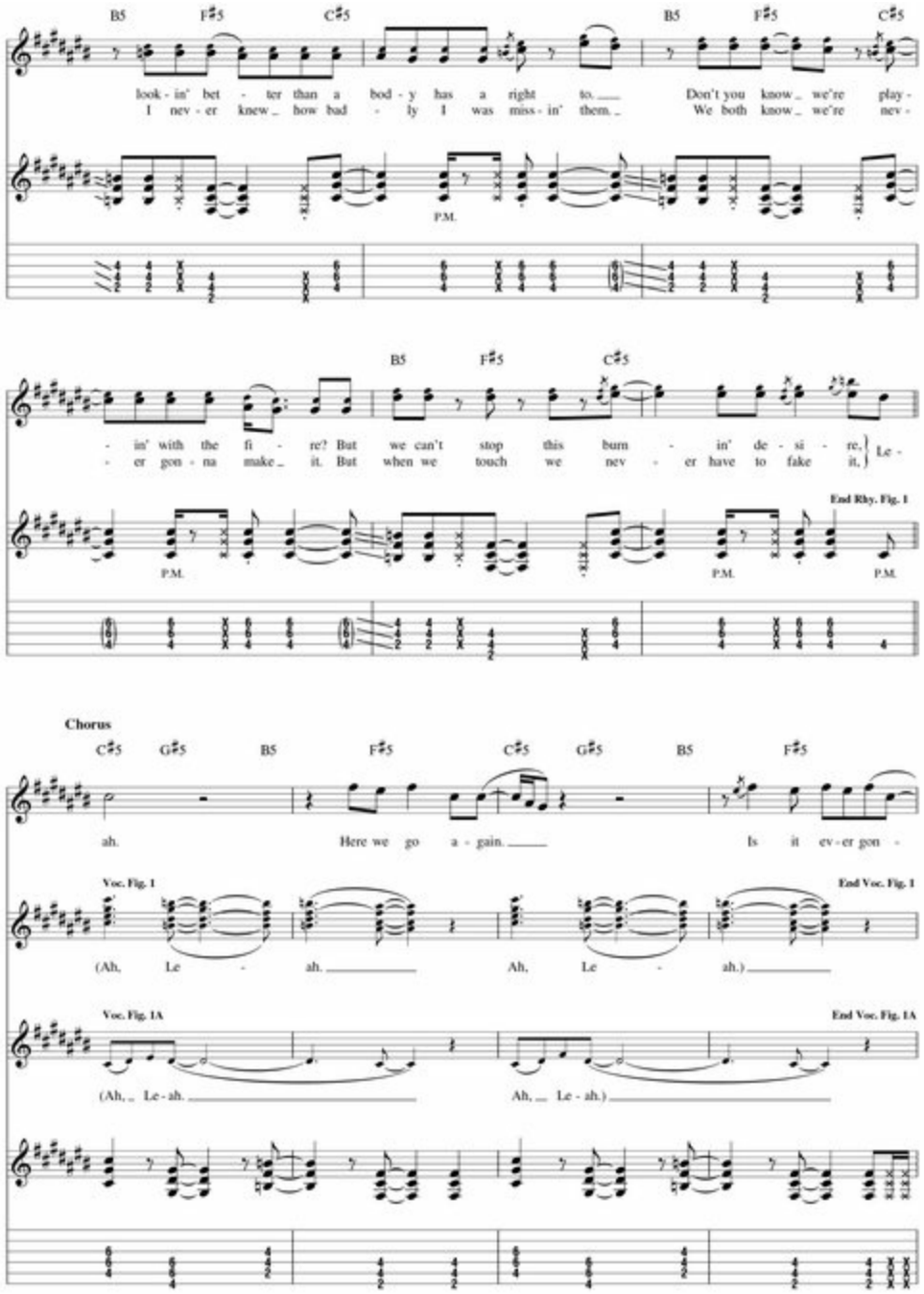
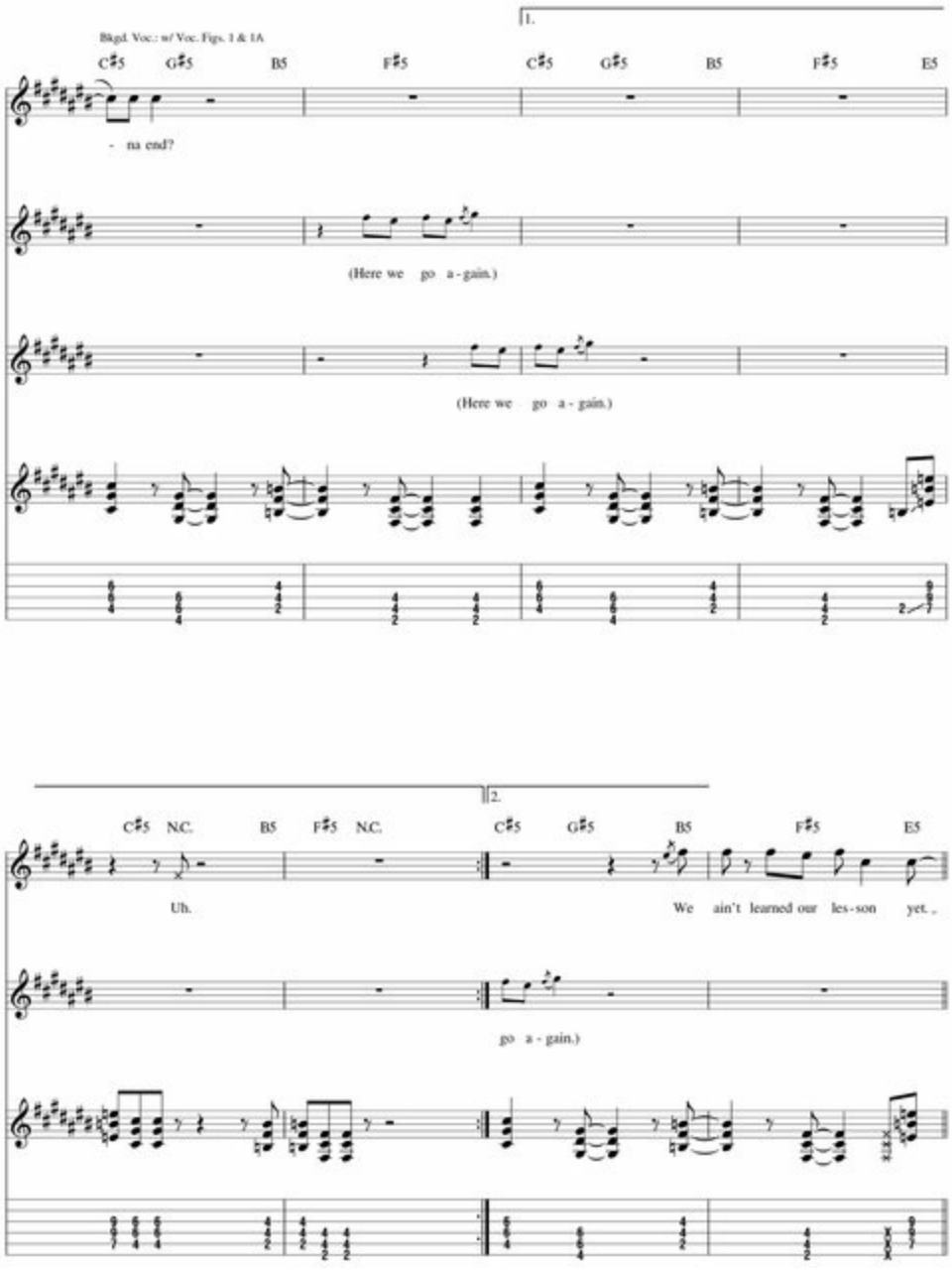
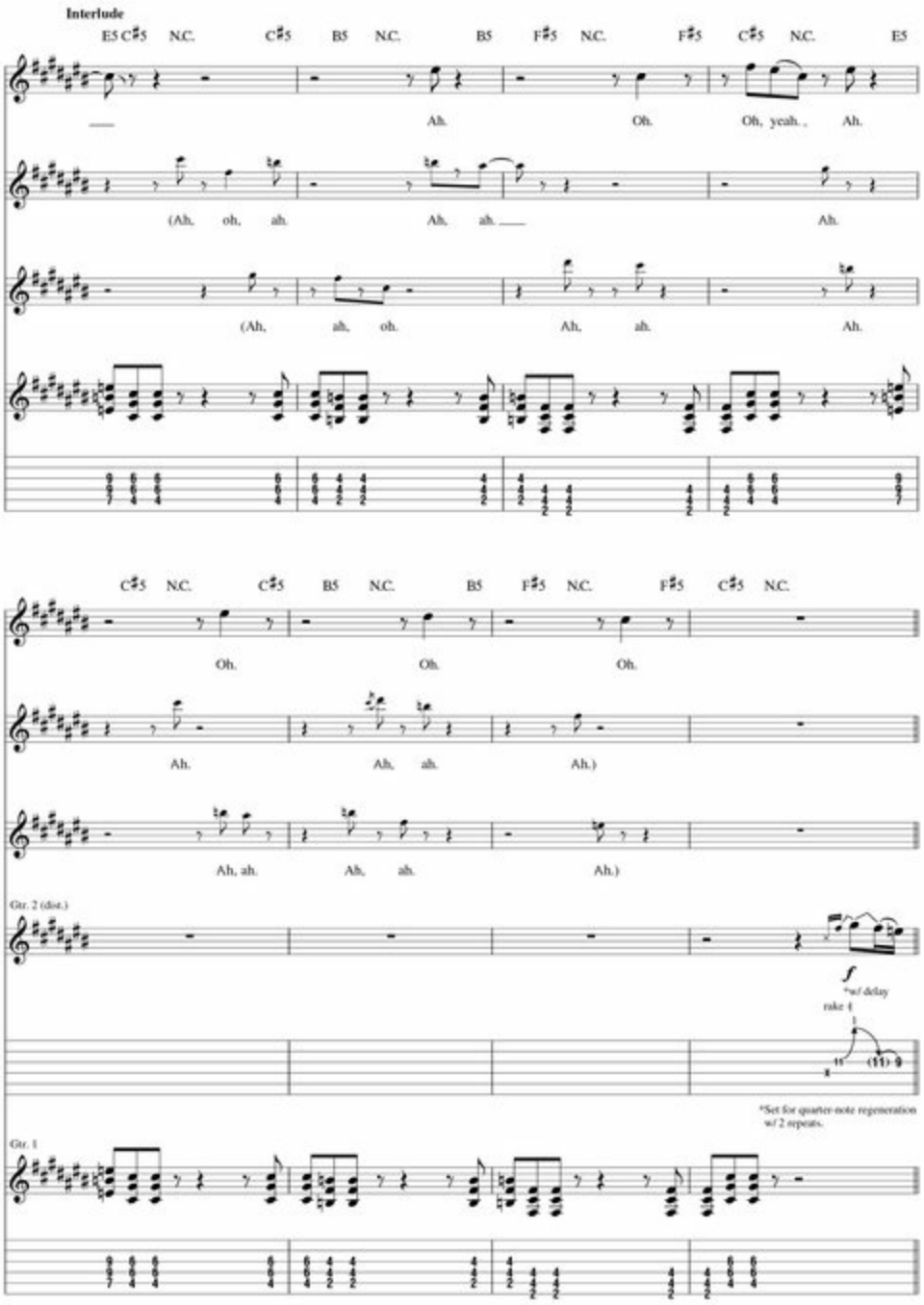
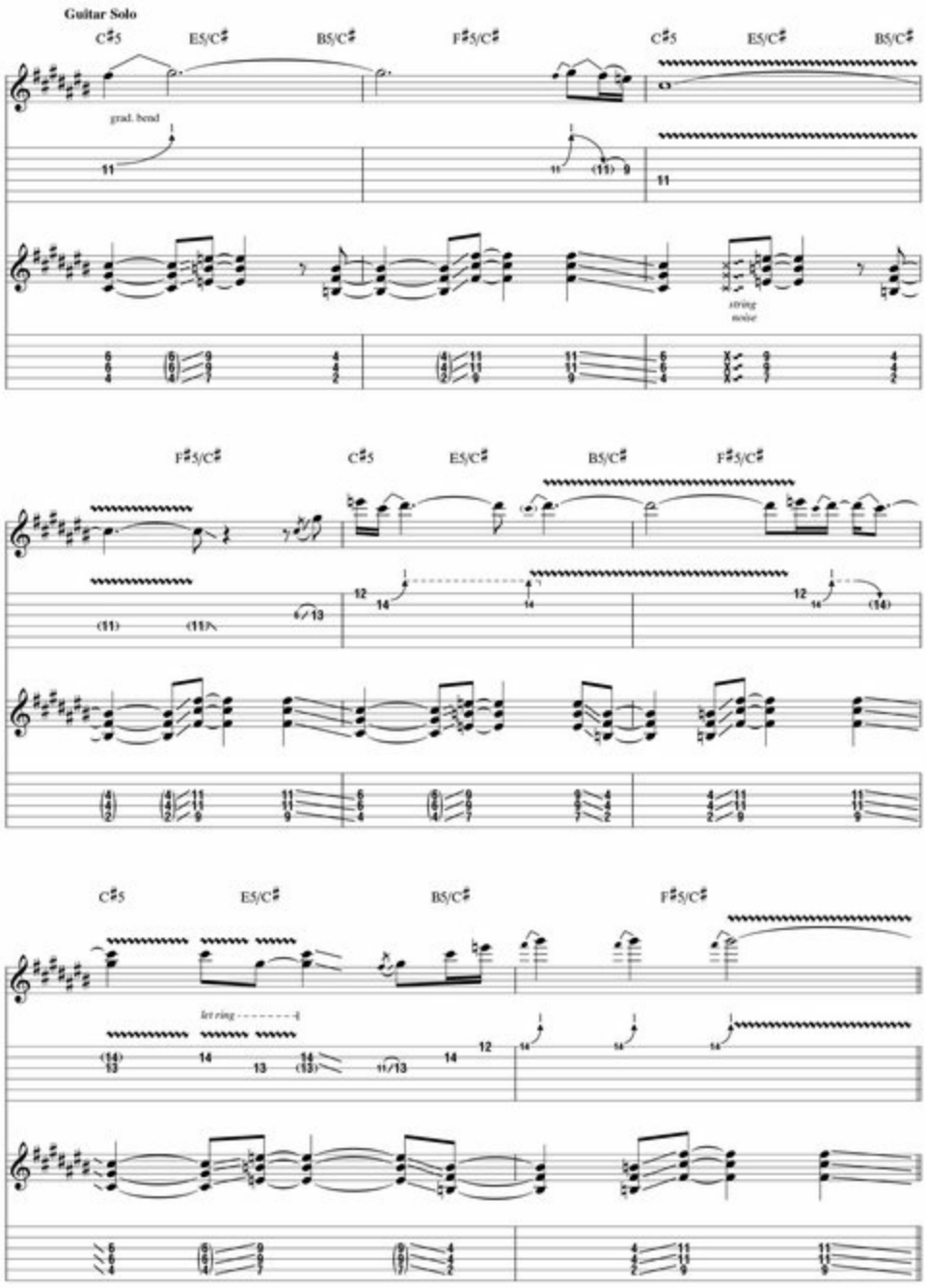
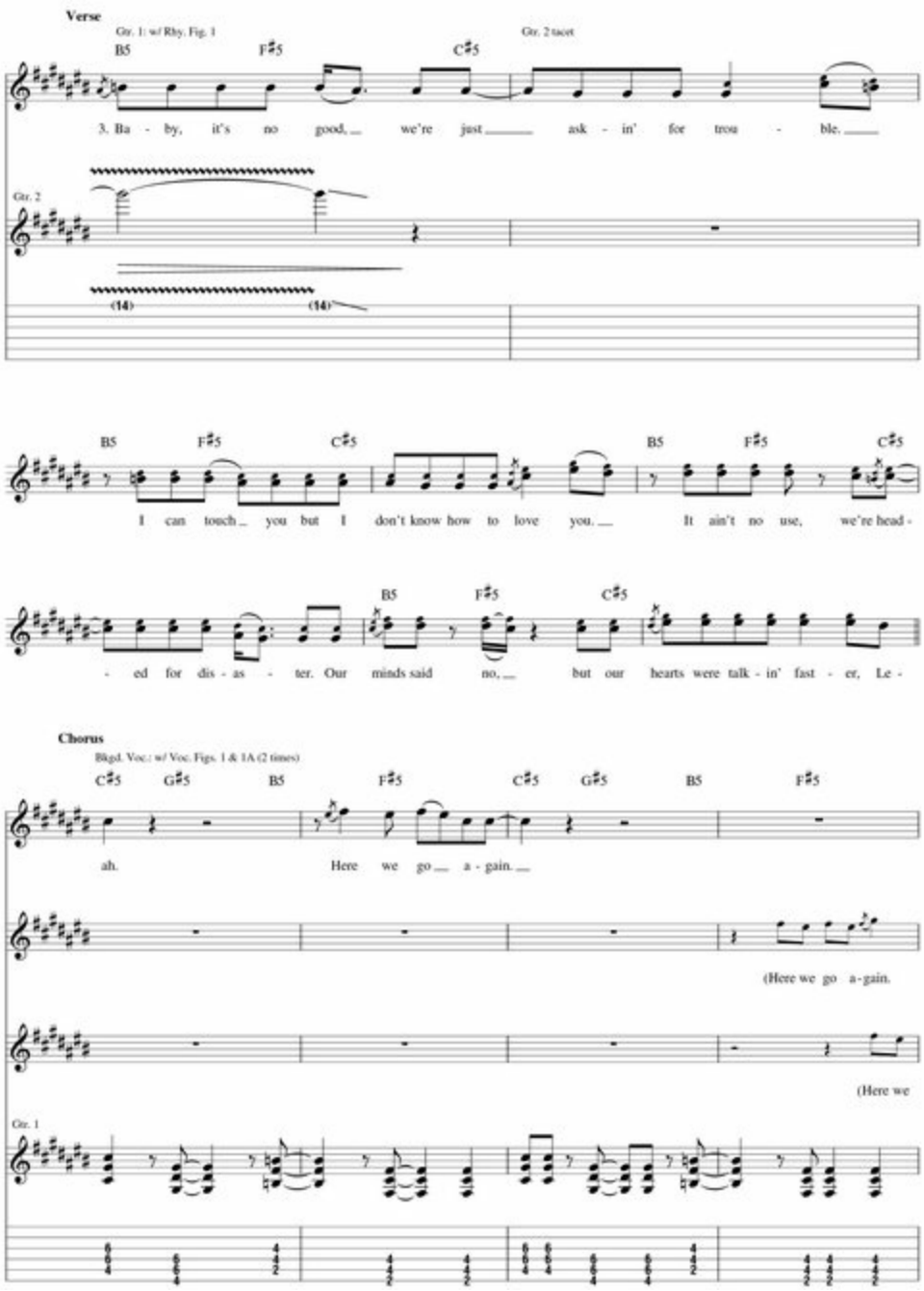
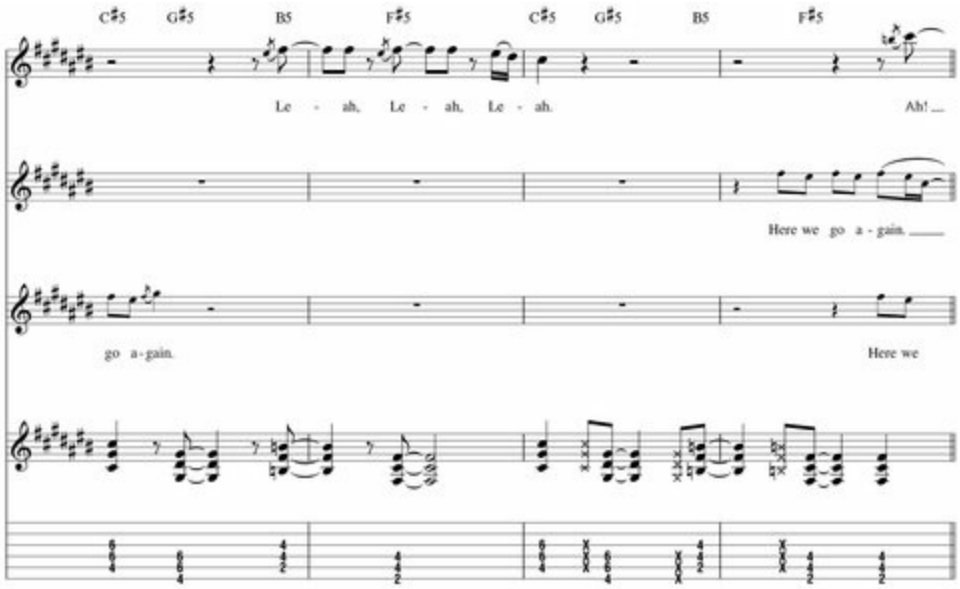
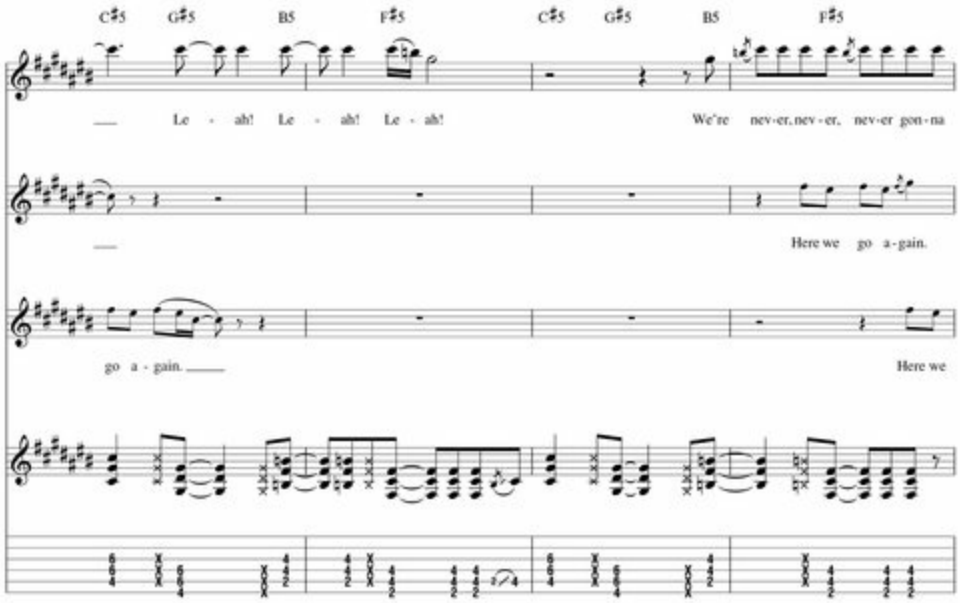
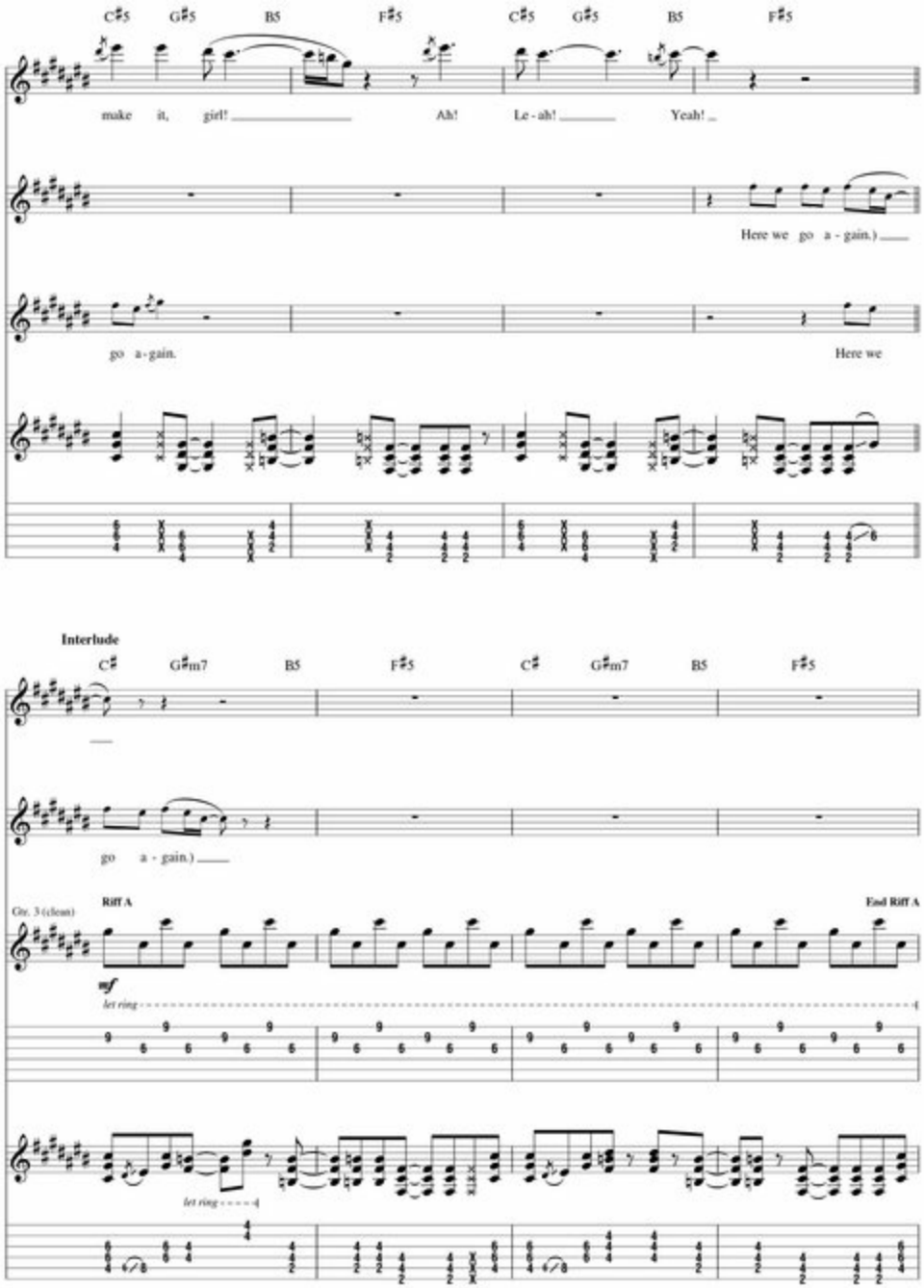
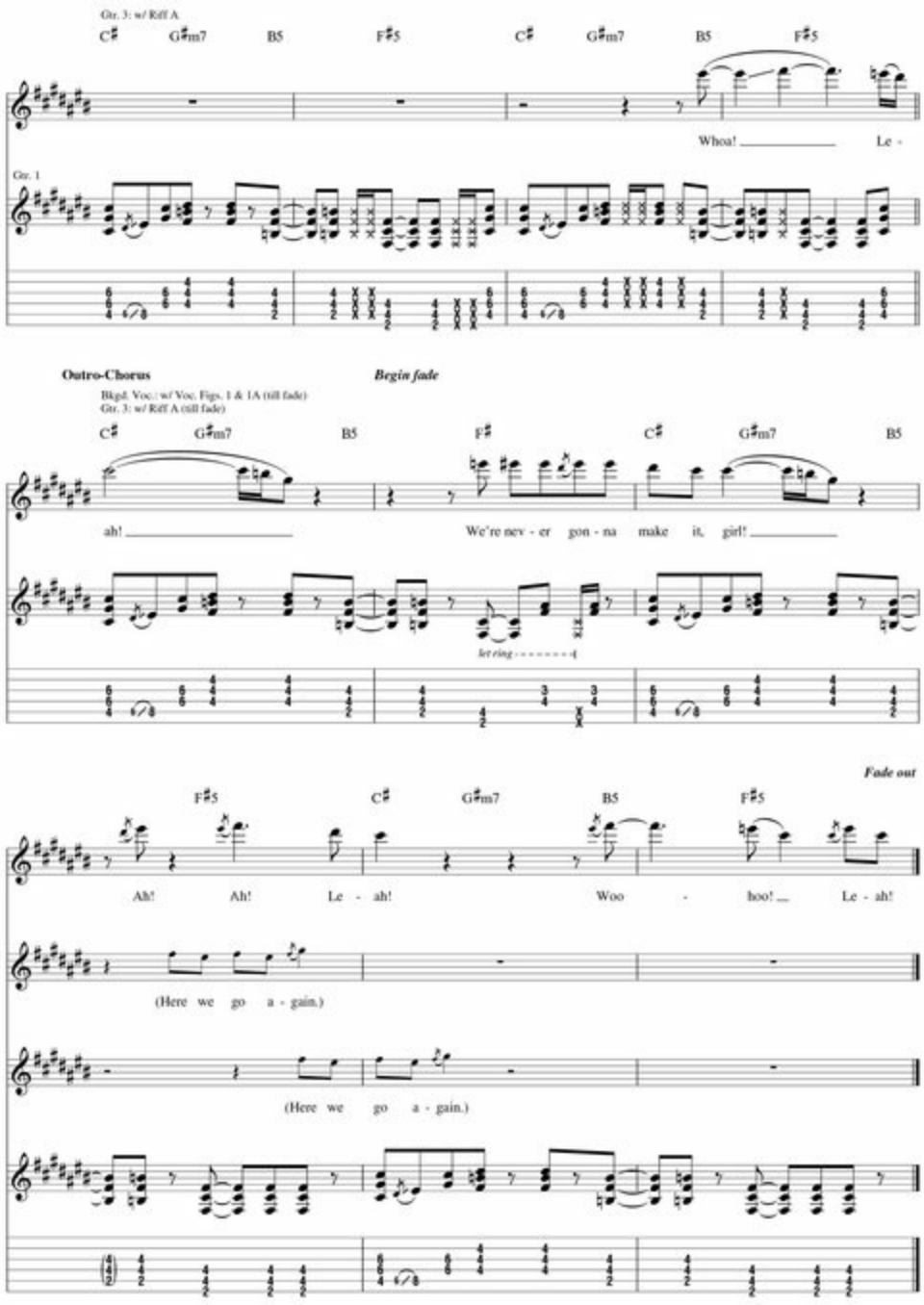
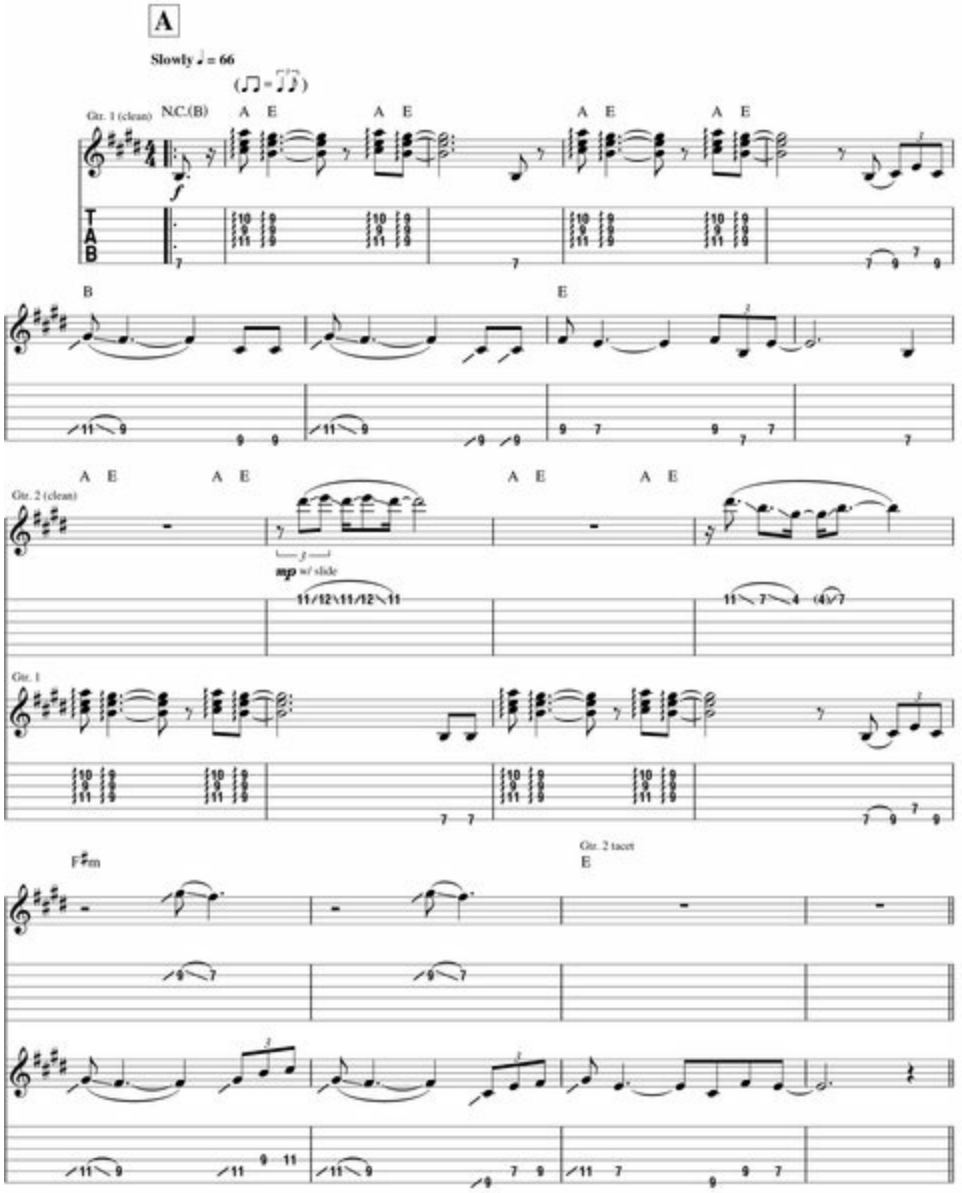

B5 F♯5 C♯5
look - in' bet - ter than a bod - y has a right to.
I nev - er knew how bad - ly I was miss - in' them.
Don't you know we're play -
We both know we're nev -
P.M.
- in' with the fi - re? But we can't stop this burn - in' de - si - re,
- er gon - na make it. But when we touch we nev - er have to fake it,
Le -
End Rhy. Fig. 1
Chorus
C♯5 G♯5 B5 F♯5 C♯5 G♯5 B5 F♯5
ah. Here we go a - gain. Is it ev - er gon -
Voc. Fig. 1
End Voc. Fig. 1
(Ah, Le - ah. Ah, Le - ah.)
Voc. Fig. 1A
End Voc. Fig. 1A
(Ah, Le - ah. Ah, Le - ah.)

Bkgd. Voc.: w/ Voc. Figs. 1 & 1A
1.
C♯5 G♯5 B5 F♯5 C♯5 G♯5 B5 F♯5 E5
- na end?
(Here we go a - gain.)
(Here we go a - gain.)
2.
C♯5 N.C. B5 F♯5 N.C. C♯5 G♯5 B5 F♯5 E5
Uh.
We ain't learned our les - son yet.
go a - gain.)

Interlude
E5 C♯5 N.C. C♯5 B5 N.C. B5 F♯5 N.C. F♯5 C♯5 N.C. E5
Ah. Oh. Oh, yeah. Ah.
(Ah, oh, ah. Ah, ah. Ah.
(Ah, ah, oh. Ah, ah. Ah.
C♯5 N.C. C♯5 B5 N.C. B5 F♯5 N.C. F♯5 C♯5 N.C.
Oh. Oh. Oh.
Ah. Ah, ah. Ah.)
Ah, ah. Ah, ah. Ah.)
Gtr. 2 (dist.)
f
*w/ delay
rake 4
11 (11) 9
*Set for quarter-note regeneration w/ 2 repeats.
Gtr. 1

Guitar Solo
C♯5
E5/C♯
B5/C♯
F♯5/C♯
C♯5
E5/C♯
B5/C♯
grad. bend
string noise
F♯5/C♯
C♯5
E5/C♯
B5/C♯
F♯5/C♯
C♯5
E5/C♯
B5/C♯
F♯5/C♯
let ring

Verse
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet
B5
F♯5
C♯5
3. Ba - by, it's no good, we're just ask - in' for trou - ble.
Gtr. 2
(14)
(14)
I can touch you but I don't know how to love you. It ain't no use, we're head -
- ed for dis - as - ter. Our minds said no, but our hearts were talk - in' fast - er, Le -
Chorus
Bkgd. Voc.: w/ Voc. Figs. 1 & 1A (2 times)
G♯5
ah. Here we go a - gain.
(Here we go a - gain.
(Here we
Gtr. 1

Chorus

Bkgd. Voc.: w/ Voc. Figs. 1 & 1A (2 times)

C♯5 G♯5 B5 F♯5 C♯5 G♯5 B5 F♯5
make it, girl! Ah! Le - ah! Yeah!
Here we go a - gain.)
go a - gain. Here we
Interlude
C♯ G♯m7 B5 F♯5 C♯ G♯m7 B5 F♯5
go a - gain.)
Gtr. 3 (clean)
Riff A
End Riff A
mf
let ring
let ring

Gtr. 3: w/ Riff A
C♯
G♯m7
B5
F♯5
C♯
G♯m7
B5
F♯5
Whoa! Le -
Gtr. 1
Outro-Chorus
Begin fade
Bkgd. Voc.: w/ Voc. Figs. 1 & 1A (till fade)
Gtr. 3: w/ Riff A (till fade)
C♯
G♯m7
B5
F♯
C♯
G♯m7
B5
ah!
We're nev - er gon - na make it, girl!
let ring - - - - - - - - -
Fade out
F♯5
C♯
G♯m7
B5
F♯5
Ah! Ah! Le - ah! Woo - hoo! Le - ah!
(Here we go a - gain.)
(Here we go a - gain.)

from Fleetwood Mac - *English Rose*

A l b a t r o s s

Words and Music by Peter Green

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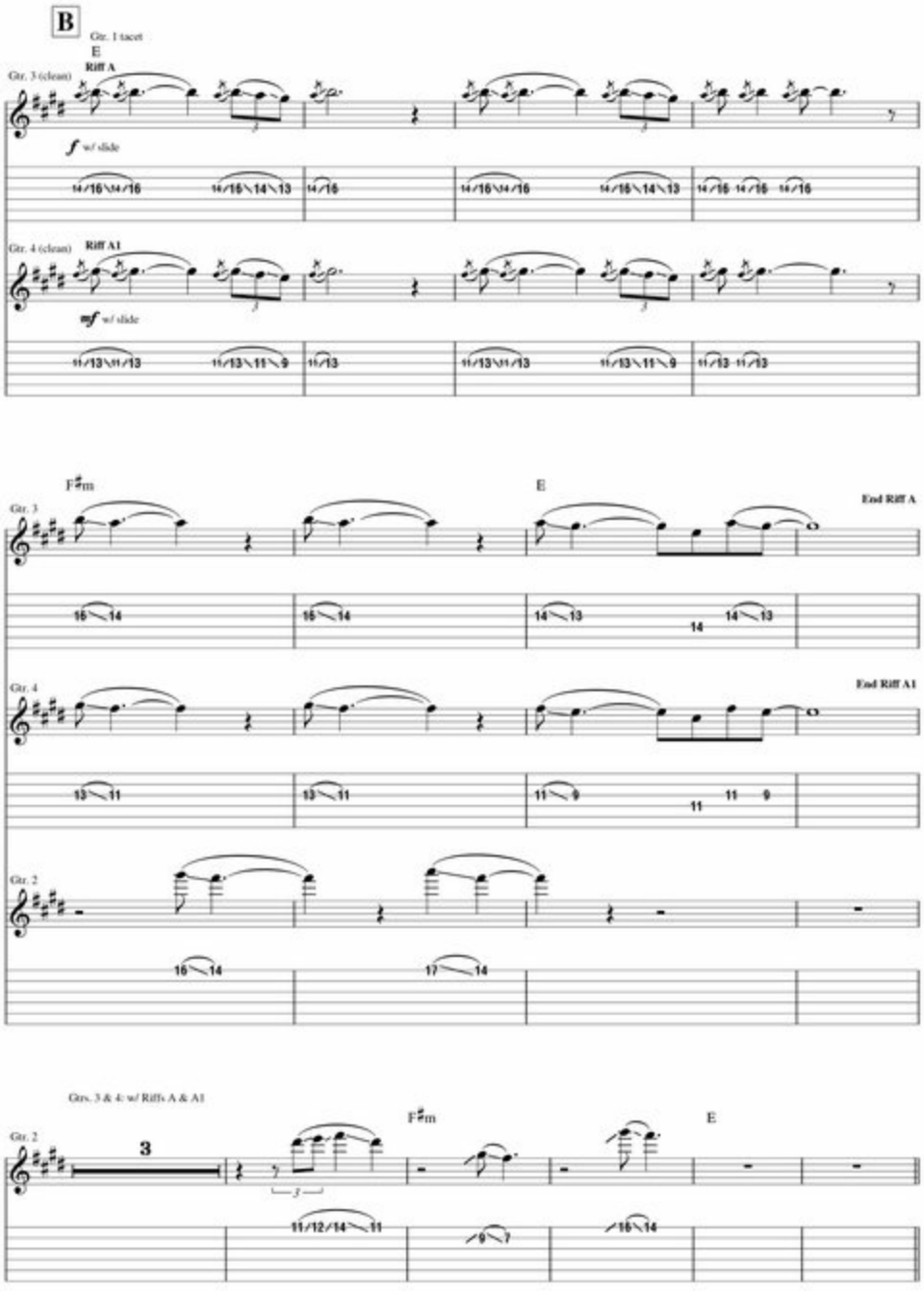
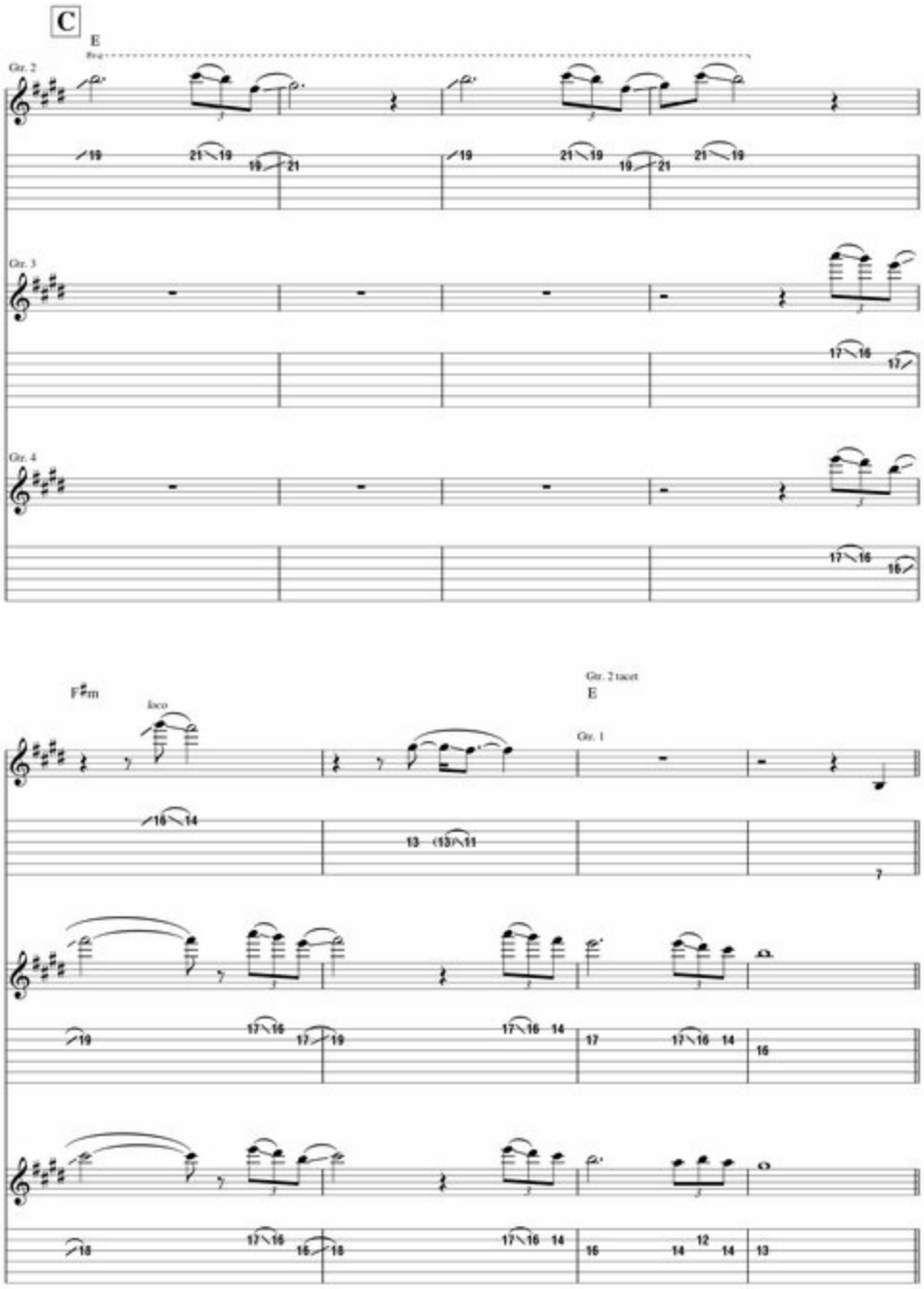
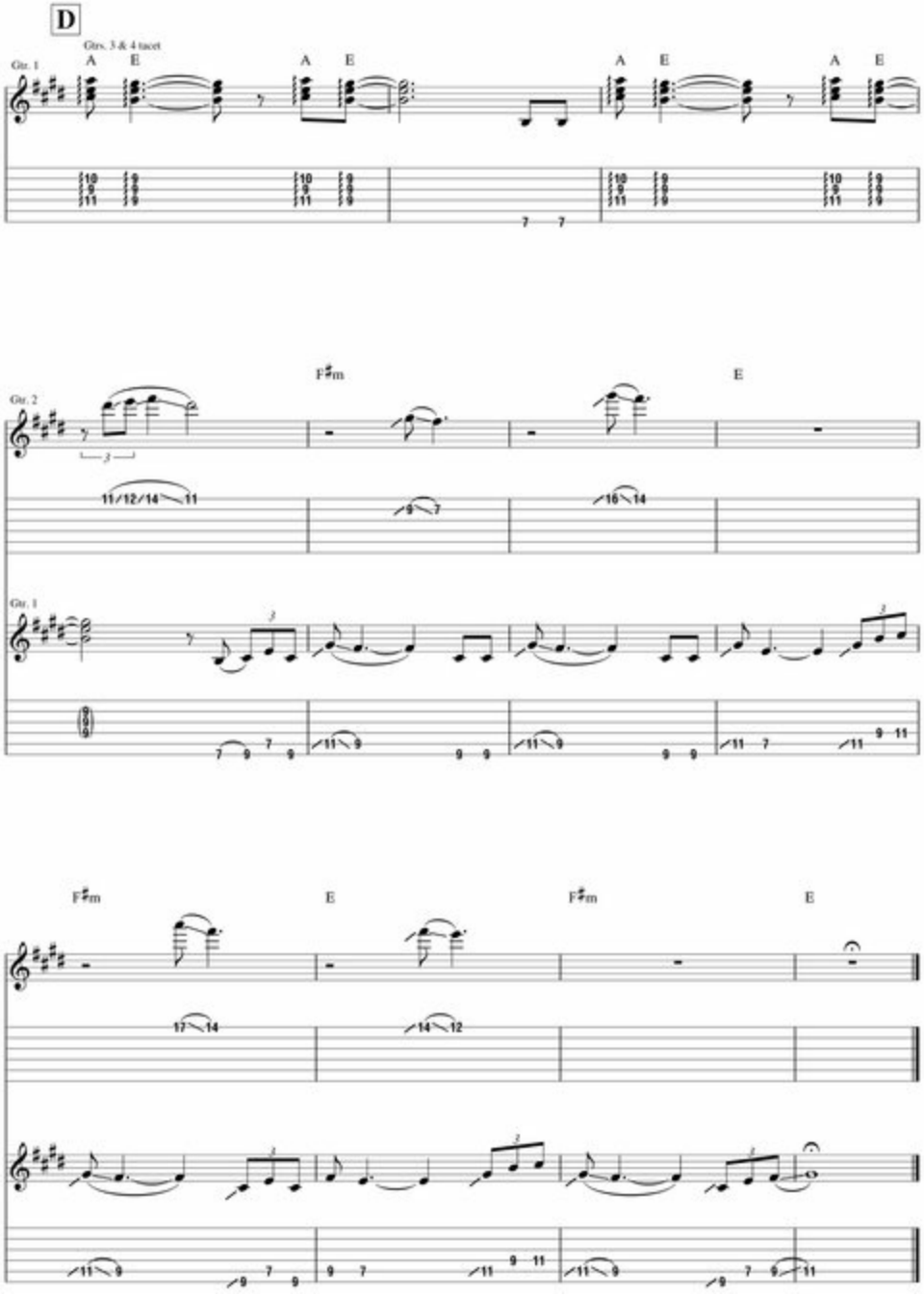
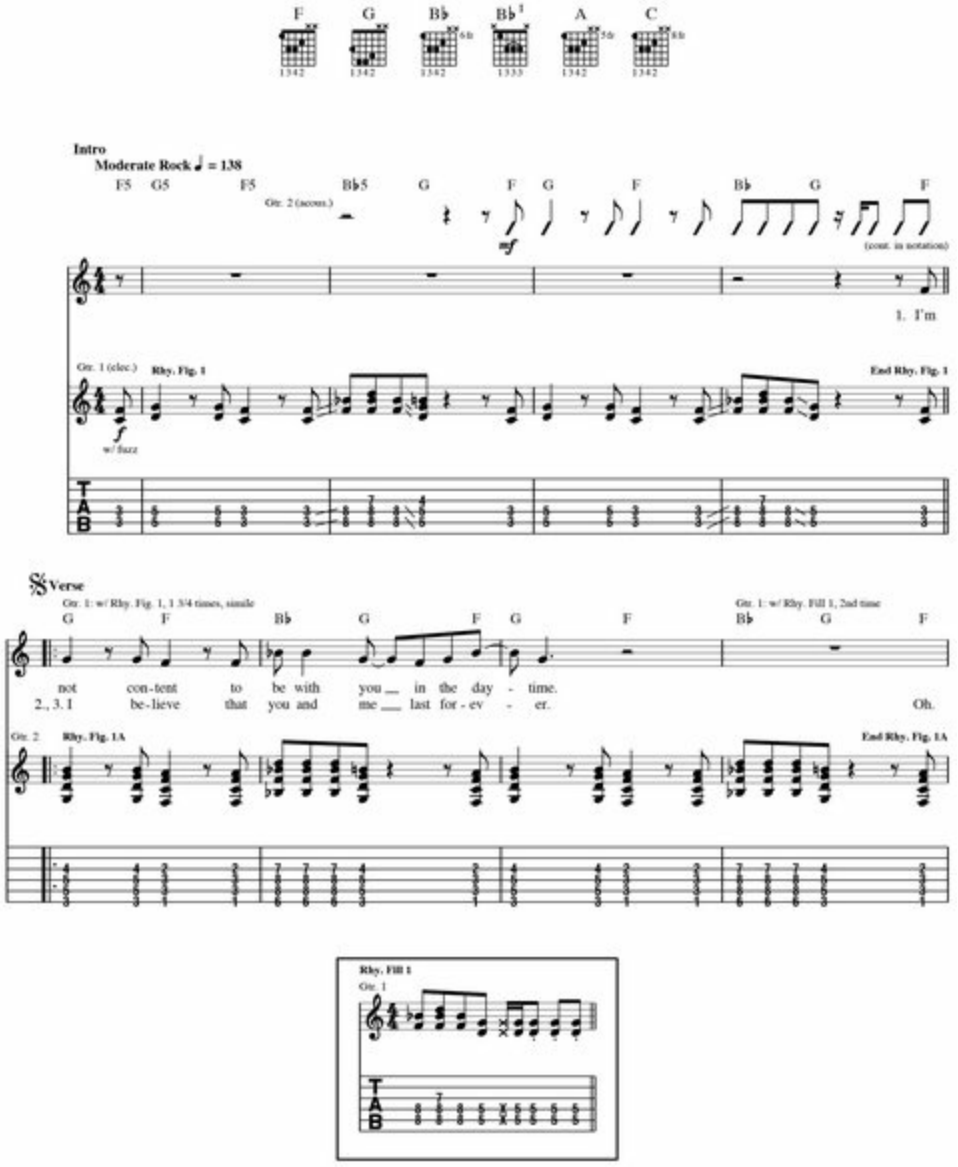

B
Gtr. 1 tacet
E
Riff A
Gtr. 3 (clean)
f w/ slide
Riff A1
Gtr. 4 (clean)
mf w/ slide
F♯m
E
End Riff A
Gtr. 3
End Riff A1
Gtr. 4
Gtr. 2
Grs. 3 & 4: w/ Riffs A & A1
3
F♯m
E
Gtr. 2

C
E
Rep.
Gtr. 2
Gtr. 3
Gtr. 4
F♯m
loco
Gtr. 2 tacet
E
Gtr. 1

D
Gtrs. 3 & 4 tacet
Gtr. 1
A
E
A
E
A
E
A
E
F♯m
E
Gtr. 2
Gtr. 1
F♯m
E
F♯m
E

from the Kinks - *Kinks-Size*

All Day and All of the Night

Words and Music by Ray Davies

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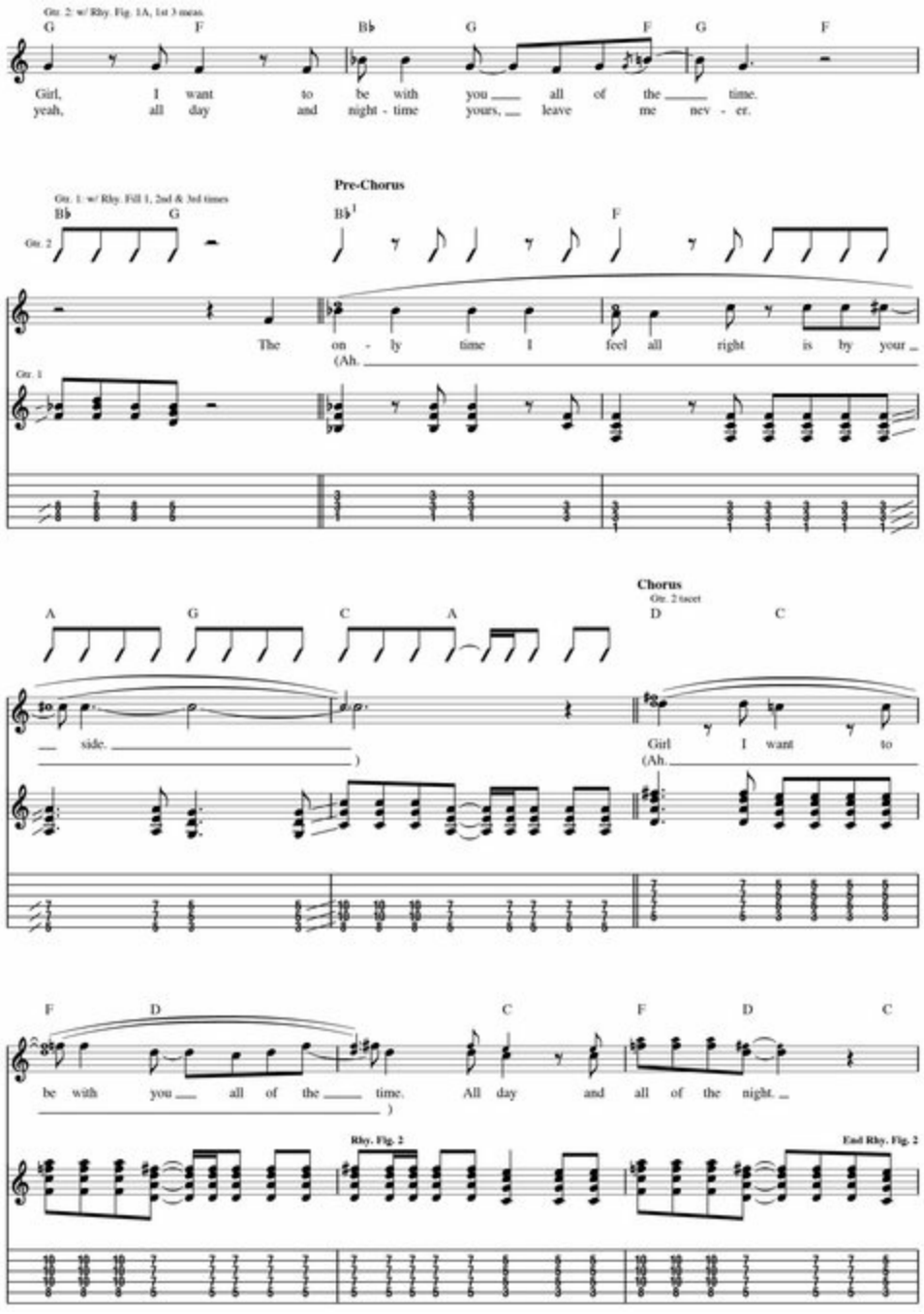
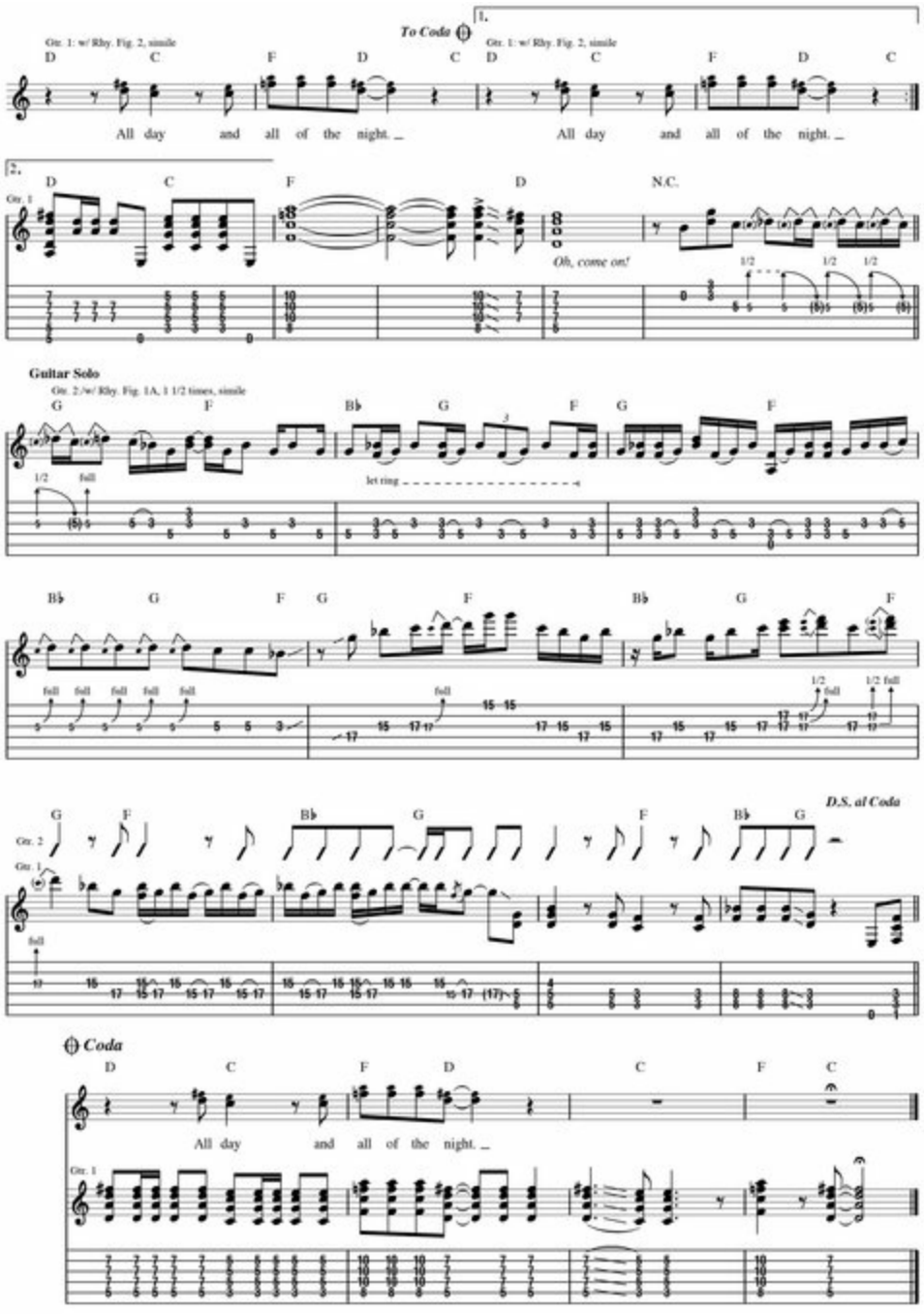
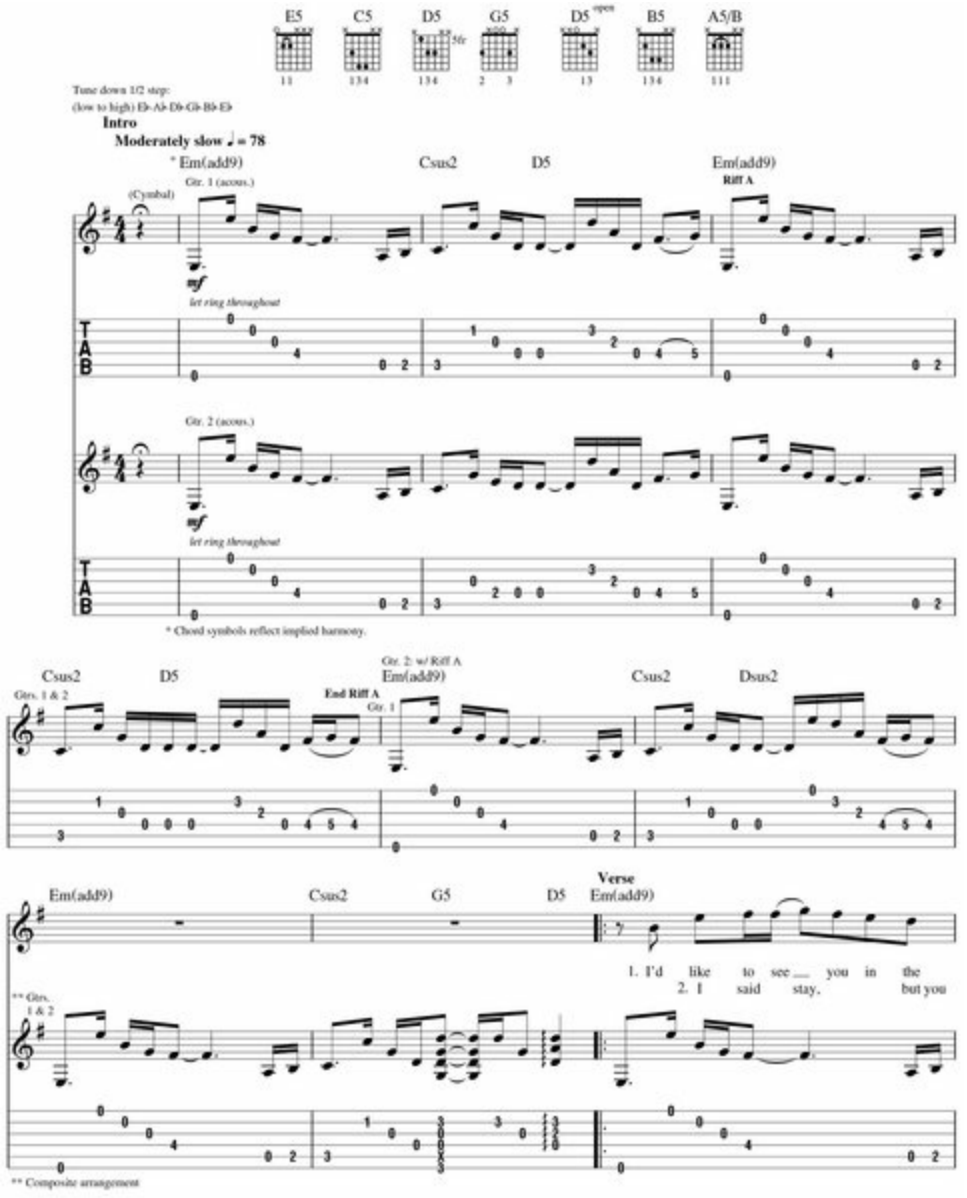

Gtr. 2: w/ Rhy. Fig. 1A, 1st 3 meas.
G F B♭ G F G F
Girl, I want to be with you all of the time.
yeah, all day and night - time yours, leave me nev - er.
Pre-Chorus
Gtr. 1: w/ Rhy. Fill 1, 2nd & 3rd times
B♭ G B♭ F
Gtr. 2
The on - ly time I feel all right is by your
(Ah.
Gtr. 1
A G C A
side.
)
Chorus
Gtr. 2 tacet
D C
Girl I want to
(Ah.
F D C F D C
be with you all of the time. All day and all of the night.
)
Rhy. Fig. 2
End Rhy. Fig. 2

To Coda
1.
Gtr. 1: w/ Rhy. Fig. 2, simile
D C F D C
All day and all of the night.
2.
Gtr. 1
N.C.
Oh, come on!
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 1A, 1 1/2 times, simile
let ring
full
1/2
Gtr. 2
Gtr. 1
D.S. al Coda
Coda

from Dokken - *Tooth and Nail*

Alone Again

Words and Music by Don Dokken, George Lynch, Jeff Pilson and Mick Brown

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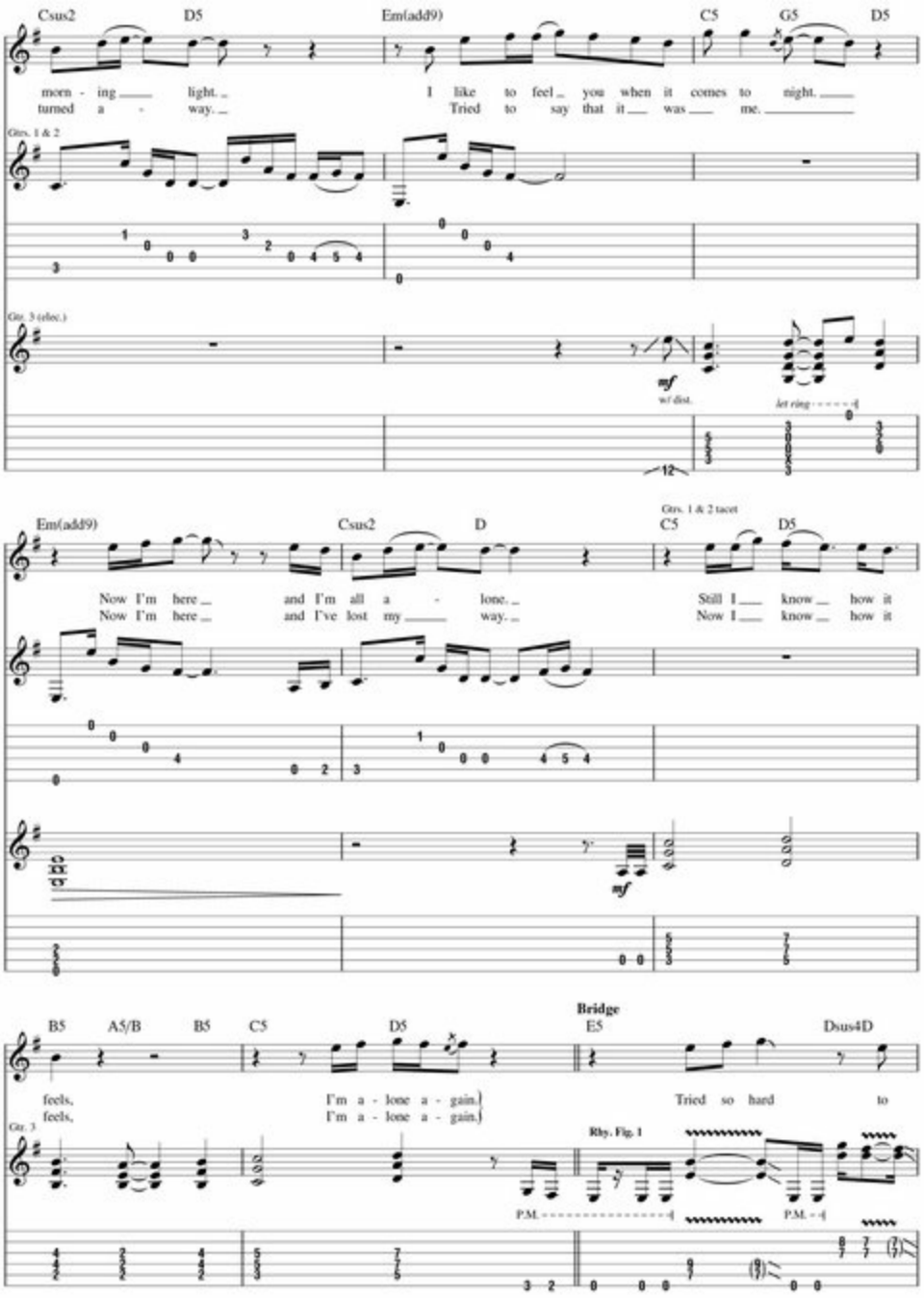
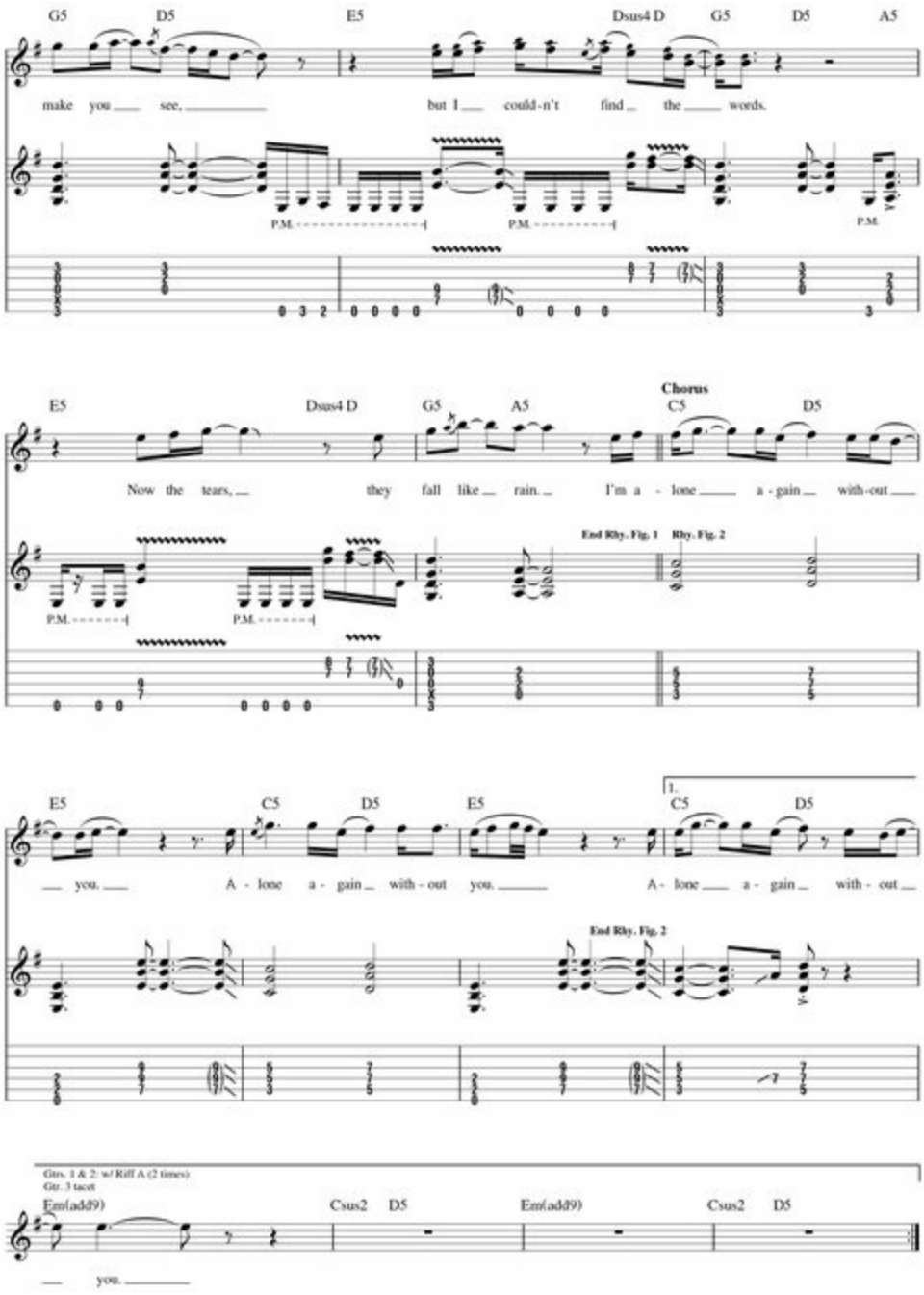
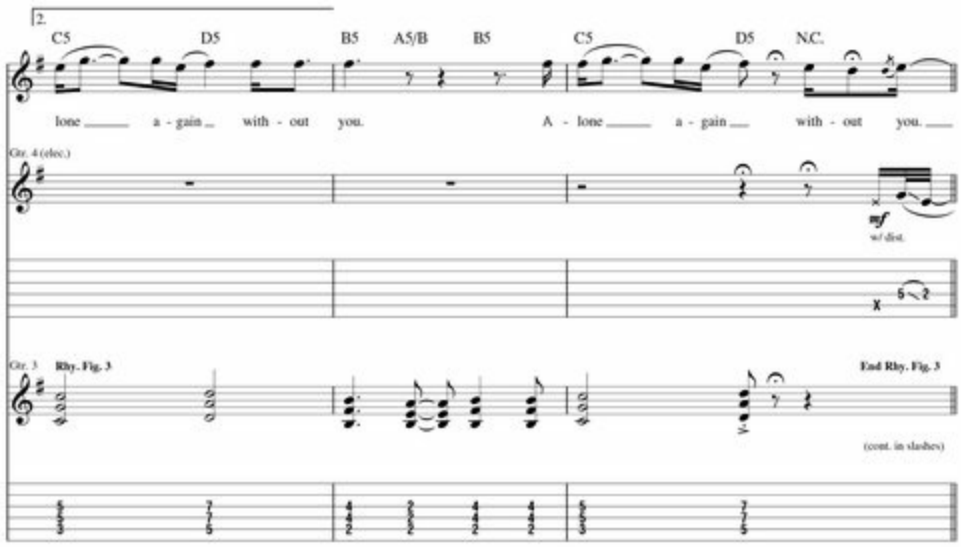
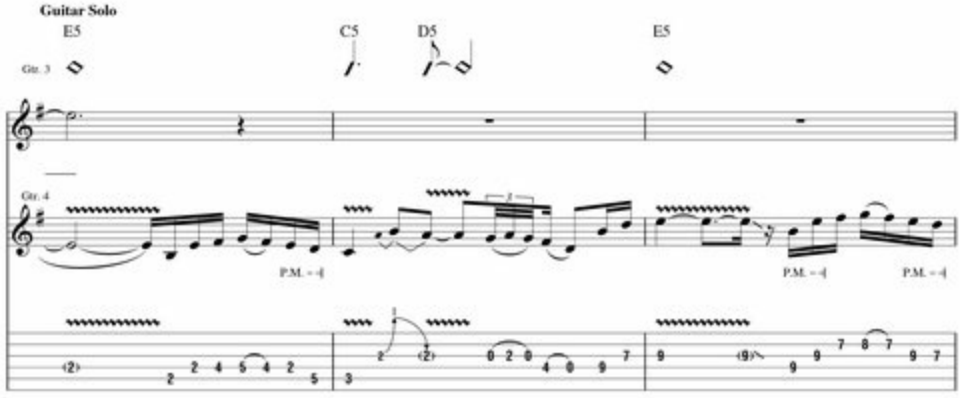
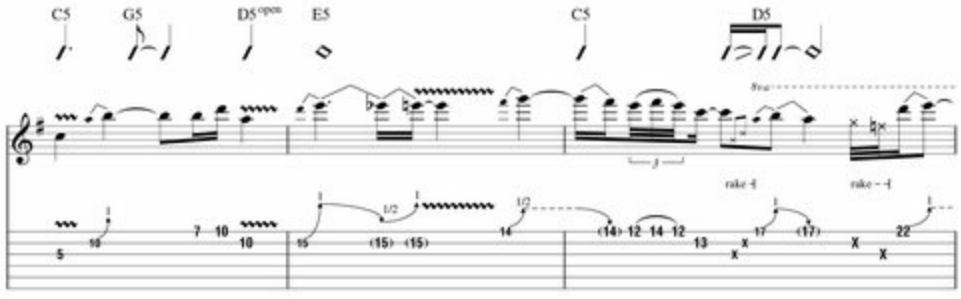
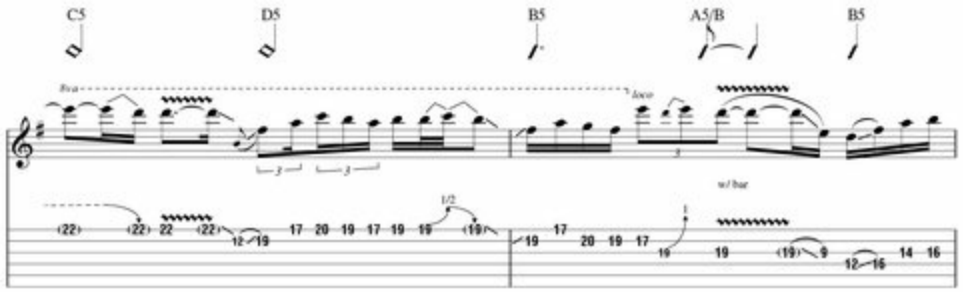
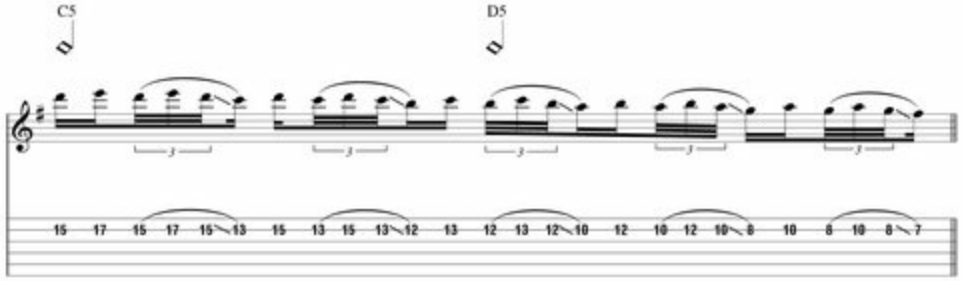
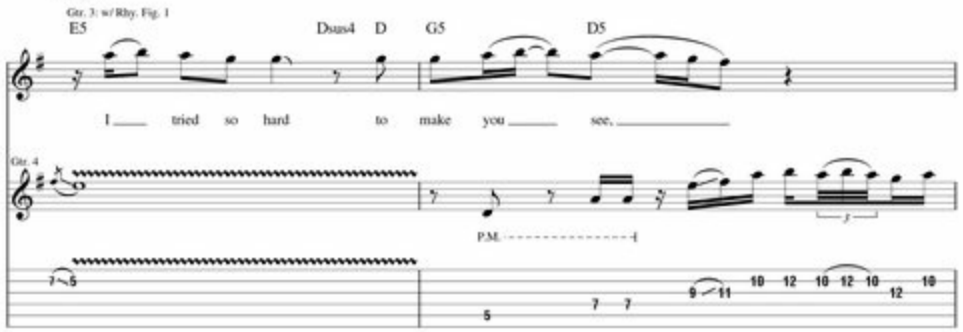
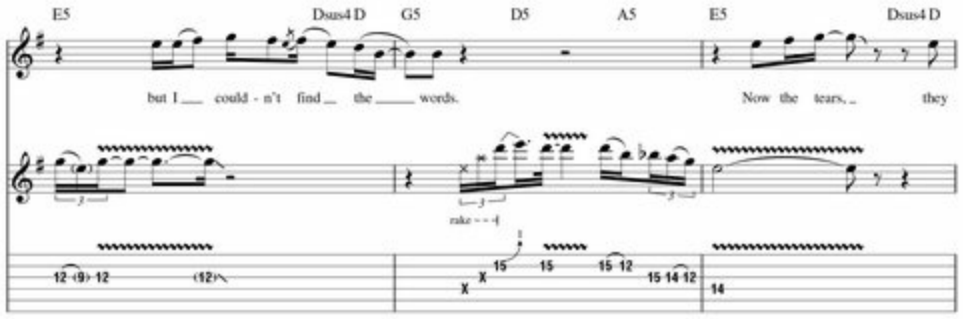
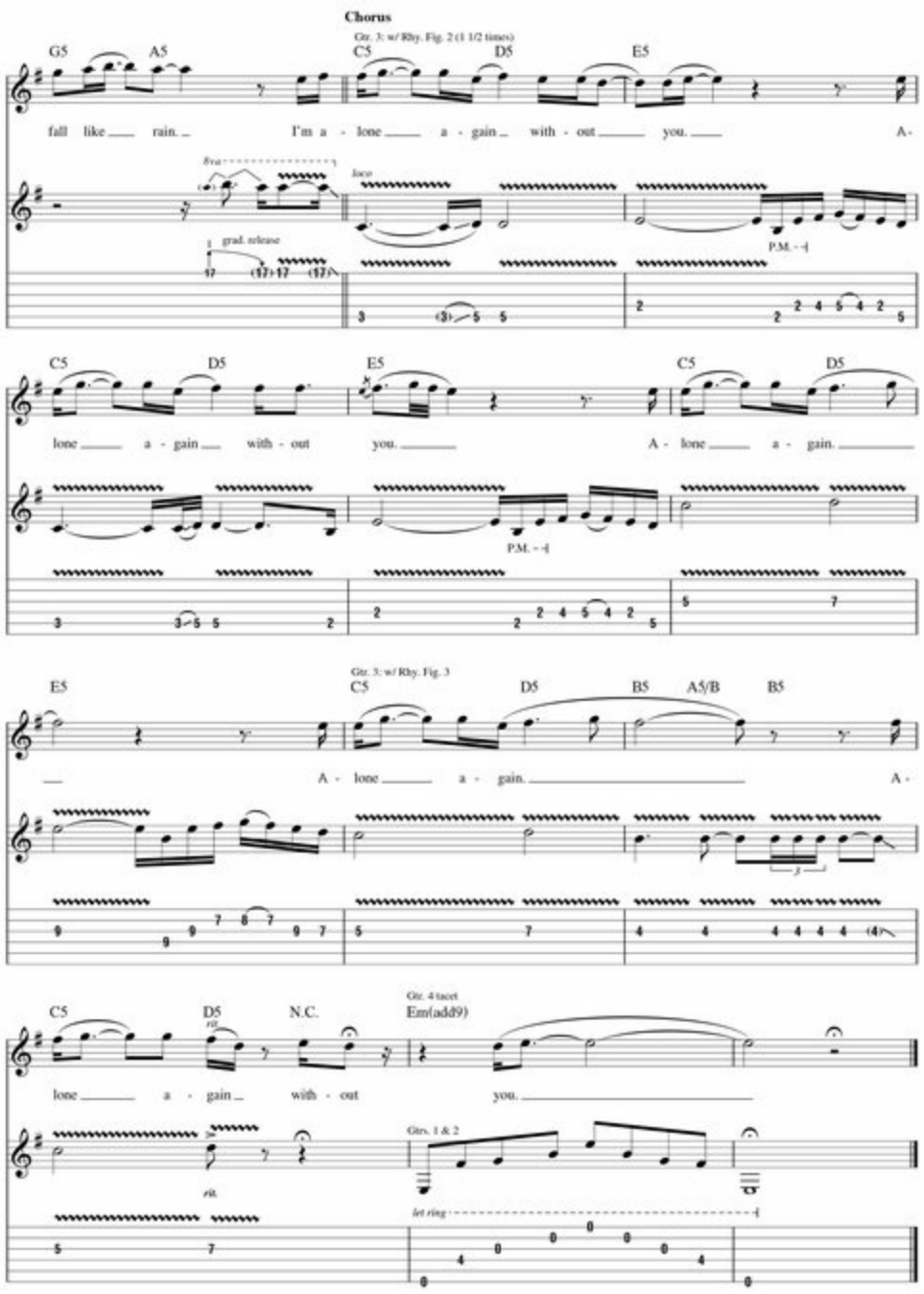

Csus2
D5
Em(add9)
C5
G5
D5
morn - ing light.
turned a - way.
I like to feel you when it comes to night.
Tried to say that it was me.
Gtrs. 1 & 2
Gtr. 3 (elec.)
mf
w/ dist.
let ring
Em(add9)
Csus2
D
Gtrs. 1 & 2 tacet
C5
D5
Now I'm here and I'm all a - lone.
Now I'm here and I've lost my way.
Still I know how it
Now I know how it
mf
B5
A5/B
B5
C5
D5
Bridge
E5
Dsus4D
feels,
feels,
I'm a - lone a - gain.
I'm a - lone a - gain.
Tried so hard to
Gtr. 3
Rhy. Fig. 1
P.M.
P.M.

G5 D5 E5 Dsus4 D G5 D5 A5
make you see, but I could-n't find the words.
P.M. P.M. P.M.
E5 Dsus4 D G5 A5 Chorus C5 D5
Now the tears, they fall like rain. I'm a - lone a - gain with-out
P.M. P.M.
End Rhy. Fig. 1 Rhy. Fig. 2
E5 C5 D5 E5 1. C5 D5
you. A - lone a - gain with - out you. A - lone a - gain with - out
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Riff A (2 times)
Gtr. 3 tacet
Em(add9) Csus2 D5 Em(add9) Csus2 D5
you.

2.
C5
D5
B5
A5/B
B5
C5
D5
N.C.
lone a - gain with - out you.
A - lone a - gain with - out you.
Gtr. 4 (elec.)
mf
w/ dist.
Gtr. 3
Rhy. Fig. 3
End Rhy. Fig. 3
(cont. in slashes)

Guitar Solo
E5
C5
D5
E5
Gtr. 3
Gtr. 4
P.M. - - -|
P.M. - - -|
P.M. - - -|


C5
G5
D5 open
E5
C5
D5
Rhy.
rake - - -|
rake - - -|


C5
D5
B5
A5/B
B5
8va
loco
w/ bar
1/2

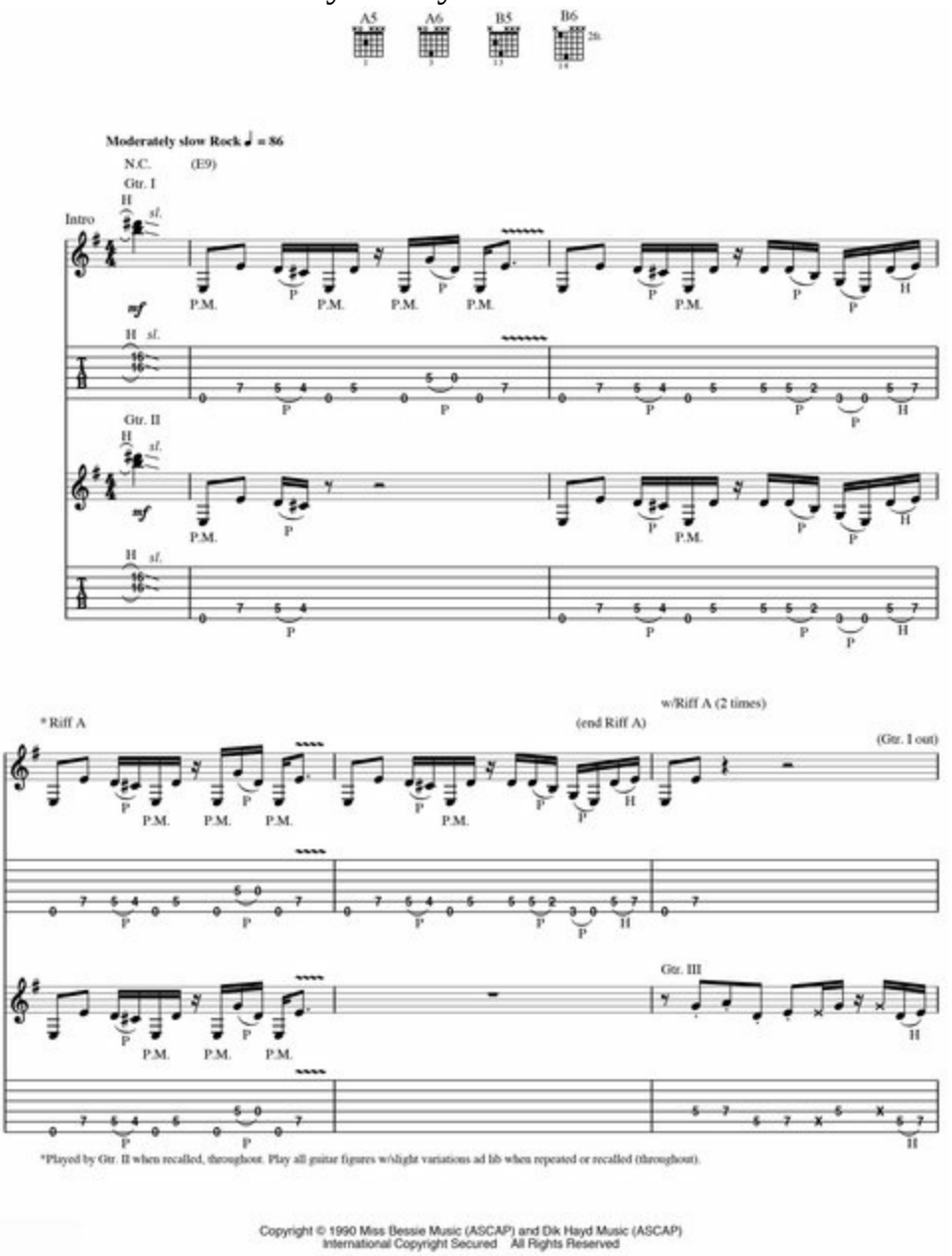

C5
D5

Bridge

Gtr. 3: w/ Rhy. Fig. 1
E5
Dsus4
D
G5
D5
I tried so hard to make you see.
Gtr. 4
P.M.

E5
Dsus4 D
G5
D5
A5
E5
Dsus4 D
but I could - n't find the words.
Now the tears, they
rake

Chorus
Gtr. 3: w/ Rhy. Fig. 2 (1 1/2 times)
G5
A5
C5
D5
E5
fall like rain. I'm a - lone a - gain with - out you. A -
8va
loco
grad. release
P.M. - -|
C5
D5
E5
C5
D5
lone a - gain with - out you. A - lone a - gain.
P.M. - -|
Gtr. 3: w/ Rhy. Fig. 3
E5
C5
D5
B5
A5/B
B5
A - lone a - gain. A -
C5
D5
N.C.
Gtr. 4 tacet
Em(add9)
lone a - gain with - out you.
Gtrs. 1 & 2
let ring

from Lenny Kravitz - *Mama Said*

Always on the Run

Words by Lenny Kravitz

Music by Lenny Kravitz and Slash

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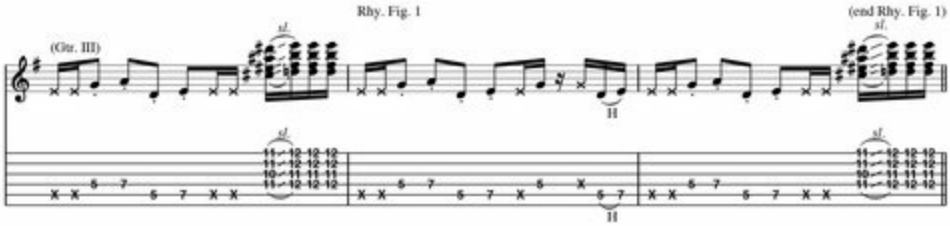
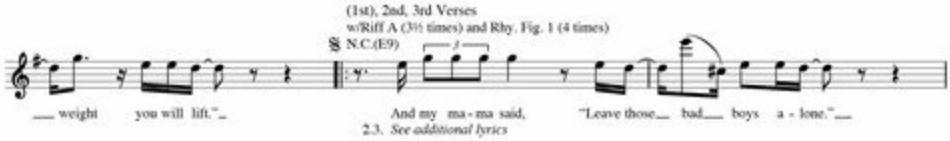
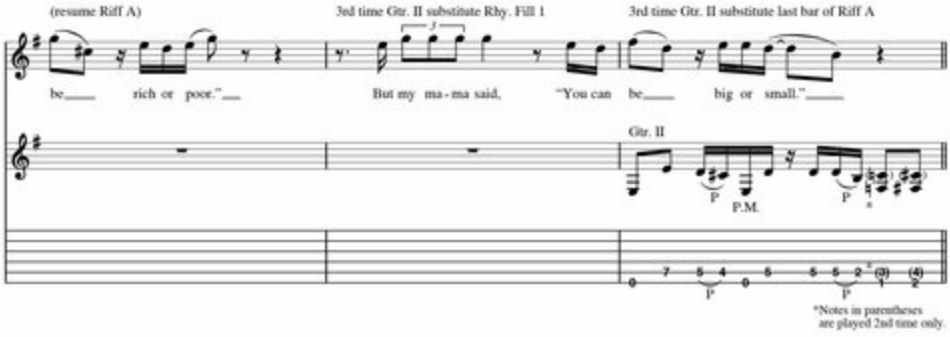
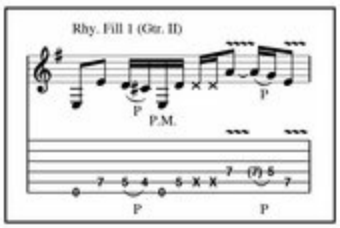
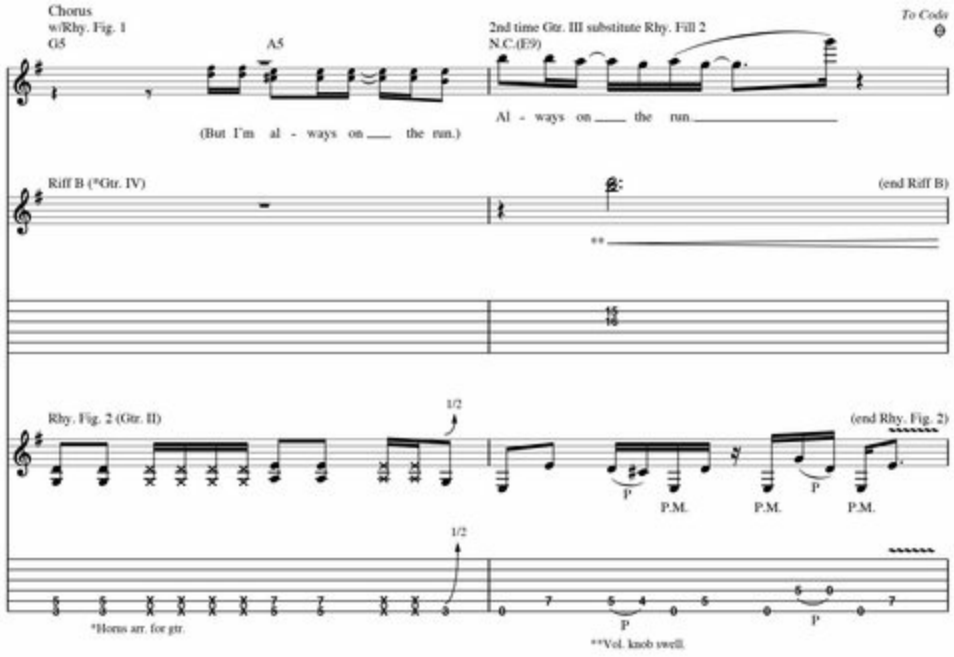
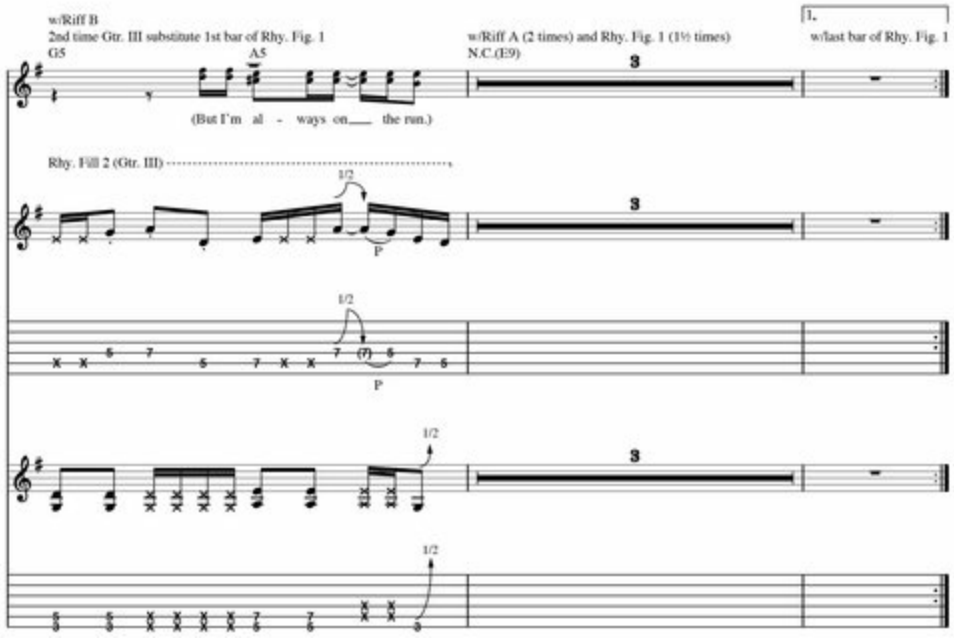
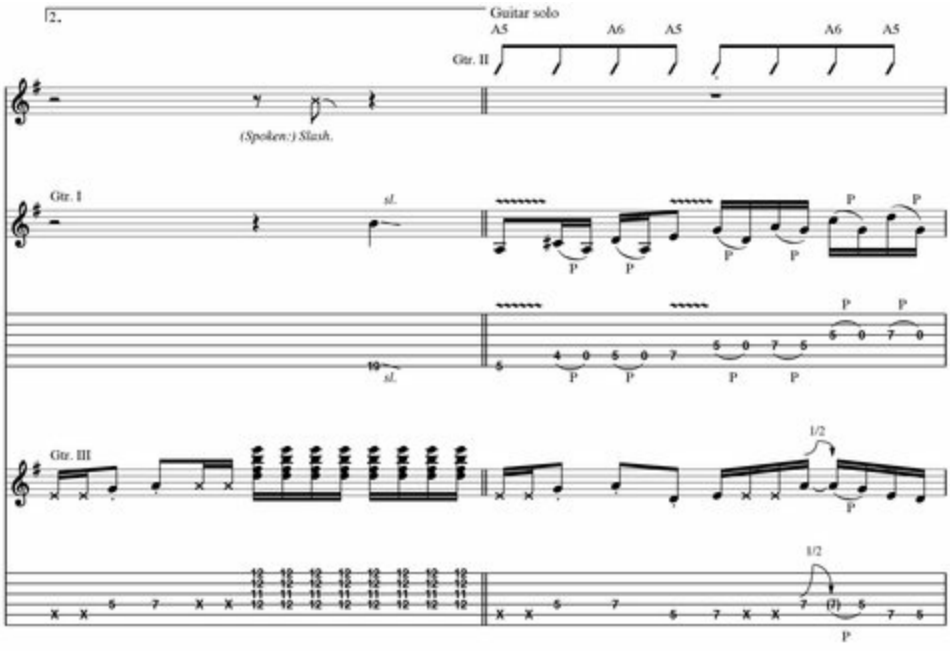
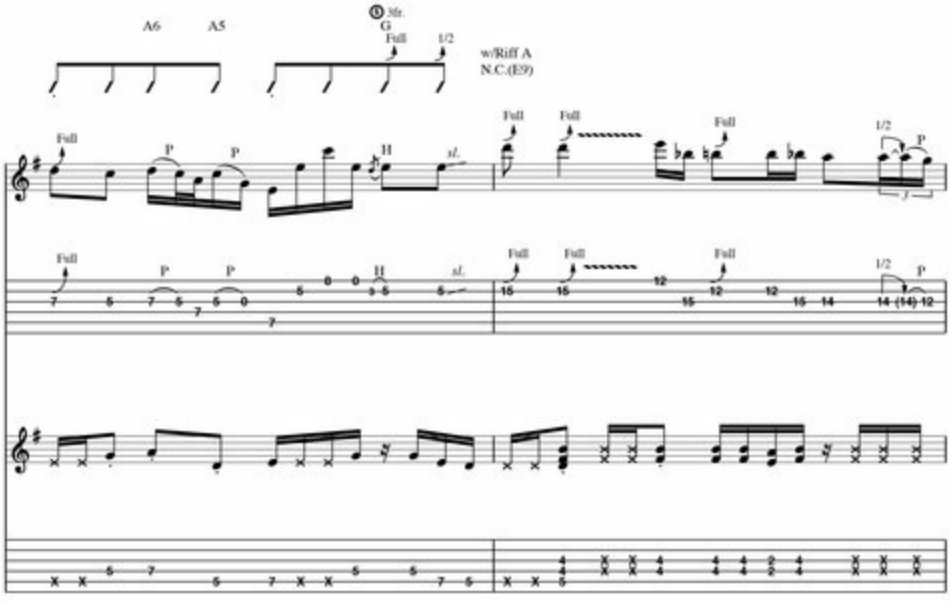

Rhy. Fig. 1
(end Rhy. Fig. 1)
(Gtr. III)
sl.
H

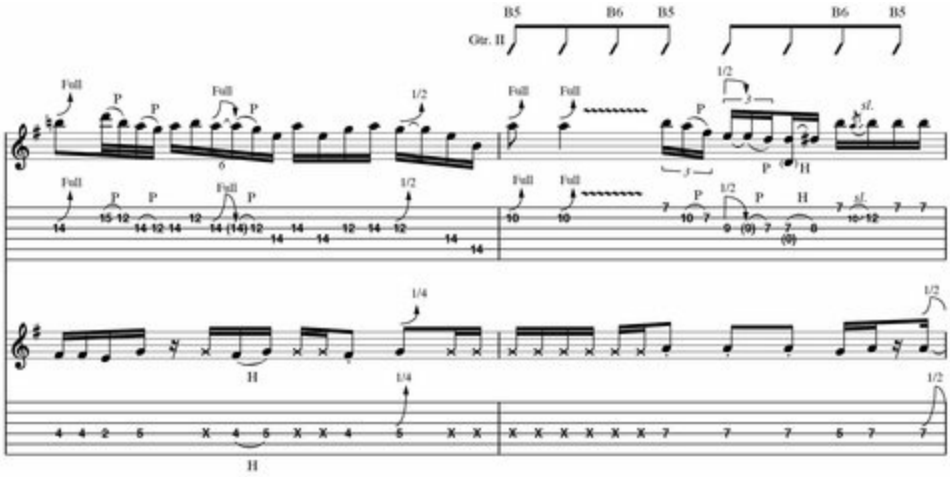
1st Verse
w/Riff A and Rhy. Fig. 1 (both 2 times)
N.C.(E9)
1. And my ma - ma said that your life is a gift.
And my ma - ma said, "There's much

(1st), 2nd, 3rd Verses
w/Riff A (3½ times) and Rhy. Fig. 1 (4 times)
N.C.(E9)
weight you will lift."
And my ma - ma said, "Leave those bad boys a - lone."
2.3. See additional lyrics

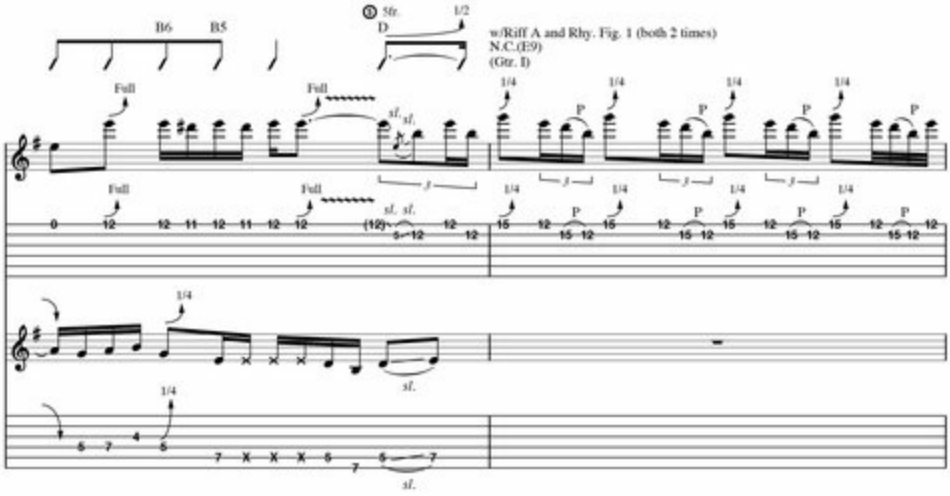
Gtr. II substitute Rhy. Fill 1
And my ma - ma said, "Be home be - fore dawn."
And my ma - ma said, "You can

(resume Riff A)
3rd time Gtr. II substitute Rhy. Fill 1
3rd time Gtr. II substitute last bar of Riff A
be rich or poor."
But my ma - ma said, "You can be big or small."
Gtr. II
P
P.M.
*Notes in parentheses are played 2nd time only.

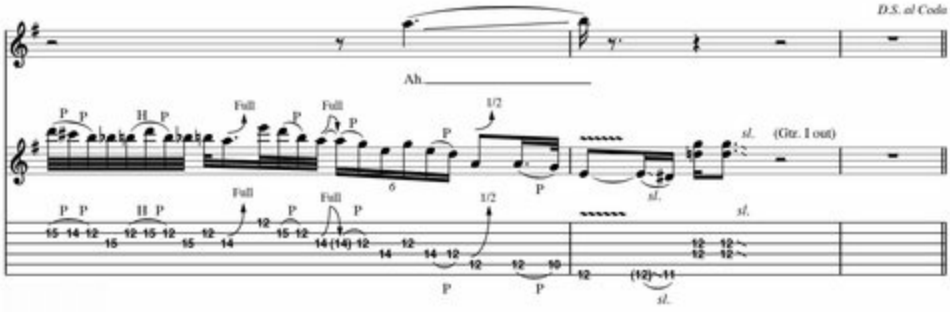
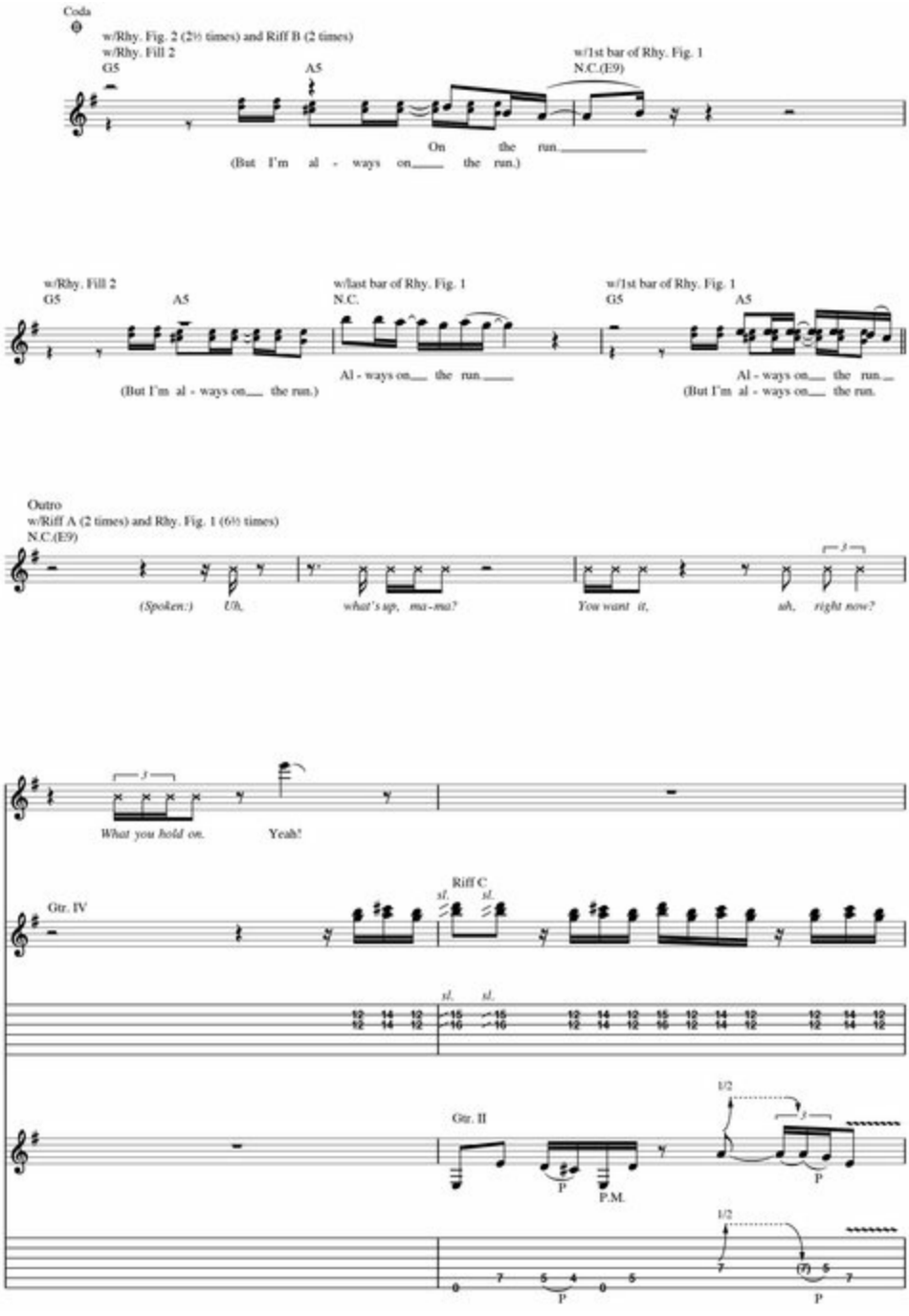
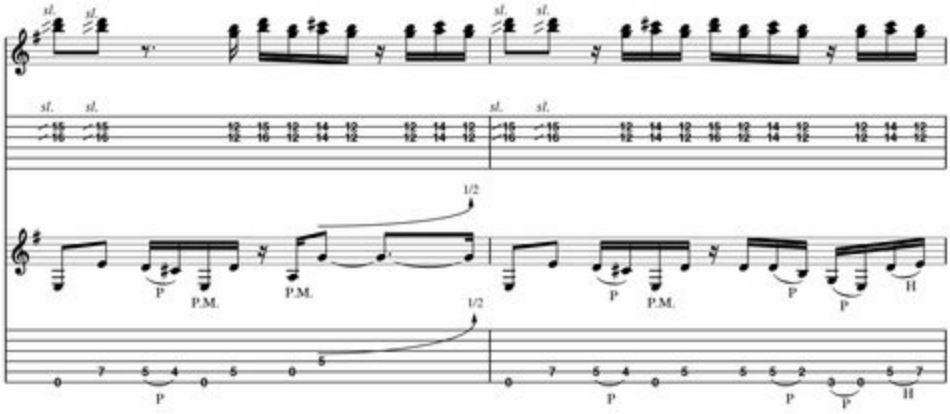
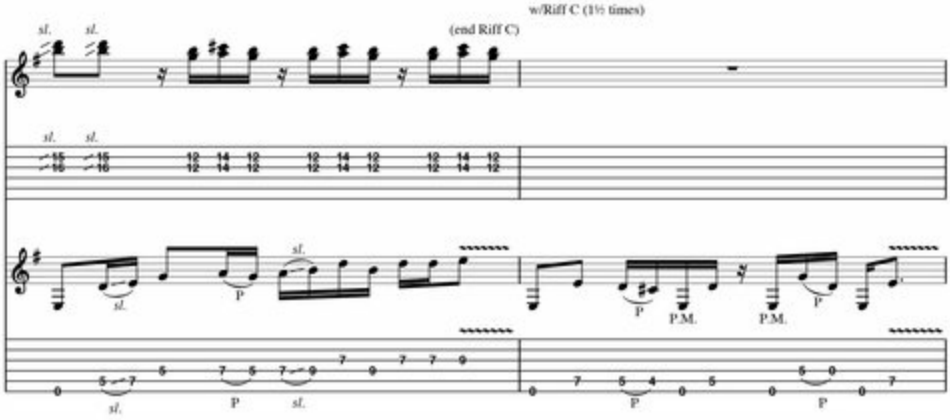
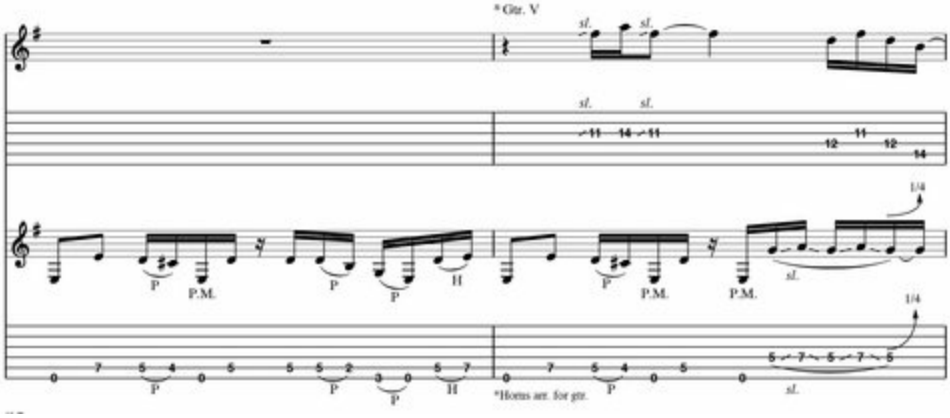
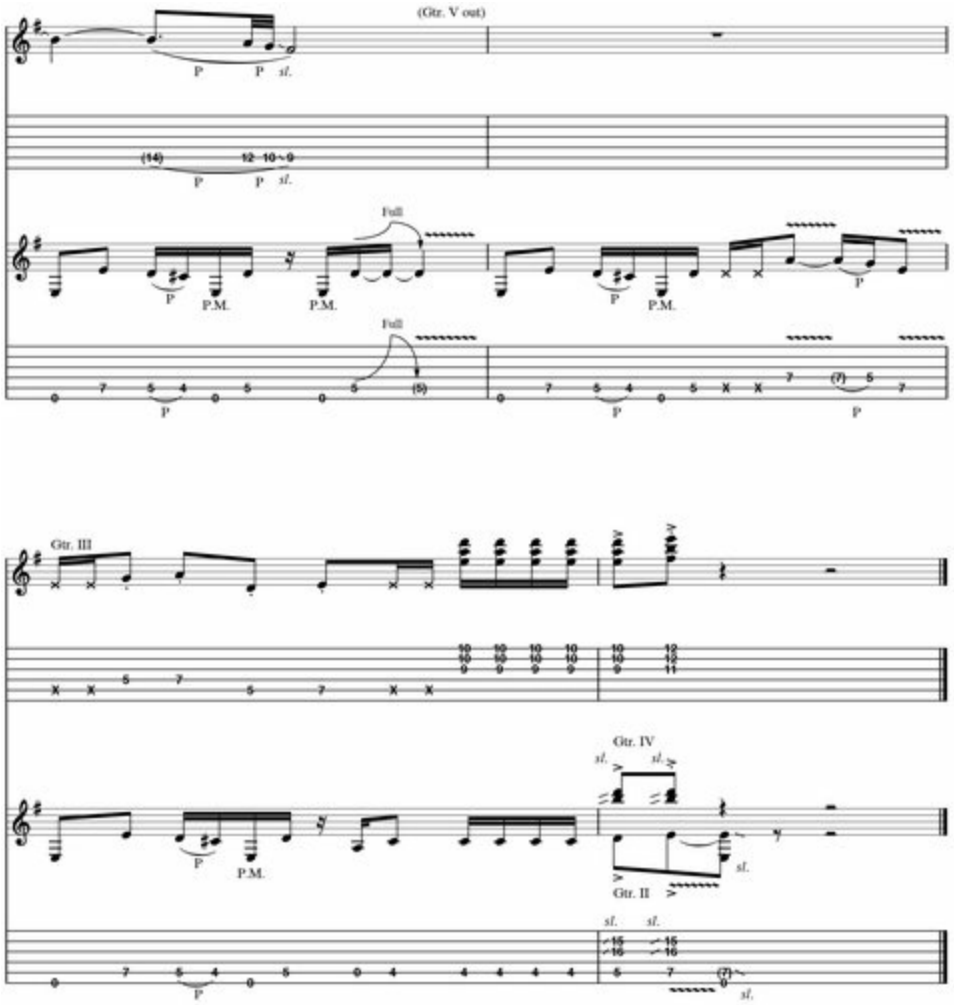

Rhy. Fill 1 (Gtr. II)
P
P.M.
P
P
P

Chorus
w/Rhy. Fig. 1
G5
A5
(But I'm al - ways on the run.)
2nd time Gtr. III substitute Rhy. Fill 2
N.C.(E9)
To Coda
Al - ways on the run.
Riff B (*Gtr. IV)
(end Riff B)
**
Rhy. Fig. 2 (Gtr. II)
(end Rhy. Fig. 2)
1/2
P
P.M.
*Horns arr. for gtr.
**Vol. knob swell.


w/Riff B
2nd time Gtr. III substitute 1st bar of Rhy. Fig. 1
G5
A5
(But I'm al - ways on the run.)
w/Riff A (2 times) and Rhy. Fig. 1 (1½ times)
N.C.(E9)
1.
w/last bar of Rhy. Fig. 1
Rhy. Fill 2 (Gtr. III)
1/2
P


2.
Guitar solo
A5
A6
A5
A6
A5
Gtr. II
(Spoken:) Slash.
Gtr. I
sl.
P
Gtr. III
1/2

A6
A5
5fr.
G
Full
1/2
w/Riff A
N.C.(E9)
Full
P
H
sl.
1/2


Gtr. II
B5
B6
B5
B6
B5
Full
1/2
1/4
H
sl.


5fr.
D
B6
B5
w/Riff A and Rhy. Fig. 1 (both 2 times)
N.C.(E9)
(Gtr. I)
Full
1/2
1/4
sl.

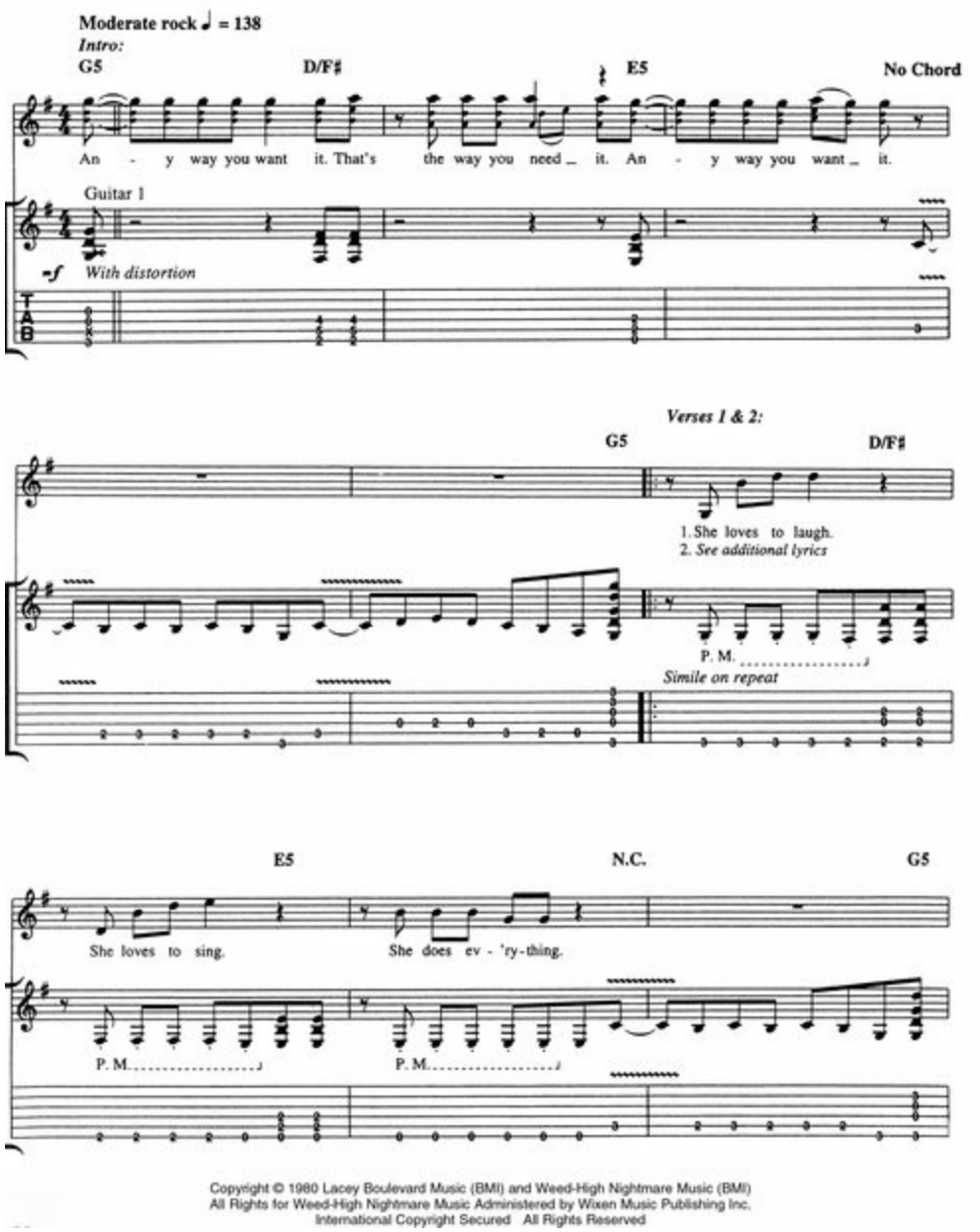

D.S. al Coda
Ah
Full
1/2
H
P
sl.
(Gtr. I out)

Coda
w/Rhy. Fig. 2 (2½ times) and Riff B (2 times)
w/Rhy. Fill 2
G5
A5
w/1st bar of Rhy. Fig. 1
N.C.(E9)
On the run.
(But I'm al - ways on the run.)
w/Rhy. Fill 2
G5
A5
(But I'm al - ways on the run.)
w/last bar of Rhy. Fig. 1
N.C.
Al - ways on the run.
w/1st bar of Rhy. Fig. 1
G5
A5
Al - ways on the run.
(But I'm al - ways on the run.
Outro
w/Riff A (2 times) and Rhy. Fig. 1 (6½ times)
N.C.(E9)
(Spoken:) Uh, what's up, ma-ma? You want it, uh, right now?
What you hold on.
Yeah!
Riff C
sl. sl.
Gtr. IV
sl. sl.
Gtr. II
1/2
P
P.M.
P
1/2
P
P

sl.
1/2
P
P.M.

w/Riff C (1½ times)
(end Riff C)
sl.
P
P.M.

* Gtr. V
sl.
1/4
P
P.M.
H
*Horns arr. for gtr.

Additional Lyrics

2. And my mama said that it's good to be fruitful.
   But my mama said, "Don't take more than a mouthful."
   And my mama said that it's good to be natural.
   And my mama said that it's good to be factual. *(To Chorus)*

3. And my mama said, "Baby, don't ride that crazy horse."
   And my mama said, "You must push with much force."
   And my mama said, "Go get all that you're after."
   And my mama said that love's all that matters. *(To Chorus)*

from Journey - *Departure*

Any Way You Want It

Words and Music by Steve Perry and Neal Schon

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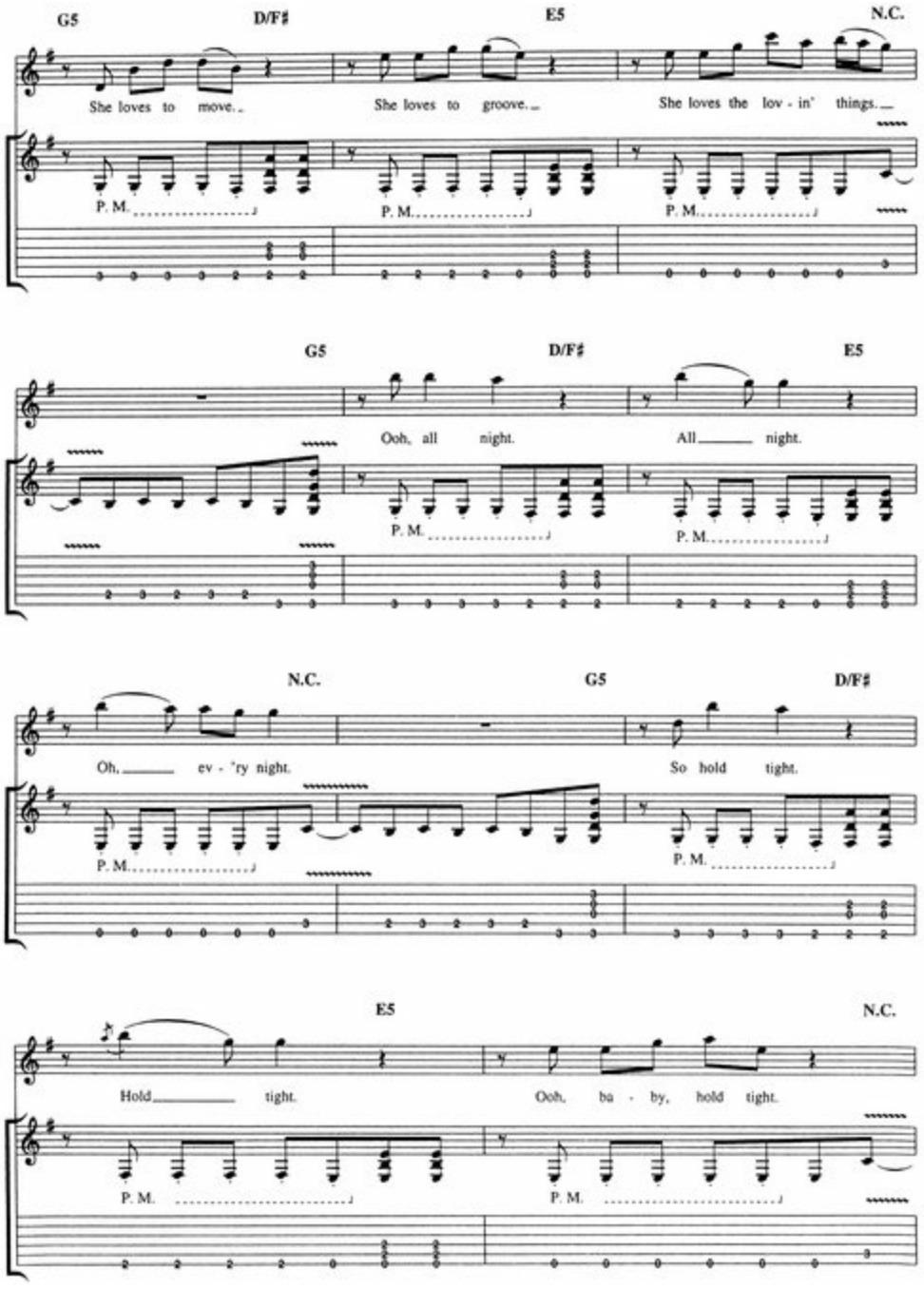
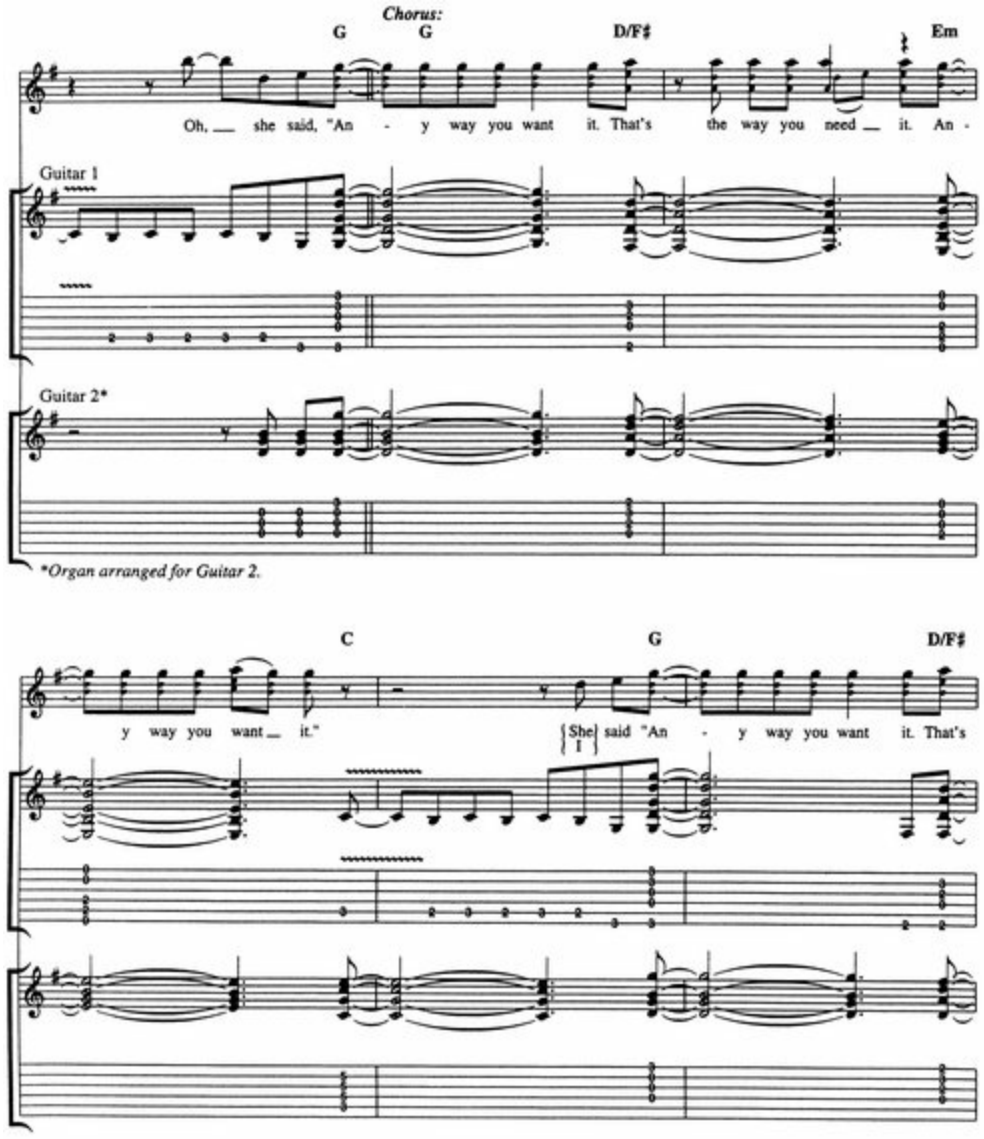
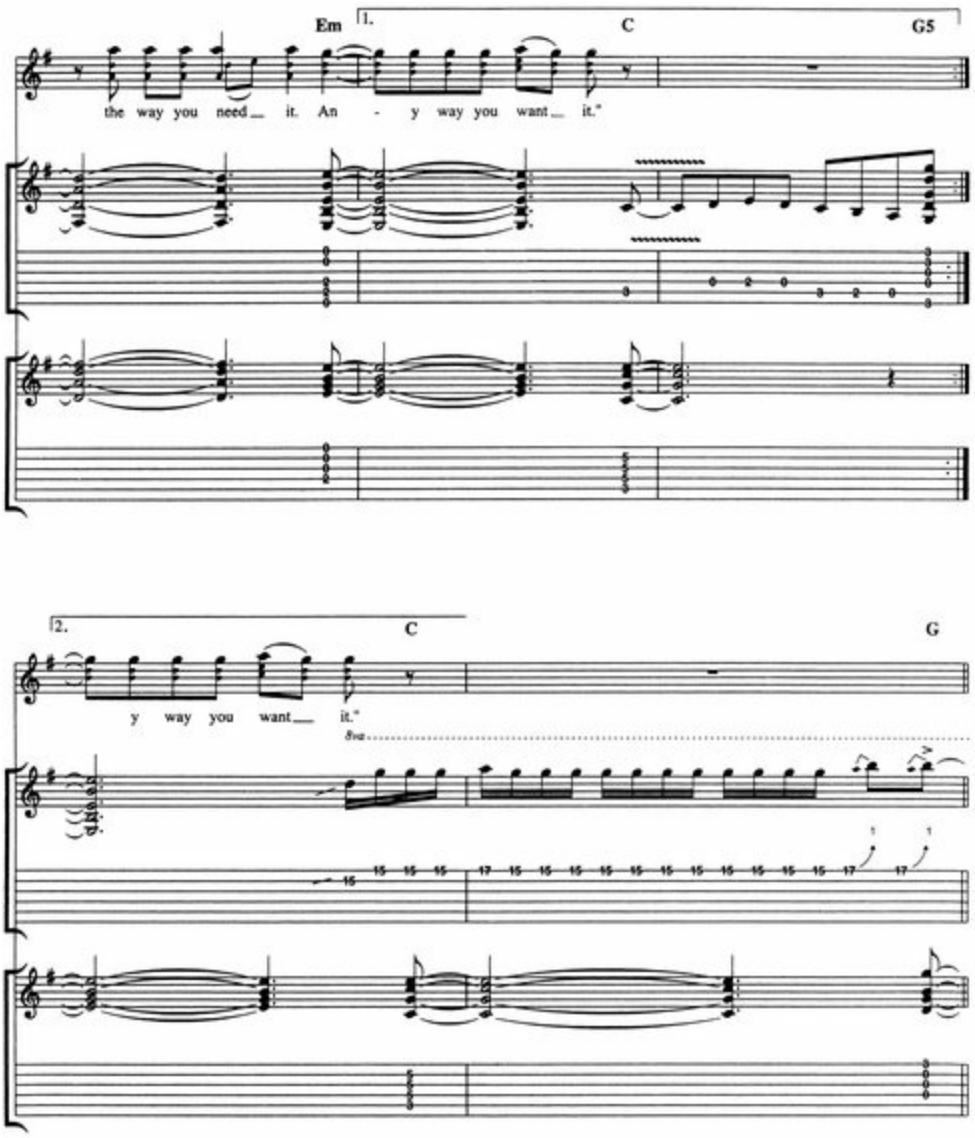
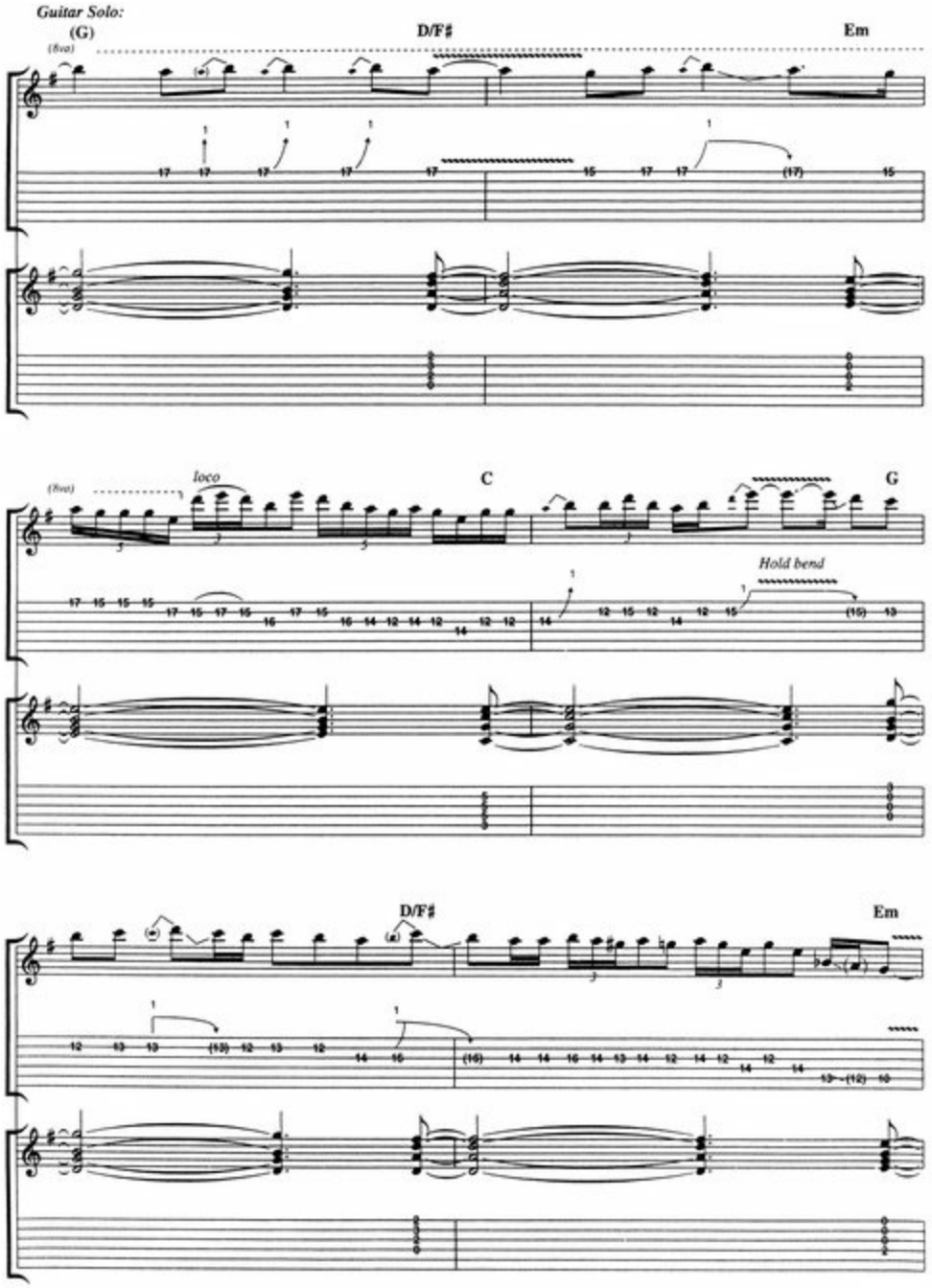
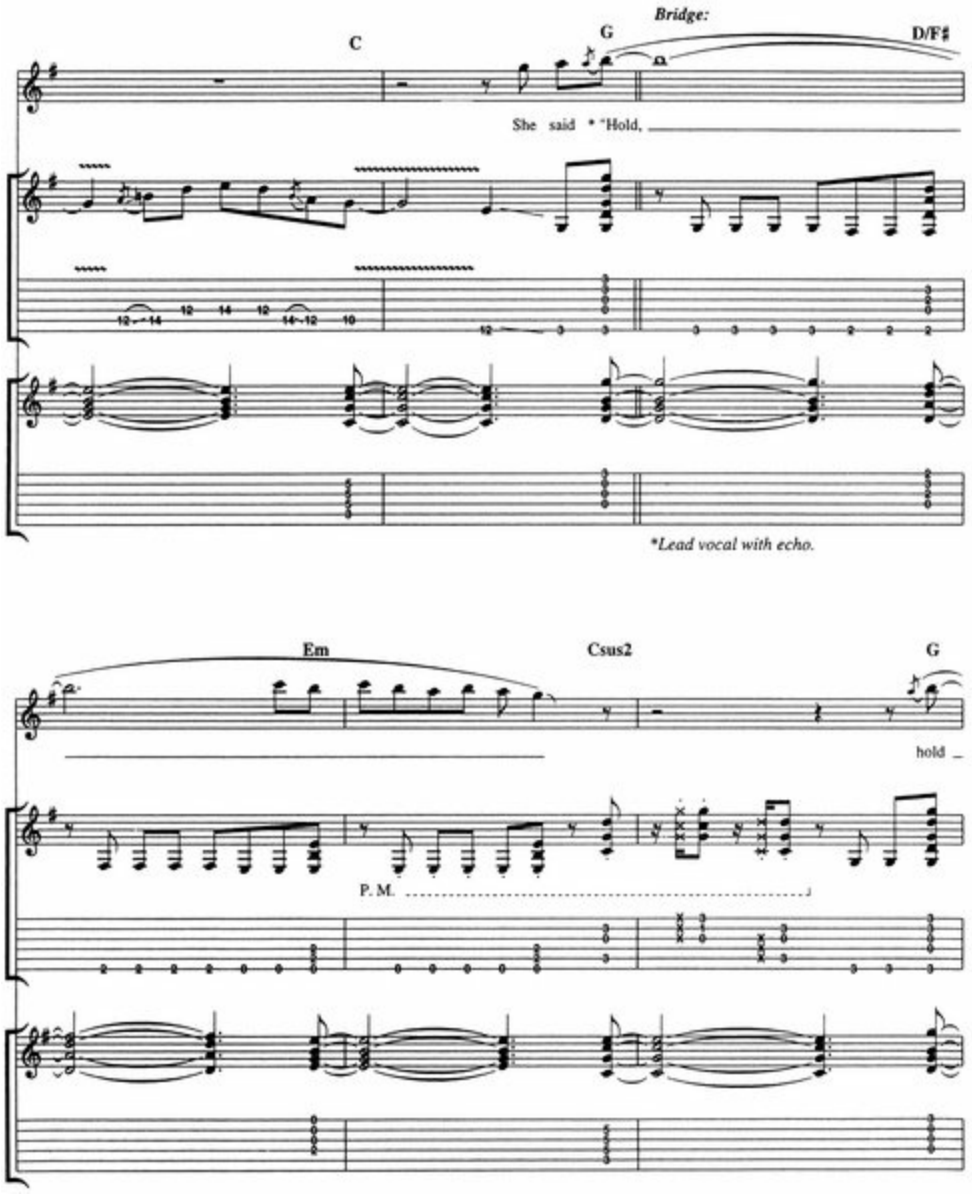
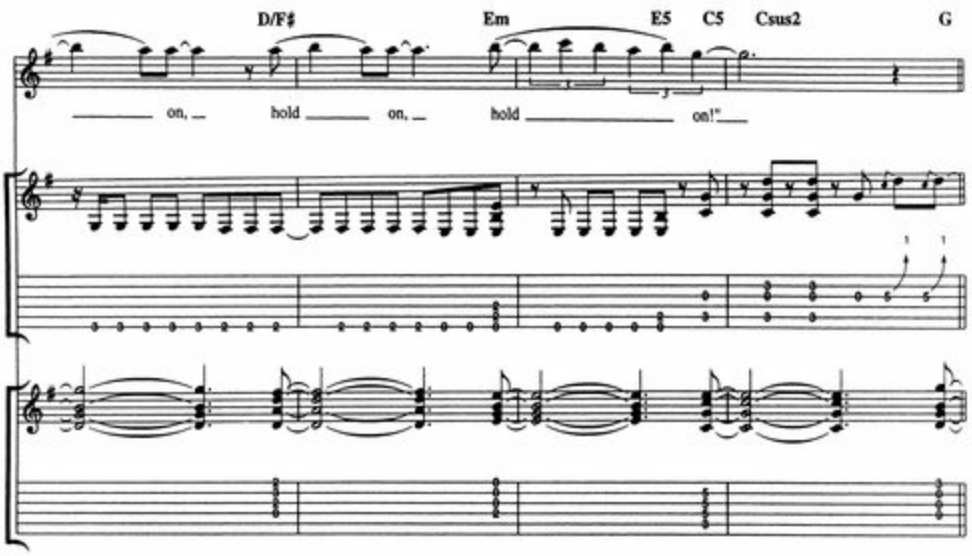
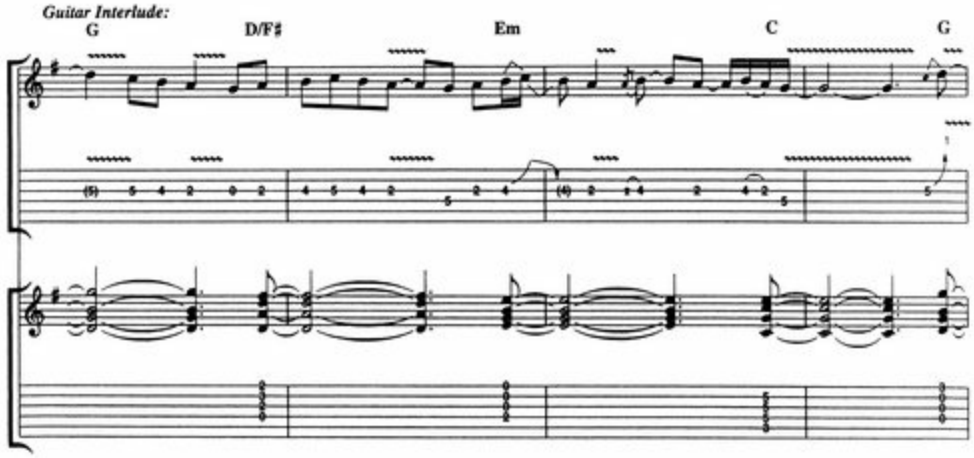
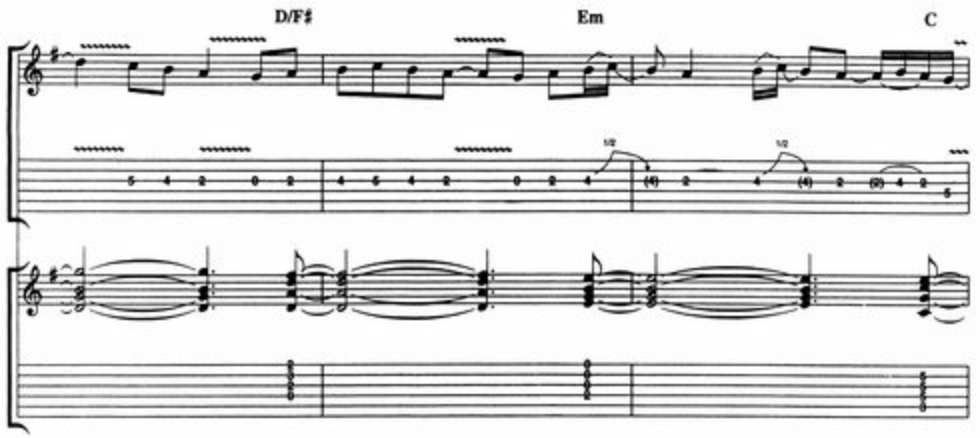

G5
D/F♯
E5
N.C.
She loves to move.
She loves to groove.
She loves the lov - in' things.
P. M.
P. M.
P. M.
G5
D/F♯
E5
Ooh, all night.
All night.
P. M.
P. M.
N.C.
G5
D/F♯
Oh, ev - 'ry night.
So hold tight.
P. M.
P. M.
E5
N.C.
Hold tight.
Ooh, ba - by, hold tight.
P. M.
P. M.

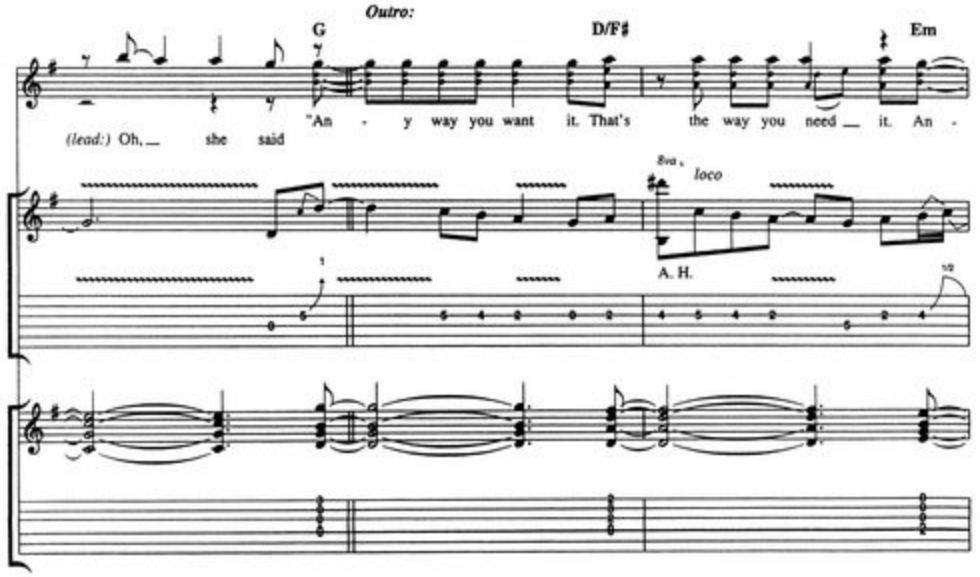
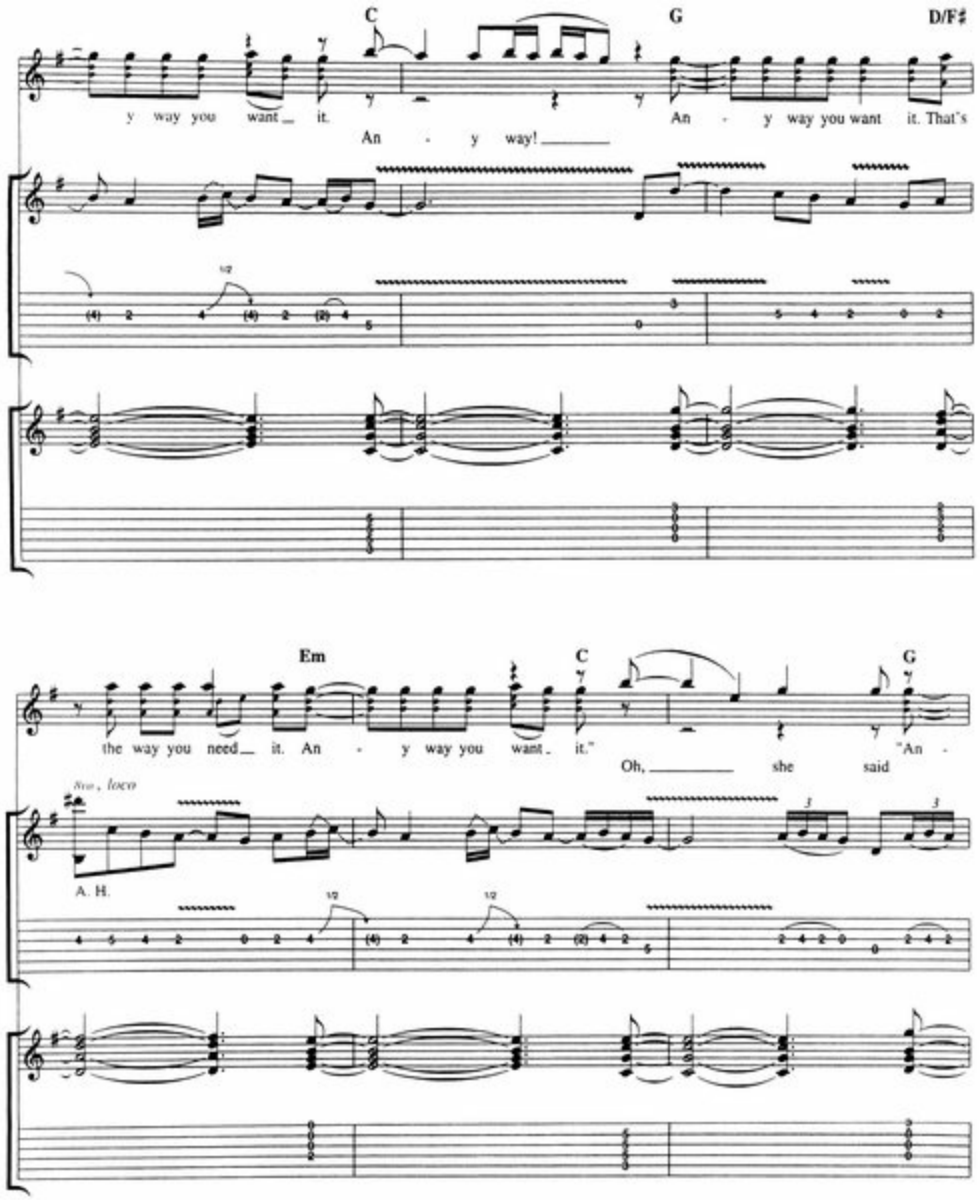
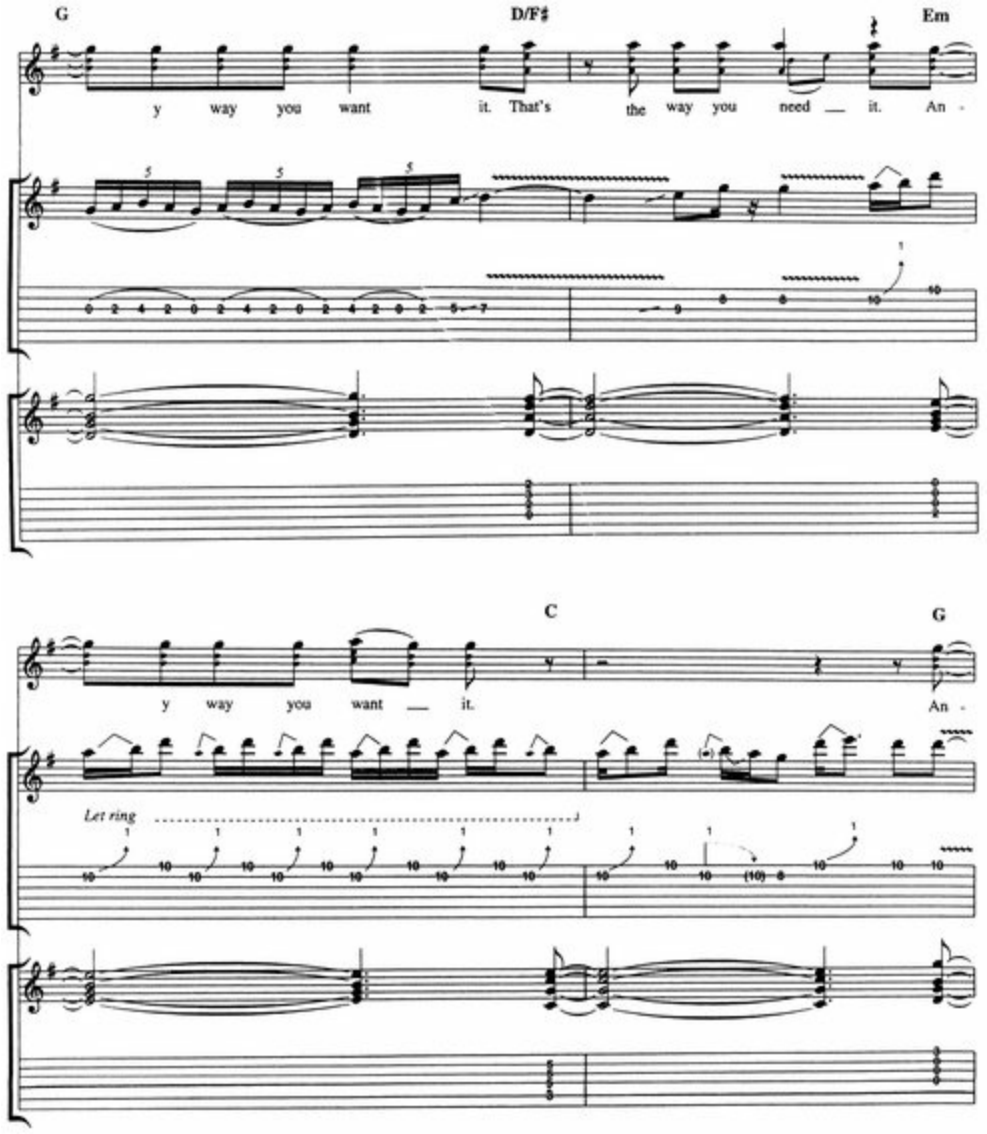

Chorus:
G
G
D/F♯
Em
Oh, she said, "An - y way you want it. That's the way you need it. An -
Guitar 1
Guitar 2*
*Organ arranged for Guitar 2.
C
G
D/F♯
y way you want it."
She said "An - y way you want it. That's

Em
1.
C
G5
the way you need it. An - y way you want it."
2.
C
G
y way you want it."
8va

Guitar Solo:
(G)
D/F♯
Em
(8va)
C
G
loco
Hold bend

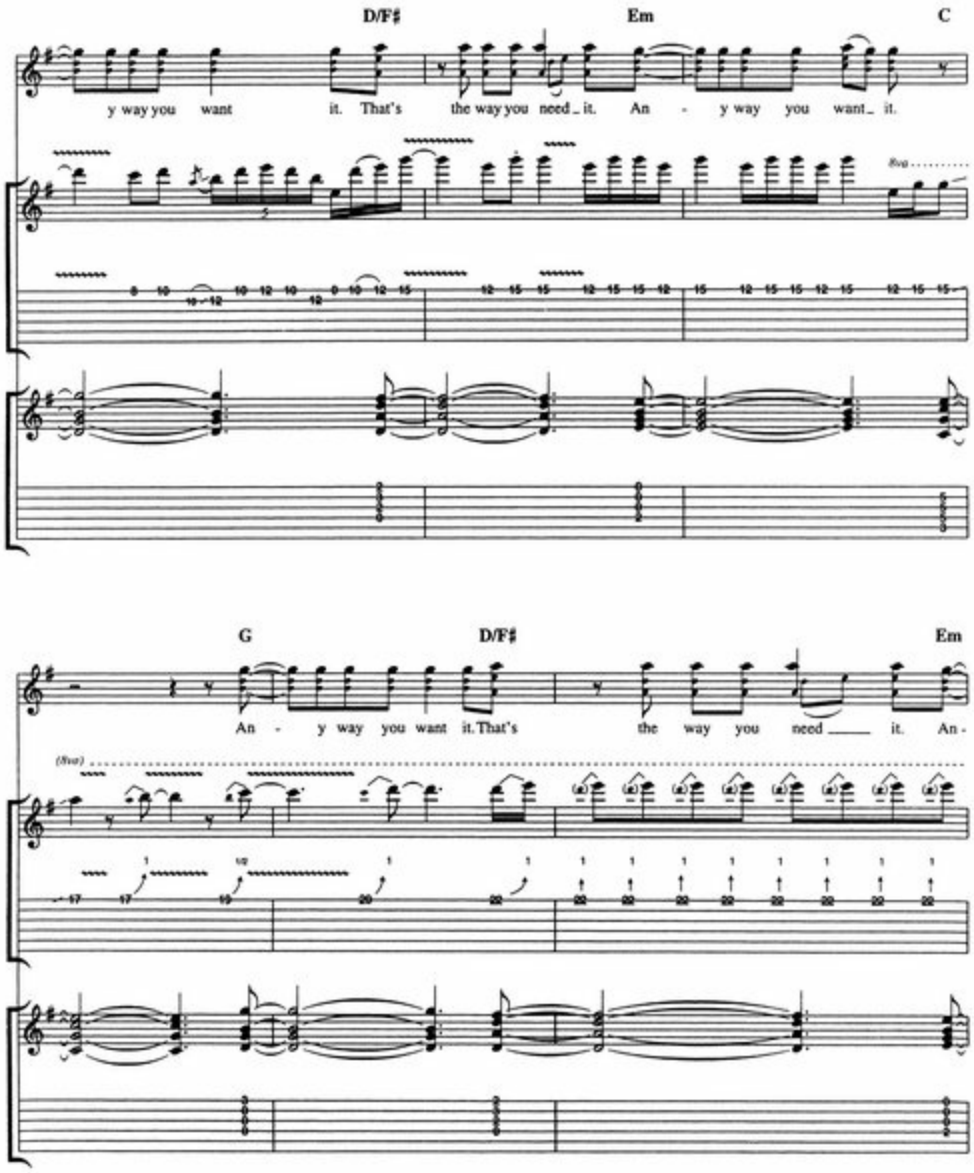

Bridge:
C
G
D/F♯
She said * "Hold,
*Lead vocal with echo.
Em
Csus2
G
hold
P. M.

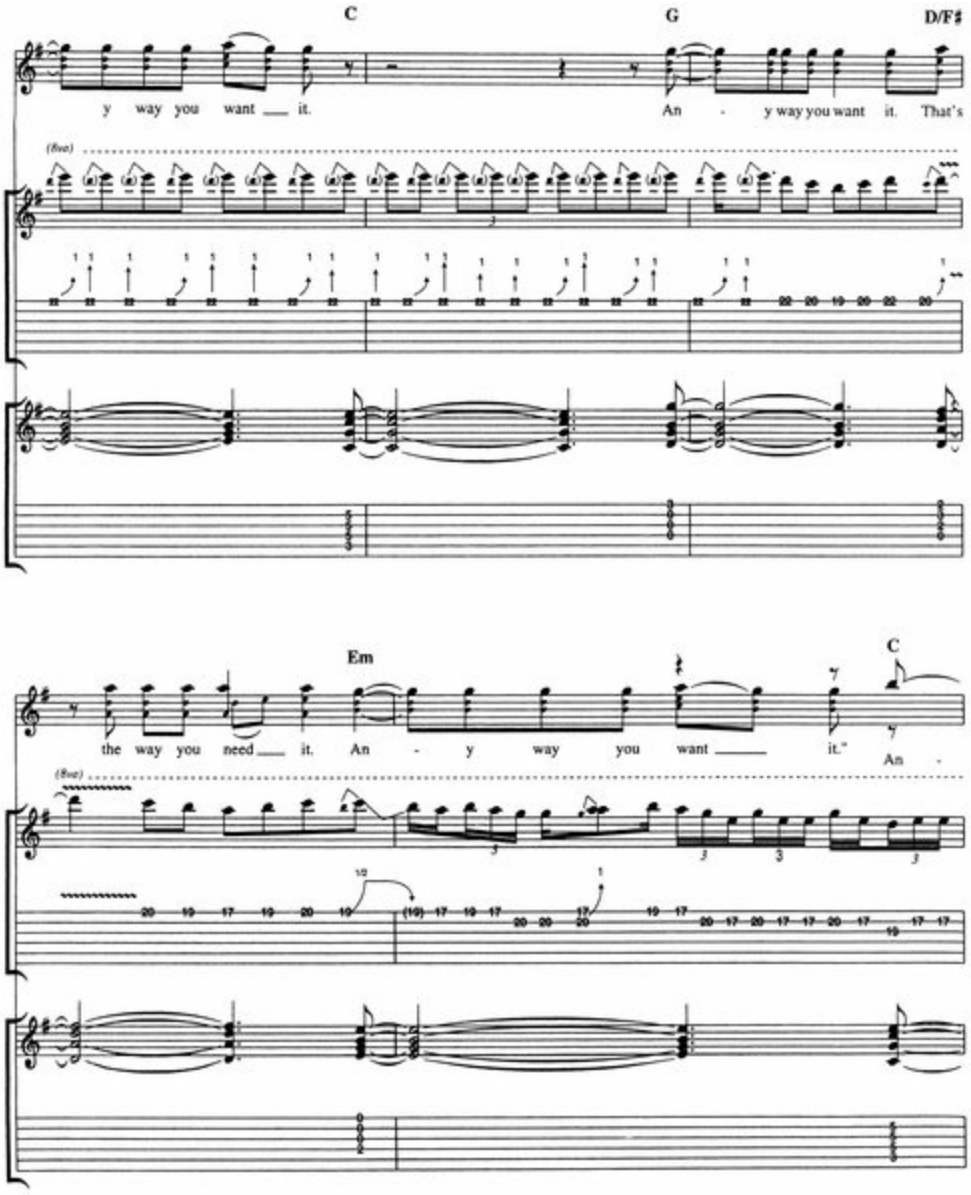
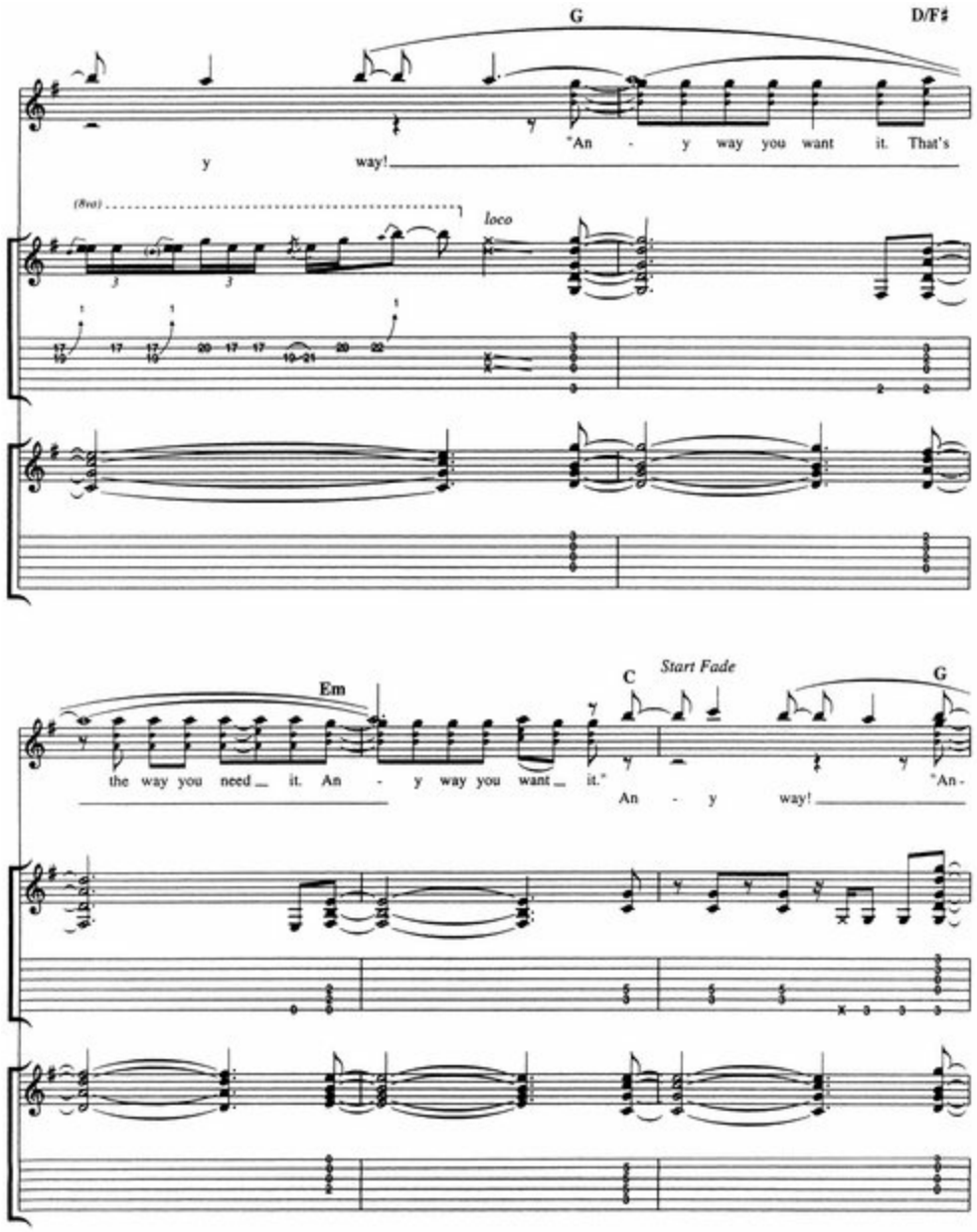

D/F♯
Em
E5
C5
Csus2
G
on,
hold
on,
hold
on!"

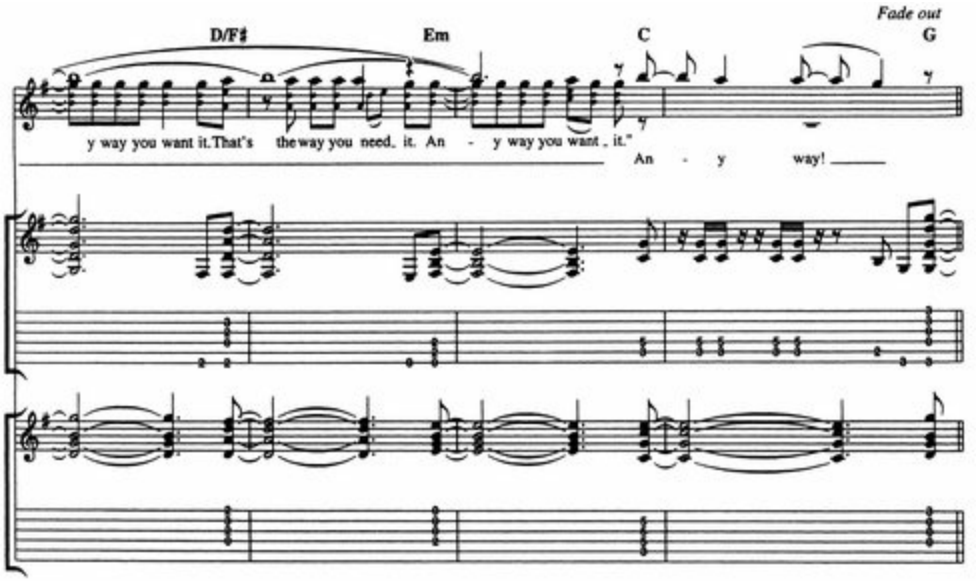

Guitar Interlude:
G
D/F♯
Em
C
G


D/F♯
Em
C


Outro:
G
D/F♯
Em
(lead:) Oh, she said "An - y way you want it. That's the way you need it. An -
8va
loco
A. H.

C
G
D/F♯
y way you want it.
An - y way!
An - y way you want it. That's
1/2
Em
C
G
the way you need it. An - y way you want it."
Oh, she said
"An -
Ped. simile
A. H.
1/2
1/2

G
D/F♯
Em
y way you want it. That's the way you need — it. An -
C
G
y way you want — it.
An -
Let ring


D/F♯
Em
C
y way you want it. That's the way you need it. An - y way you want it.
8va
G
D/F♯
Em
An - y way you want it. That's the way you need it. An -
(8va)


C
G
D/F♯
y way you want ___ it.
An - y way you want it. That's
(8va)
Em
C
the way you need ___ it. An - y way you want ___ it."
An -
(8va)

G
D/F♯
"An - y way you want it. That's
y
way!
(8va)
loco
Em
C
Start Fade
G
the way you need it. An - y way you want it."
An - y way!
"An-



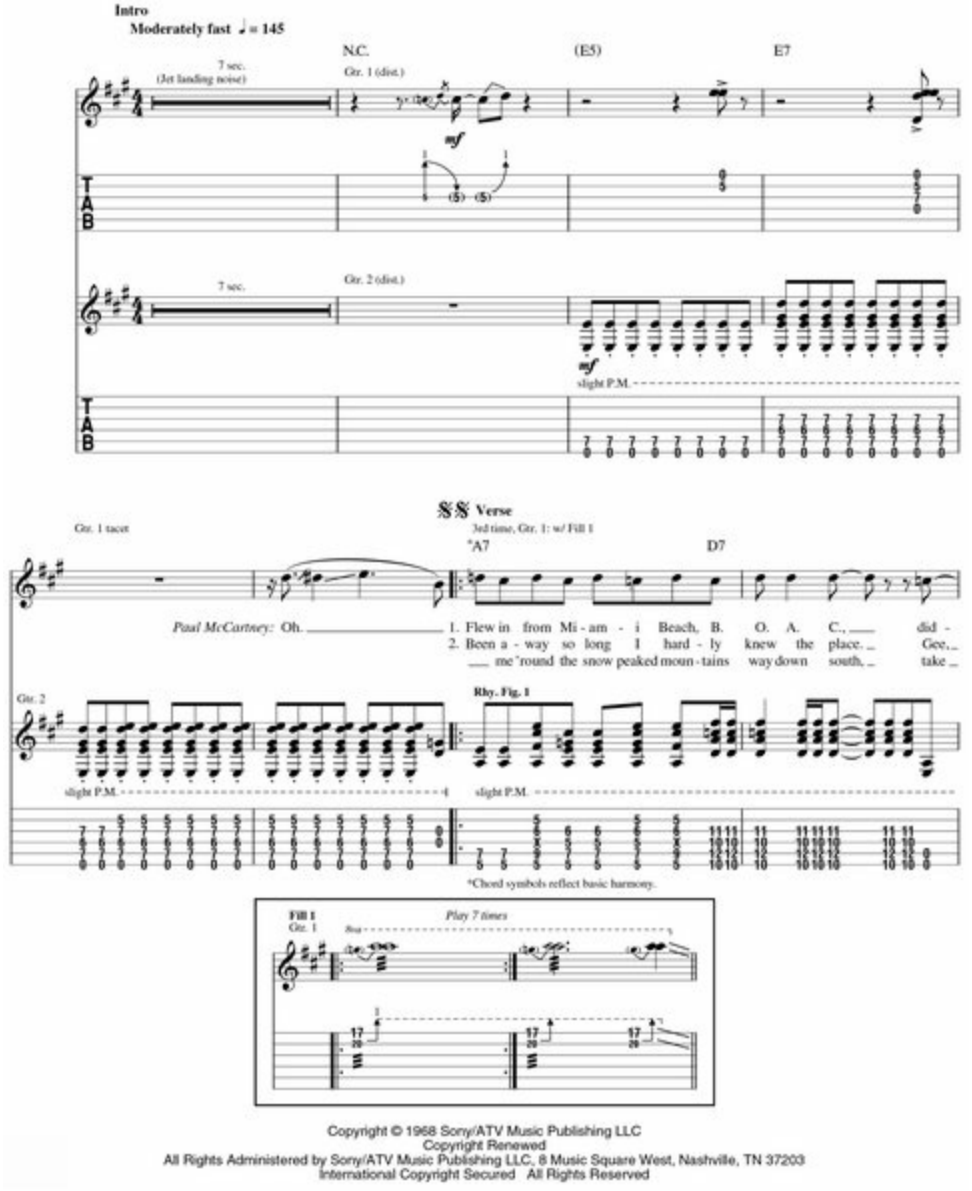
Additional Lyrics

Verse 2: I was alone,
I never knew
What good love can do.
Ooh, then we touched,
Then we sang,
About the lovin' things.

Ooh, all night, all night,
Oh, every night.
So hold tight, hold tight,
Oh, baby, hold tight.
(To chorus)

from *The Beatles (White Album)*

Back in the U.S.S.R.

Words and Music by John Lennon and Paul McCartney

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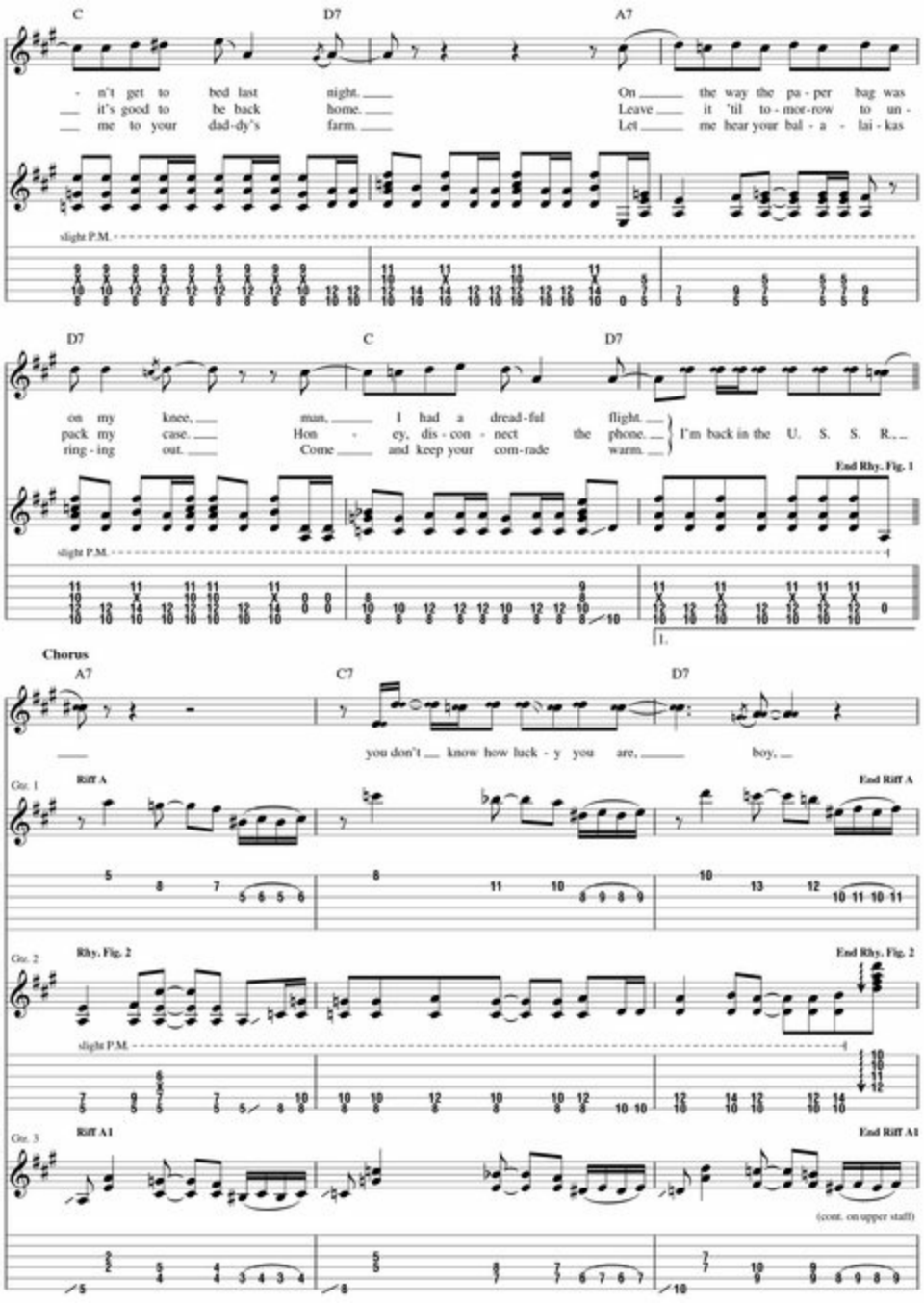
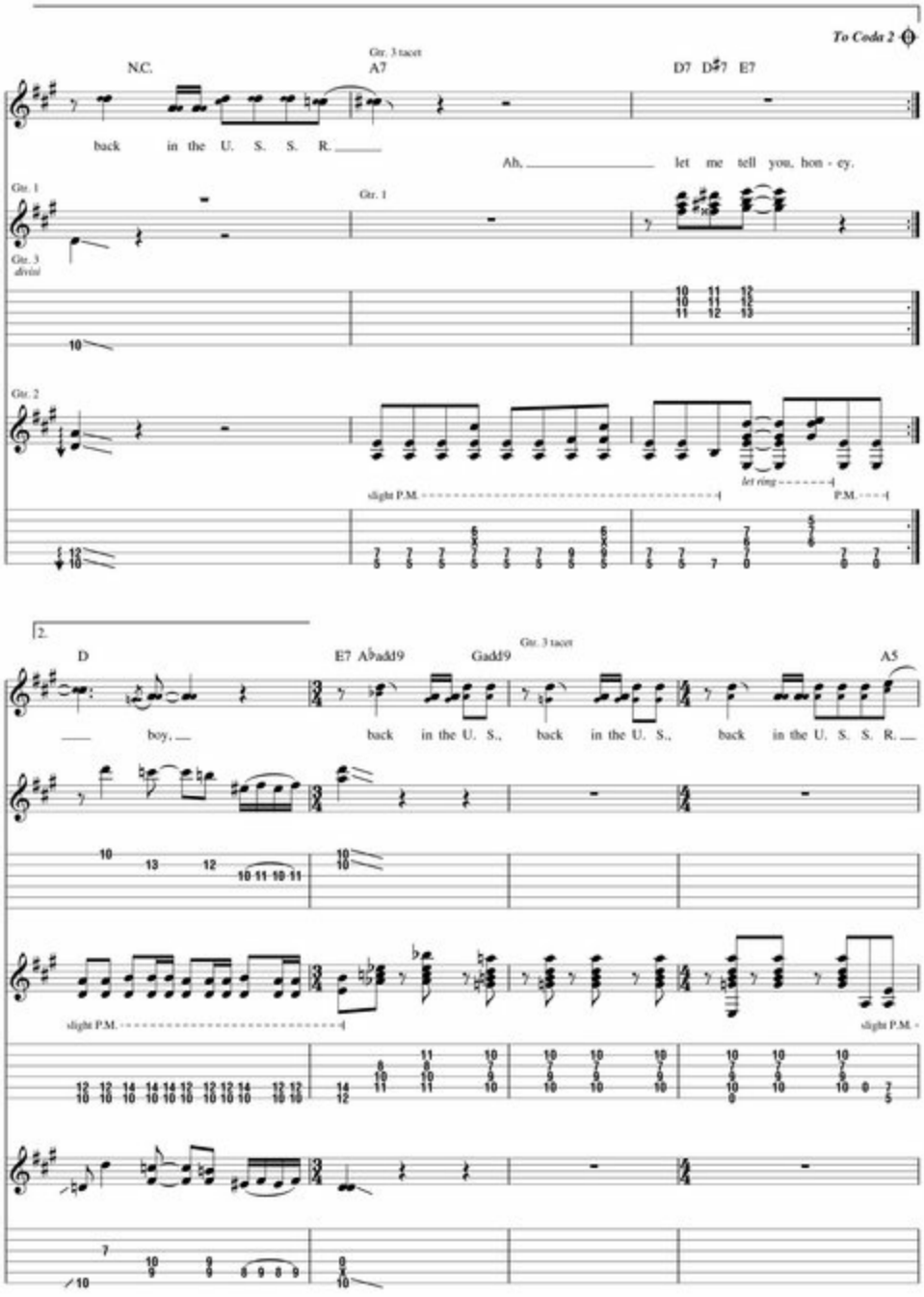
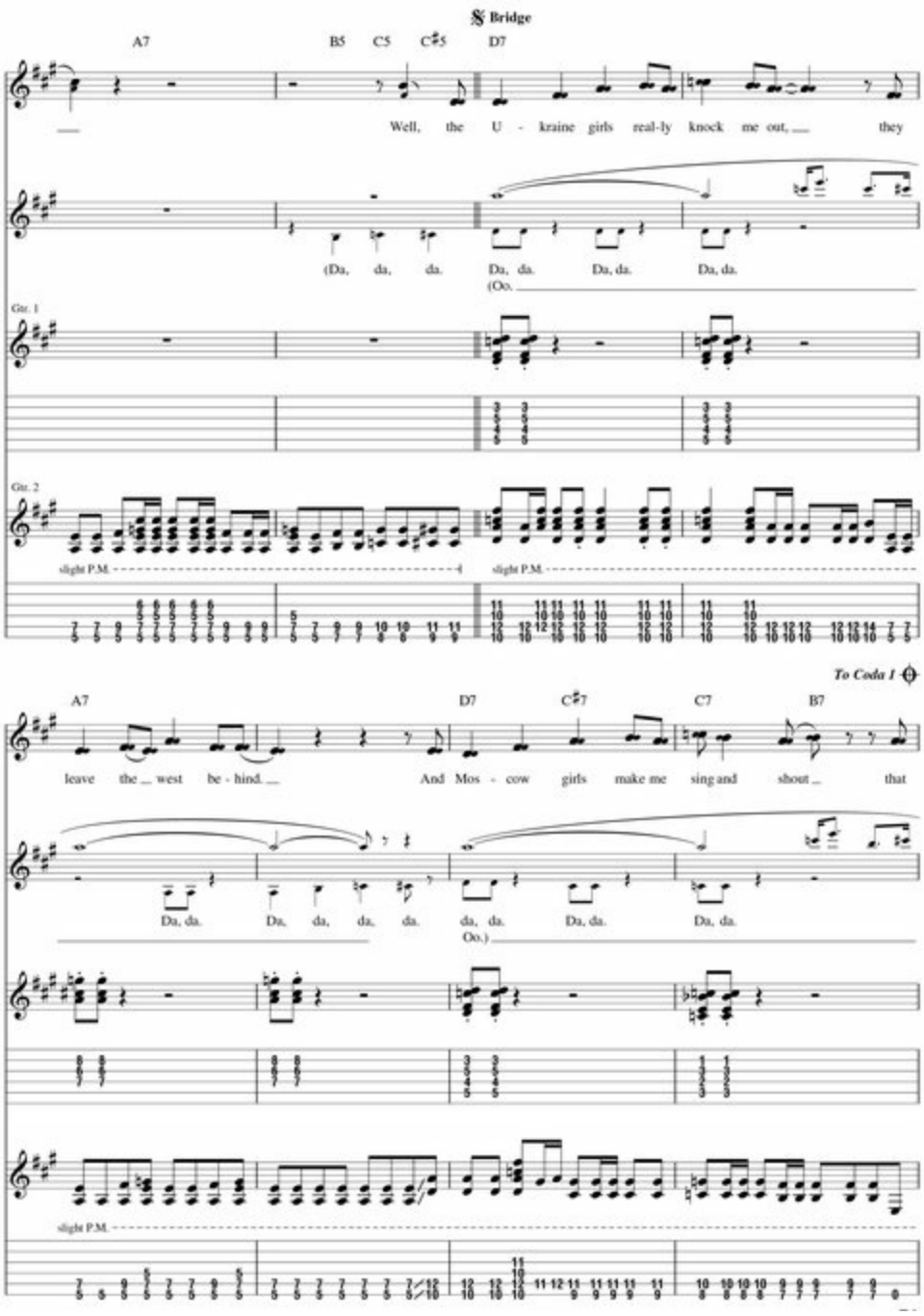
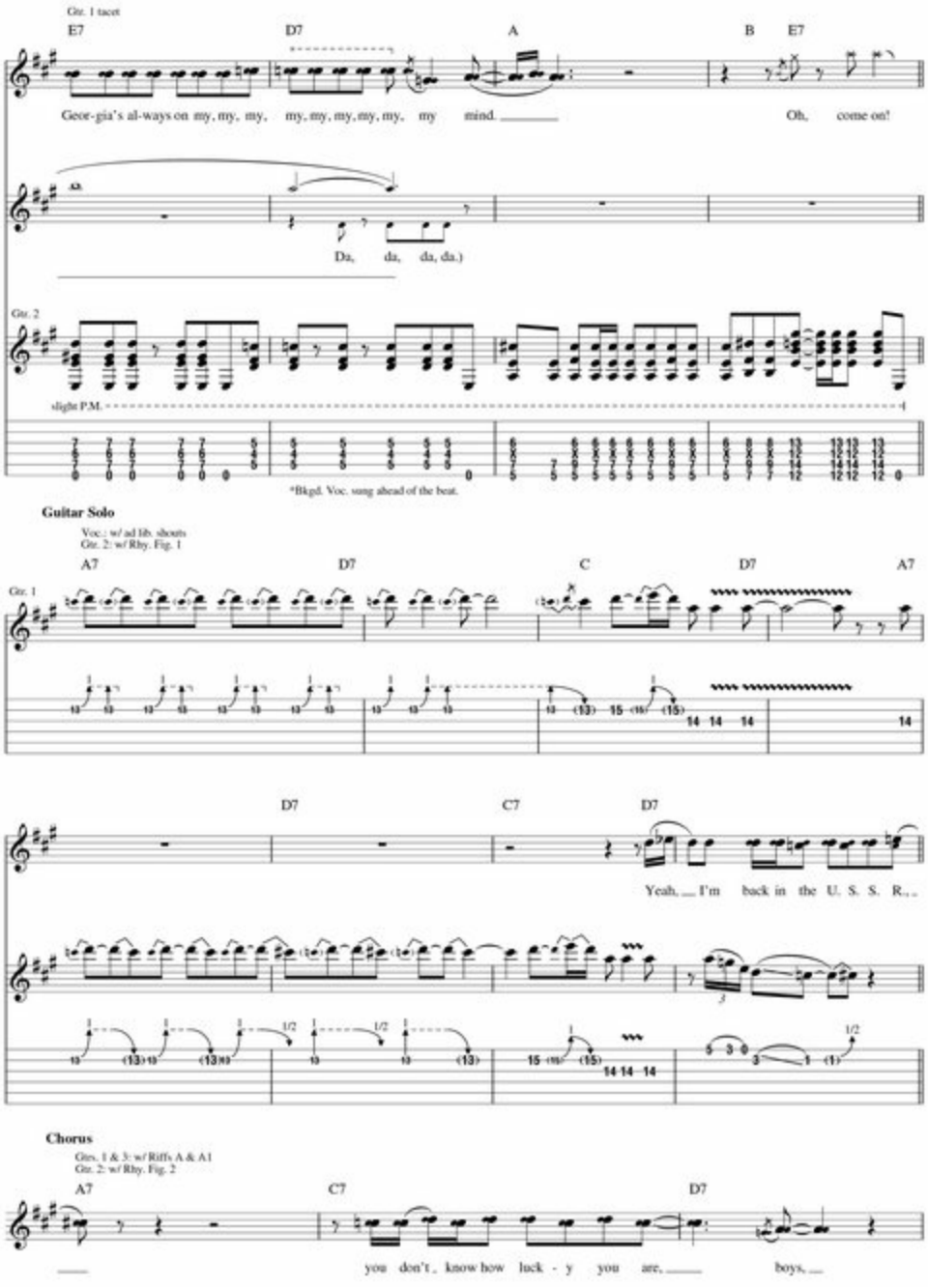
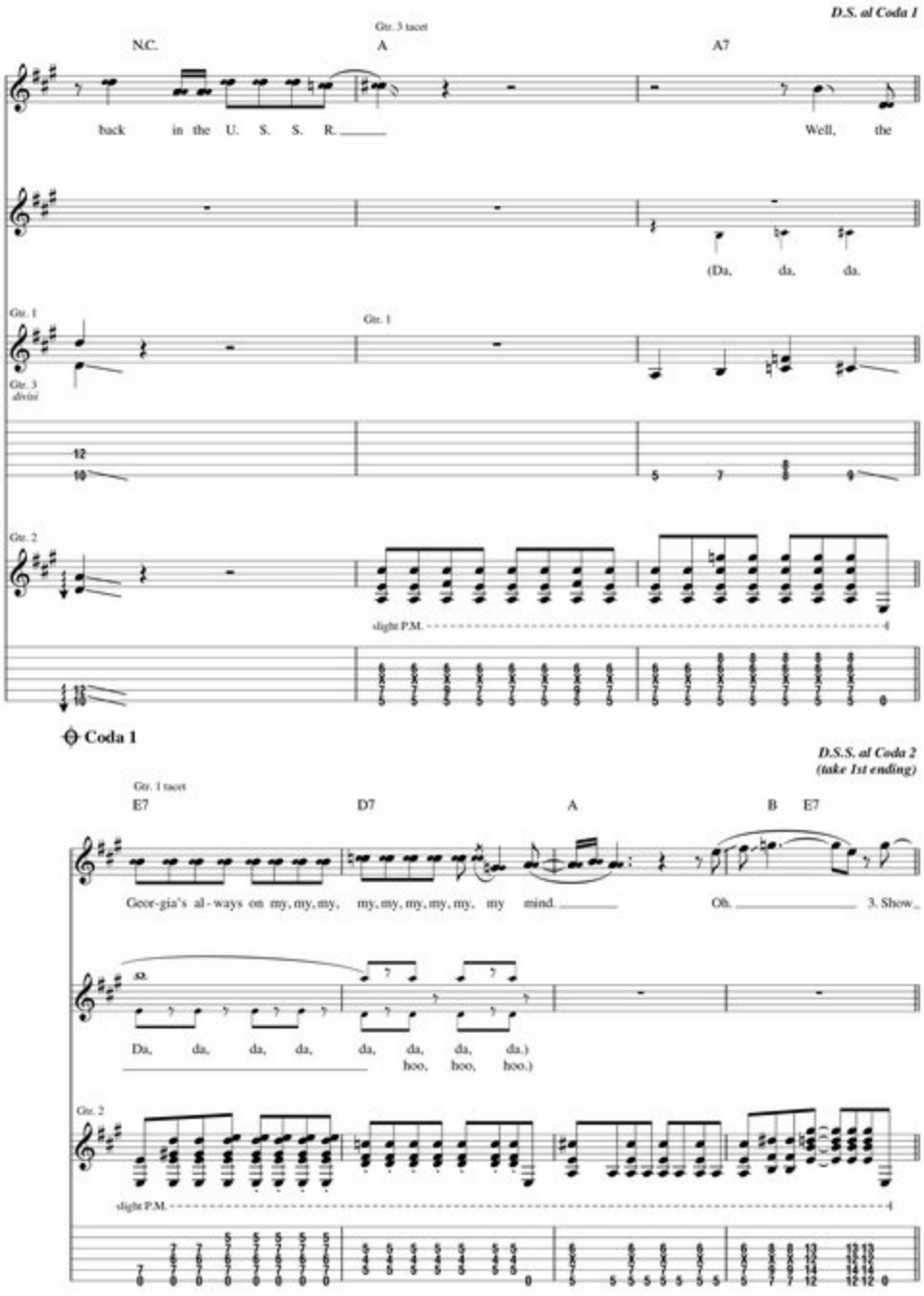
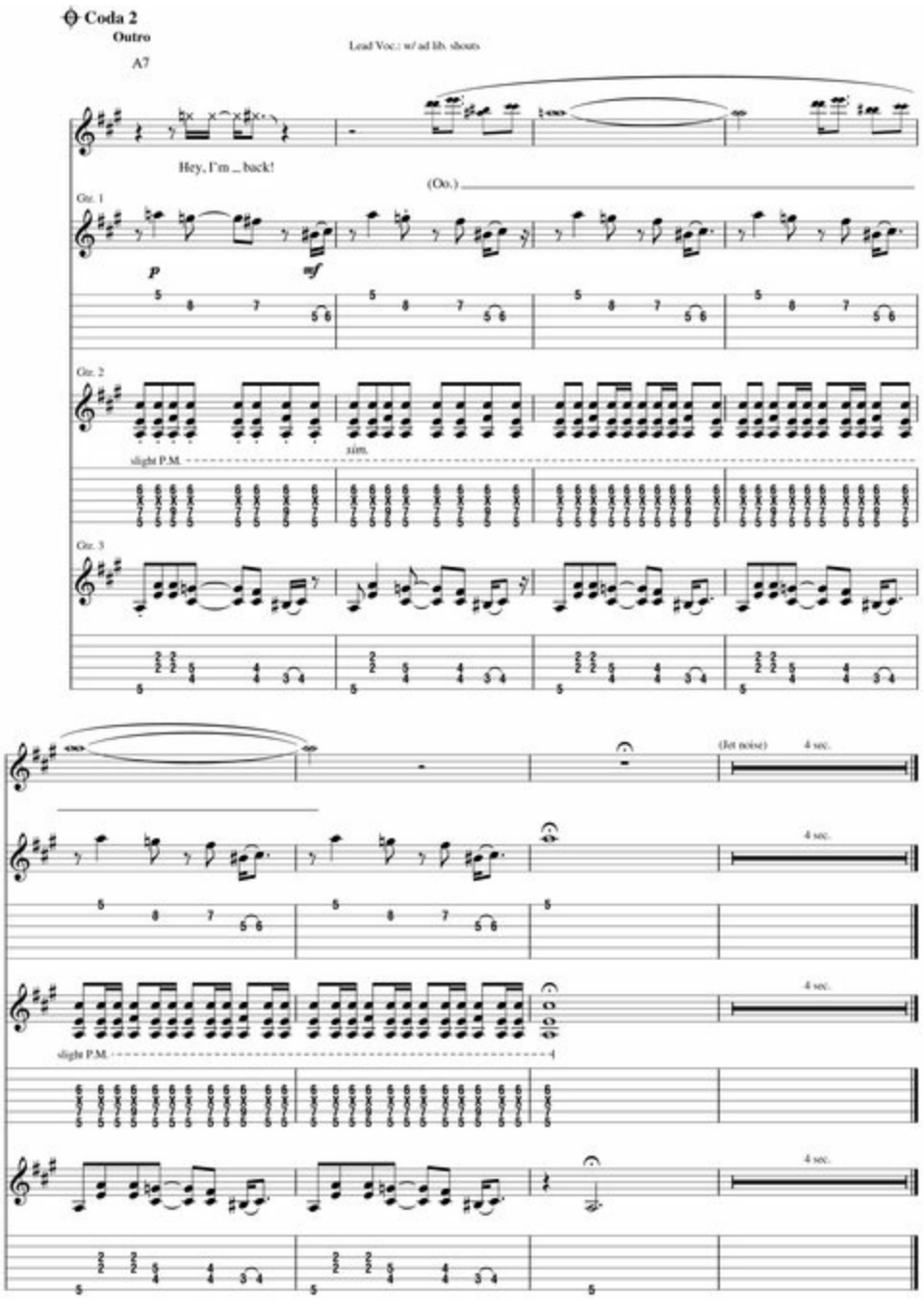
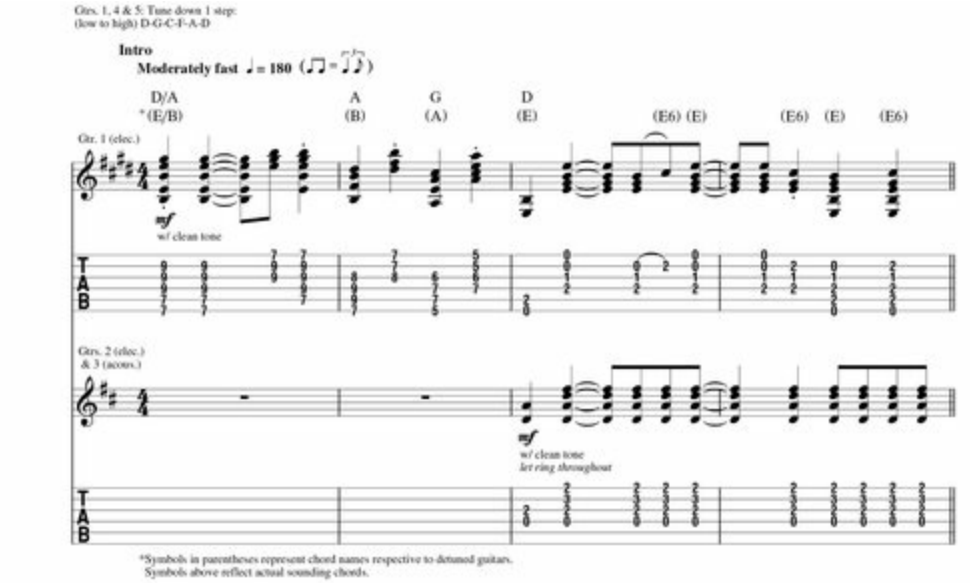
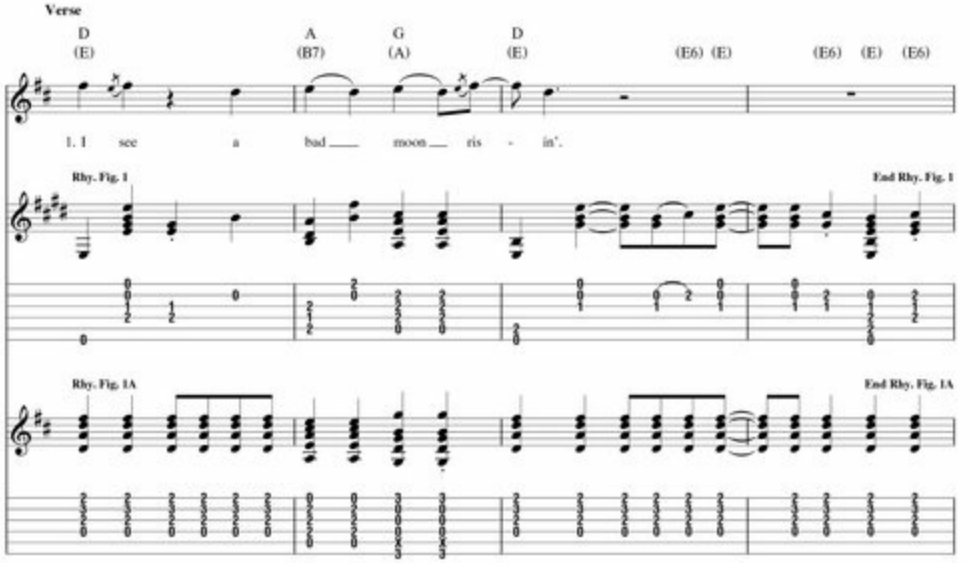

C
D7
A7
- n't get to bed last night.
__ it's good to be back home.
__ me to your dad-dy's farm.
On the way the pa - per bag was
Leave it 'til to - mor-row to un -
Let me hear your bal - a - lai - kas
slight P.M.
D7
C
D7
on my knee, man, I had a dread-ful flight.
pack my case. Hon - ey, dis - con - nect the phone.
ring - ing out. Come and keep your com-rade warm.
I'm back in the U. S. S. R.
End Rhy. Fig. 1
slight P.M.
1.
Chorus
A7
C7
D7
you don't know how luck - y you are, boy,
Gtr. 1
Riff A
End Riff A
Gtr. 2
Rhy. Fig. 2
End Rhy. Fig. 2
slight P.M.
Gtr. 3
Riff A1
End Riff A1
(cont. on upper staff)

To Coda 2
N.C.
Gtr. 3 tacet
A7
D7 D♯7 E7
back in the U. S. S. R.
Ah, let me tell you, hon - ey.
Gtr. 1
Gtr. 3
divisi
Gtr. 2
slight P.M.
let ring
P.M.
2.
D
E7 A♭add9
Gadd9
Gtr. 3 tacet
A5
boy,
back in the U. S.,
back in the U. S.,
back in the U. S. S. R.
slight P.M.
slight P.M.

Bridge
A7
B5
C5
C♯5
D7
Well, the U - kraine girls real-ly knock me out, they
(Da, da, da. Da, da. Da, da. Da, da.
(Oo.
Gtr. 1
Gtr. 2
slight P.M.
slight P.M.
To Coda 1
A7
D7
C♯7
C7
B7
leave the west be - hind. And Mos - cow girls make me sing and shout that
Da, da. Da, da, da, da. da, da. Da, da. Da, da.
Oo.)
slight P.M.

Gtr. 1 tacet
E7
D7
A
B
E7
Geor-gia's al-ways on my, my, my, my, my, my, my, my, my mind.
Oh, come on!
Da, da, da, da.)
Gtr. 2
slight P.M.
*Bkgd. Voc. sung ahead of the beat.
Guitar Solo
Voc.: w/ ad lib. shouts
Gtr. 2: w/ Rhy. Fig. 1
A7
D7
C
D7
A7
Gtr. 1
D7
C7
D7
Yeah, I'm back in the U. S. S. R.
Chorus
Gtrs. 1 & 3: w/ Riffs A & A1
Gtr. 2: w/ Rhy. Fig. 2
A7
C7
D7
you don't know how luck - y you are,
boys,

D.S. al Coda 1
Gtr. 3 tacet
N.C.
A
A7
back in the U. S. S. R.
Well, the
(Da, da, da.
Gtr. 1
Gtr. 1
Gtr. 3
divisi
Gtr. 2
slight P.M.
Coda 1
D.S.S. al Coda 2
(take 1st ending)
Gtr. 1 tacet
E7
D7
A
B
E7
Geor-gia's al-ways on my, my, my, my, my, my, my, my mind.
Oh.
3. Show
Da, da, da, da, da, da, da, da.)
hoo, hoo, hoo.)
Gtr. 2
slight P.M.

Coda 2
Outro
A7
Lead Voc.: w/ ad lib. shouts
Hey, I'm _ back!
(Oo.) _
Gtr. 1
P
mf
Gtr. 2
slight P.M.
sim.
Gtr. 3
(Jet noise)
4 sec.
4 sec.
4 sec.
slight P.M.
4 sec.

From Creedence Clearwater Revival - *Green River*

Bad Moon Rising

Words and Music by John Fogerty



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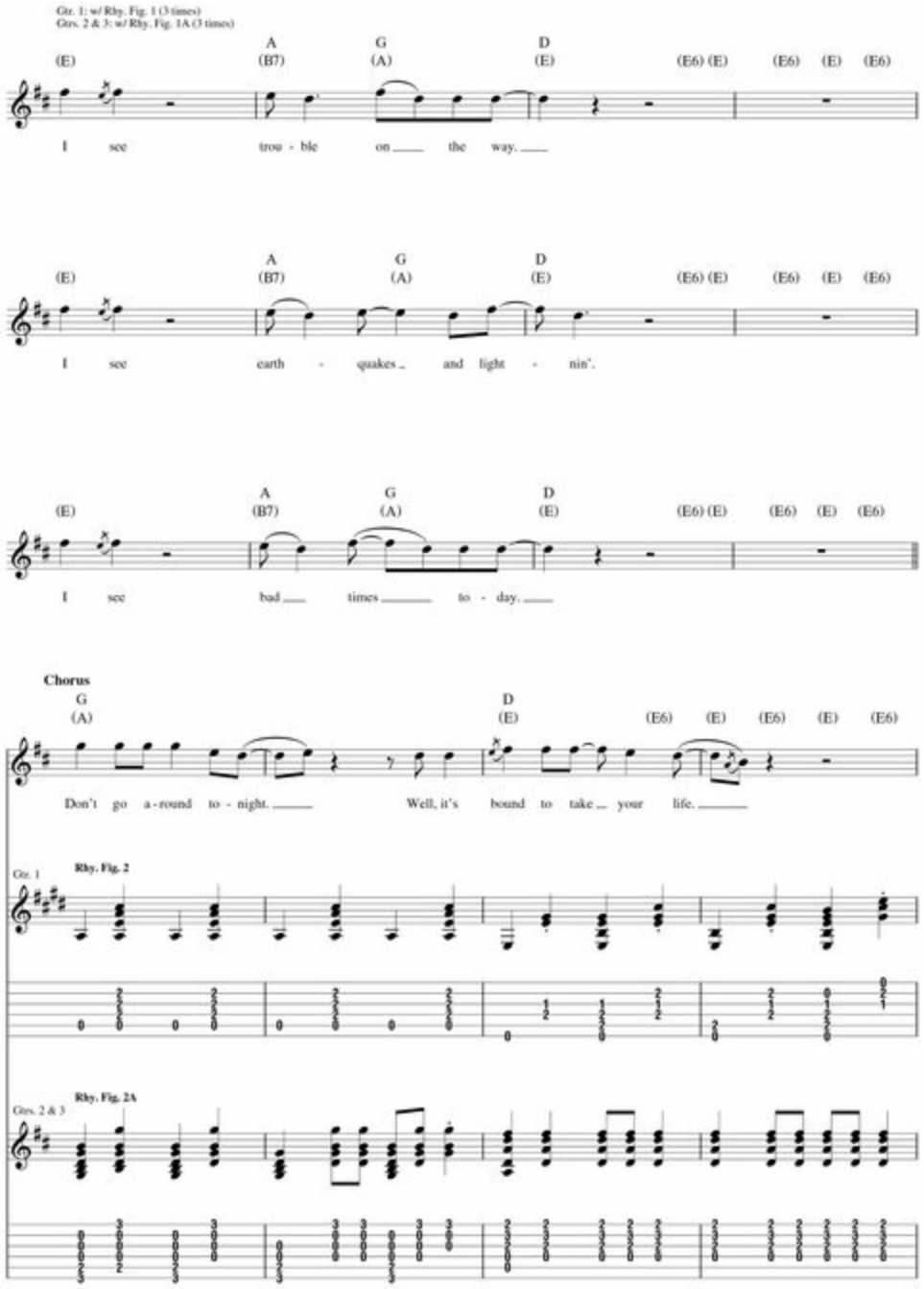
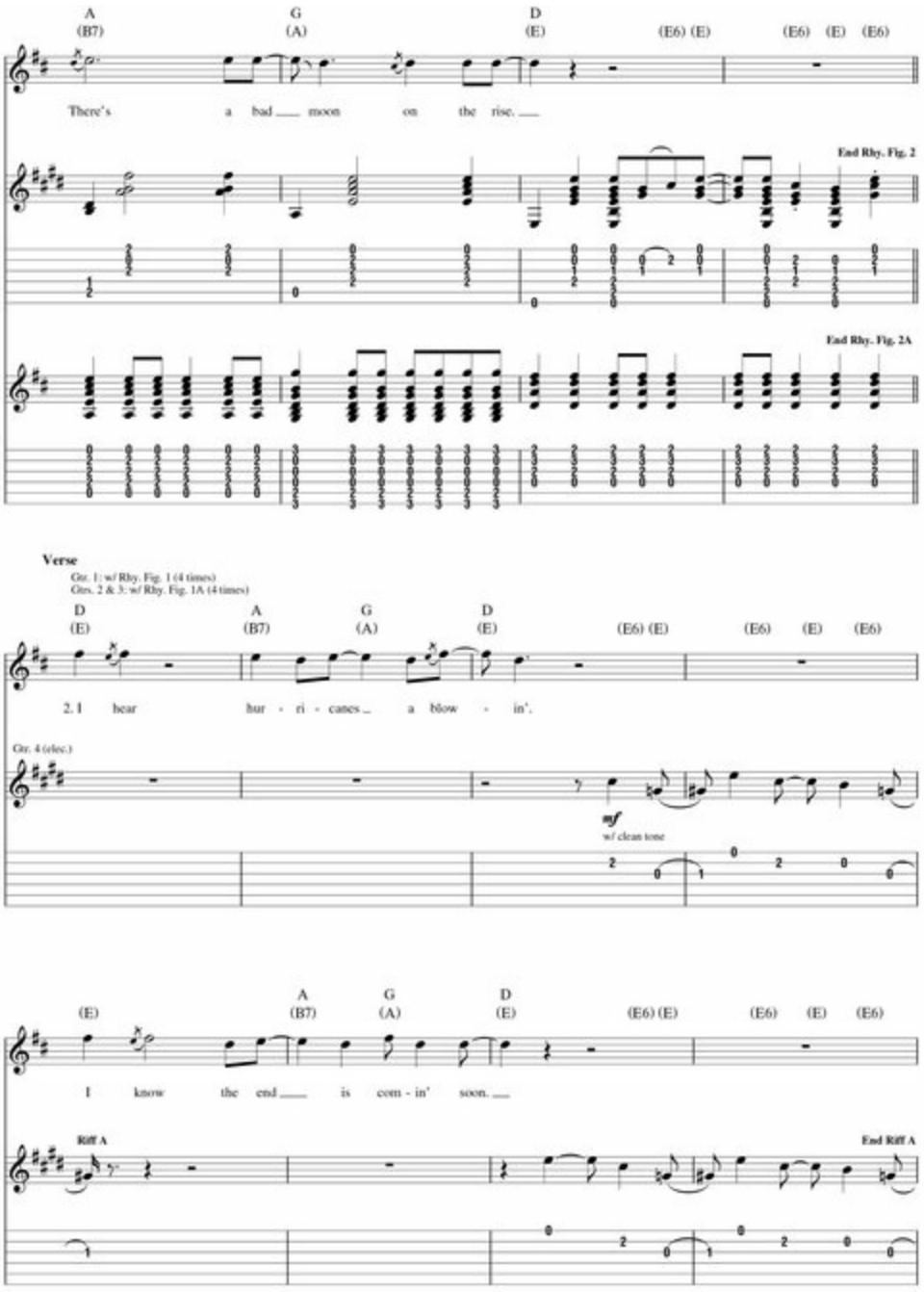
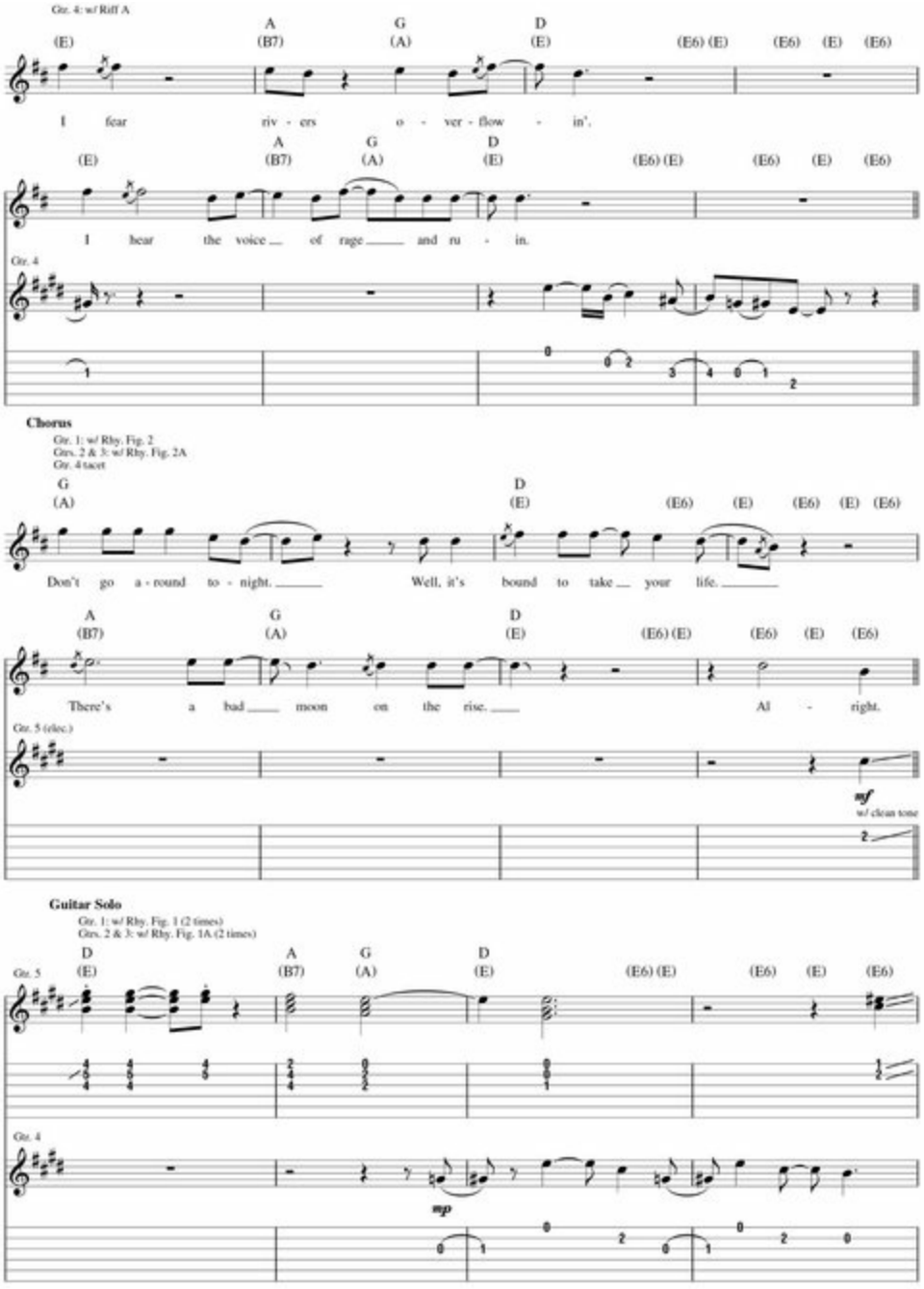
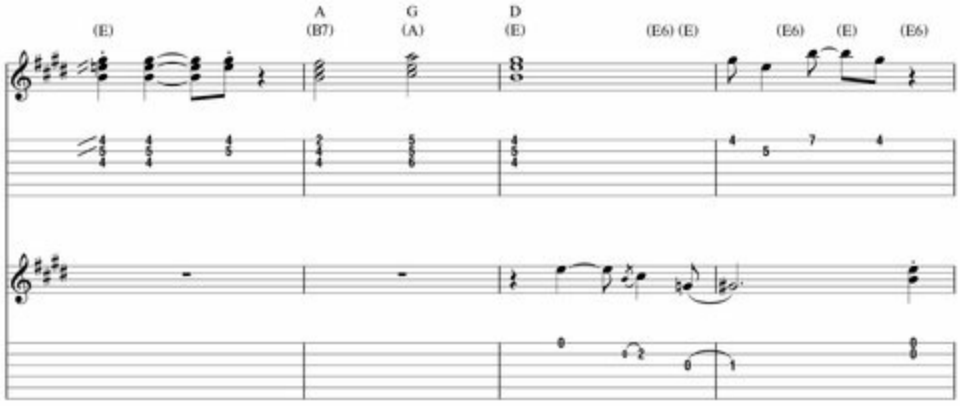
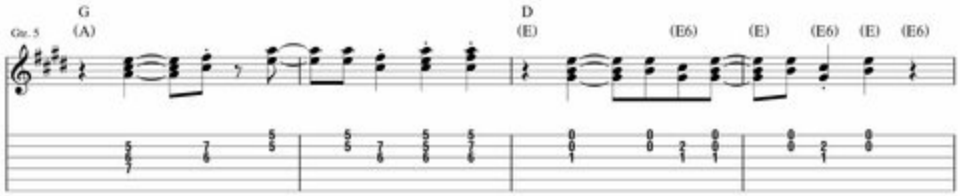
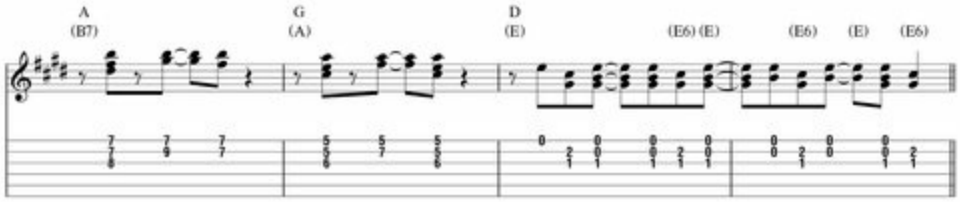
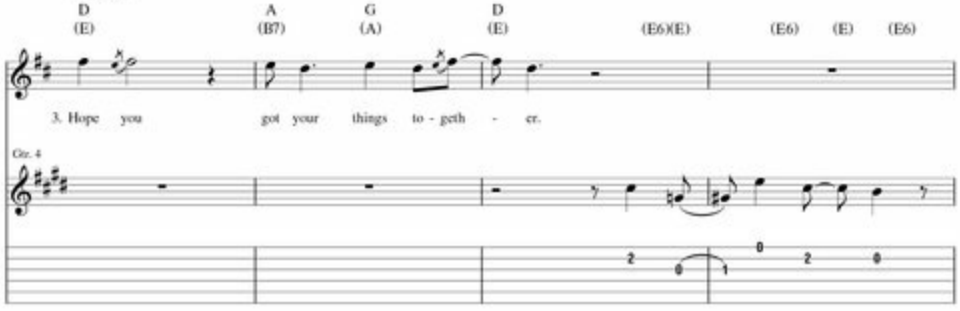
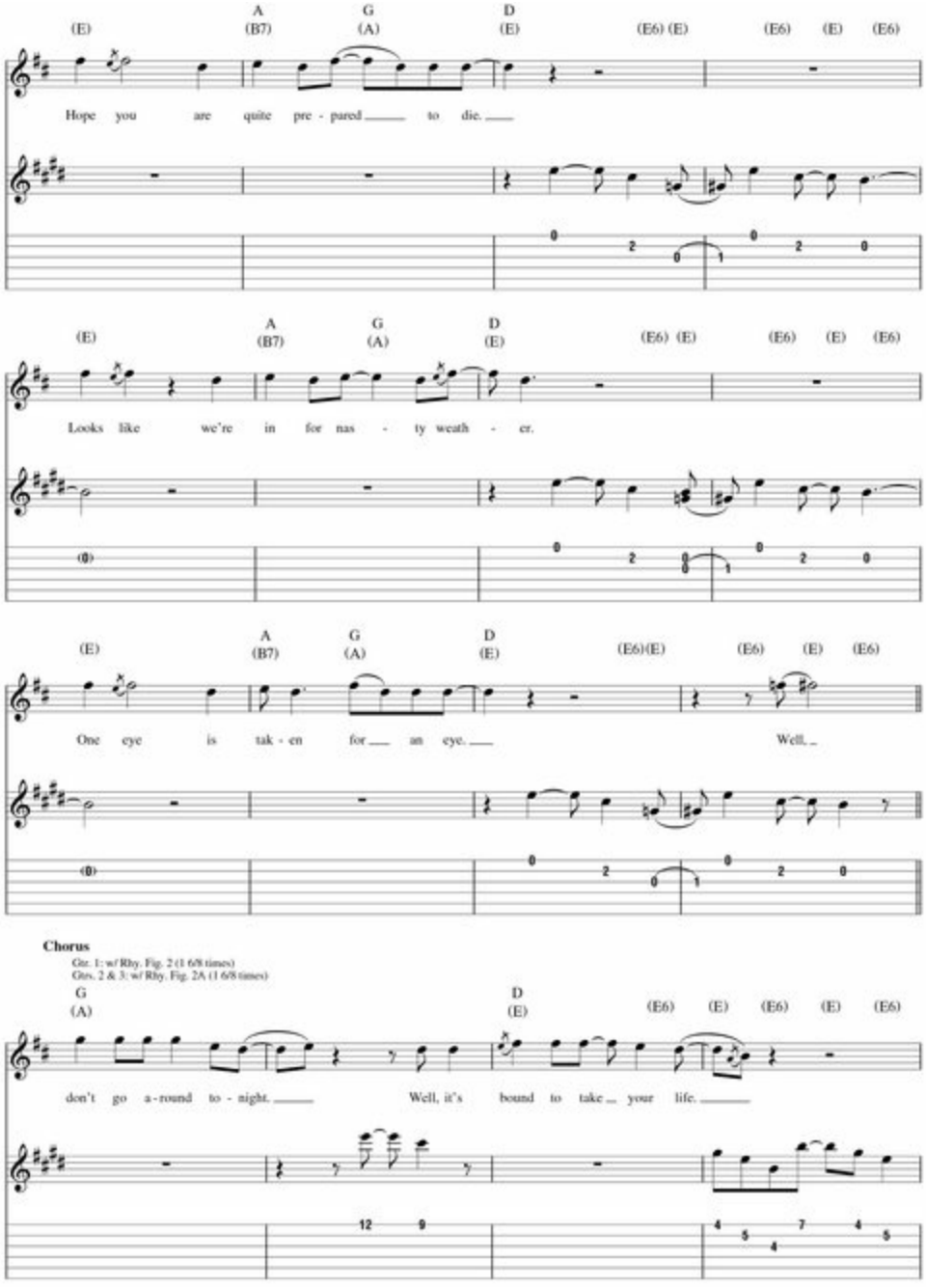
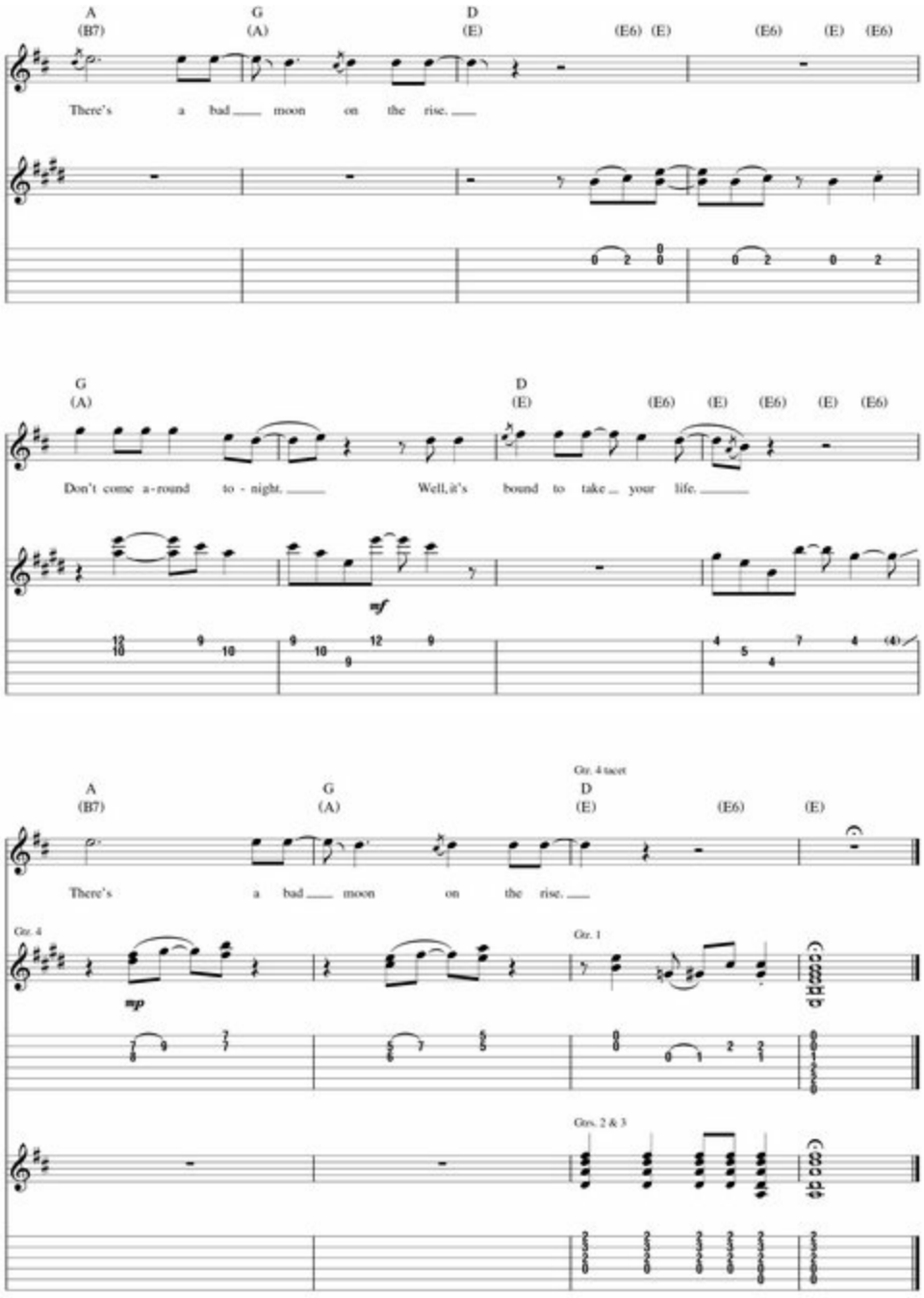
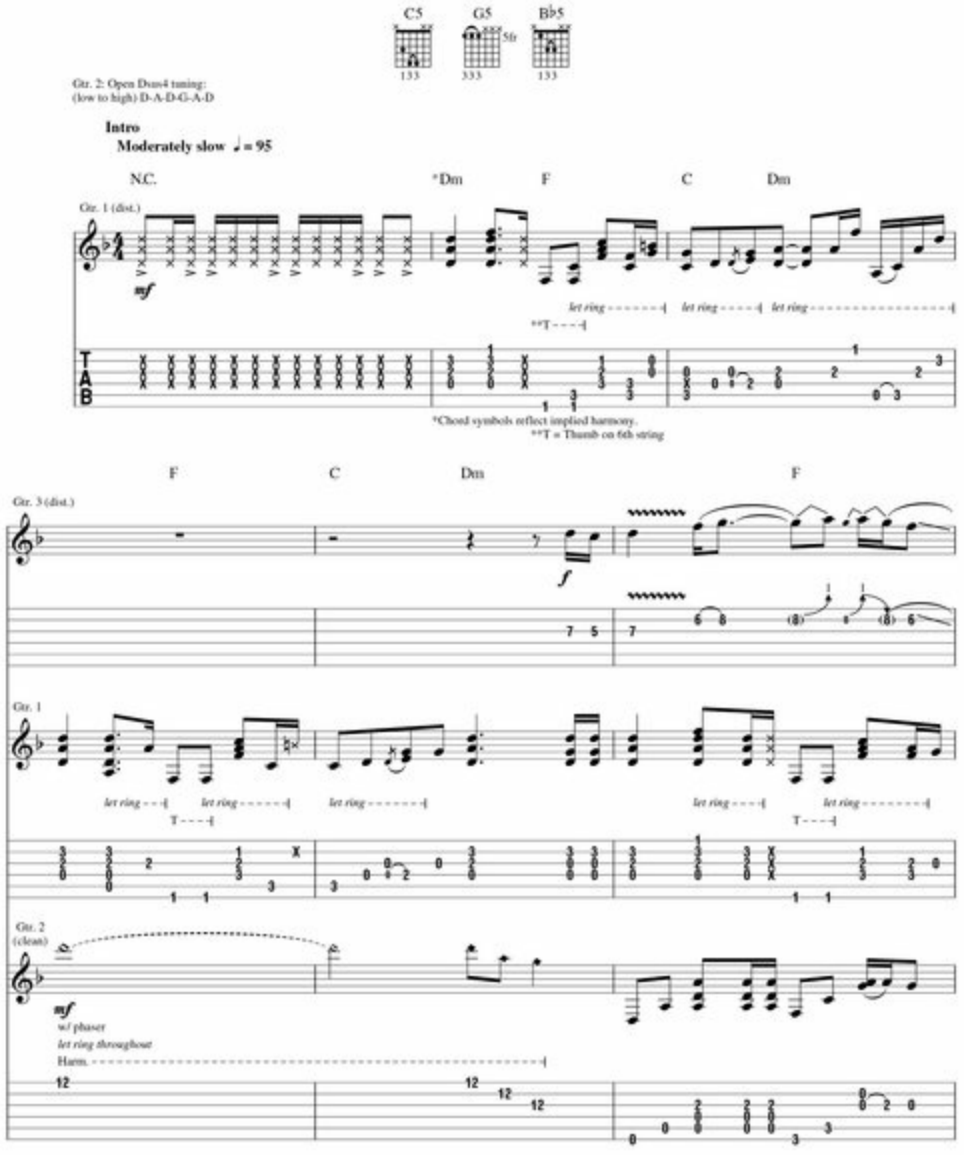

Gtr. 1: w/ Rhy. Fig. 1 (3 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 1A (3 times)
(E) A (B7) G (A) D (E) (E6) (E) (E6) (E) (E6)
I see trou - ble on the way.
(E) A (B7) G (A) D (E) (E6) (E) (E6) (E) (E6)
I see earth - quakes and light - nin'.
(E) A (B7) G (A) D (E) (E6) (E) (E6) (E) (E6)
I see bad times to - day.
Chorus
G (A) D (E) (E6) (E) (E6) (E) (E6)
Don't go a - round to - night. Well, it's bound to take your life.
Gtr. 1
Rhy. Fig. 2
Gtrs. 2 & 3
Rhy. Fig. 2A

A
(B7)
G
(A)
D
(E)
(E6) (E)
(E6) (E) (E6)
There's a bad moon on the rise.
End Rhy. Fig. 2
End Rhy. Fig. 2A
Verse
Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 1A (4 times)
D
(E)
A
(B7)
G
(A)
D
(E)
(E6) (E)
(E6) (E) (E6)
2. I hear hur - ri - canes a blow - in'.
Gtr. 4 (elec.)
mf
w/ clean tone
A
(B7)
G
(A)
D
(E)
(E6) (E)
(E6) (E) (E6)
I know the end is com - in' soon.
Riff A
End Riff A

Gtr. 4: w/ Riff A
A G D
(E) (B7) (A) (E) (E6) (E) (E6) (E) (E6)
I fear riv - ers o - ver - flow - in'.
A G D
(E) (B7) (A) (E) (E6) (E) (E6) (E) (E6)
I hear the voice of rage and ru - in.
Gtr. 4
Chorus
Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 2 & 3: w/ Rhy. Fig. 2A
Gtr. 4 tacet
G D
(A) (E) (E6) (E) (E6) (E) (E6)
Don't go a - round to - night. Well, it's bound to take your life.
A G D
(B7) (A) (E) (E6) (E) (E6) (E) (E6)
There's a bad moon on the rise. Al - right.
Gtr. 5 (elec.)
mf
w/ clean tone
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 1A (2 times)
D A G D
(E) (B7) (A) (E) (E6) (E) (E6) (E) (E6)
Gtr. 5
Gtr. 4
mp

Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 2 & 3: w/ Rhy. Fig. 2A
Gtr. 4 tacet

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 1A (4 times)
Gtr. 5 tacet

(E) A (B7) G (A) D (E) (E6) (E) (E6) (E) (E6)
Hope you are quite pre - pared to die.
(E) A (B7) G (A) D (E) (E6) (E) (E6) (E) (E6)
Looks like we're in for nas - ty weath - er.
(E) A (B7) G (A) D (E) (E6)(E) (E6) (E) (E6)
One eye is tak - en for an eye. Well,
Chorus
Gtr. 1: w/ Rhy. Fig. 2 (1 6/8 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 2A (1 6/8 times)
G (A) D (E) (E6) (E) (E6) (E) (E6)
don't go a - round to - night. Well, it's bound to take your life.

A
(B7)
G
(A)
D
(E)
(E6) (E)
(E6)
(E)
(E6)
There's a bad moon on the rise.
G
(A)
D
(E)
(E6)
(E)
(E6)
(E)
(E6)
Don't come a-round to - night.
Well, it's bound to take your life.
mf
A
(B7)
G
(A)
Gtr. 4 tacet
D
(E)
(E6)
(E)
There's a bad moon on the rise.
Gtr. 4
mp
Gtr. 1
Grs. 2 & 3

from Rory Gallagher - *Top Priority*

Bad Penny

Words and Music by Rory Gallagher

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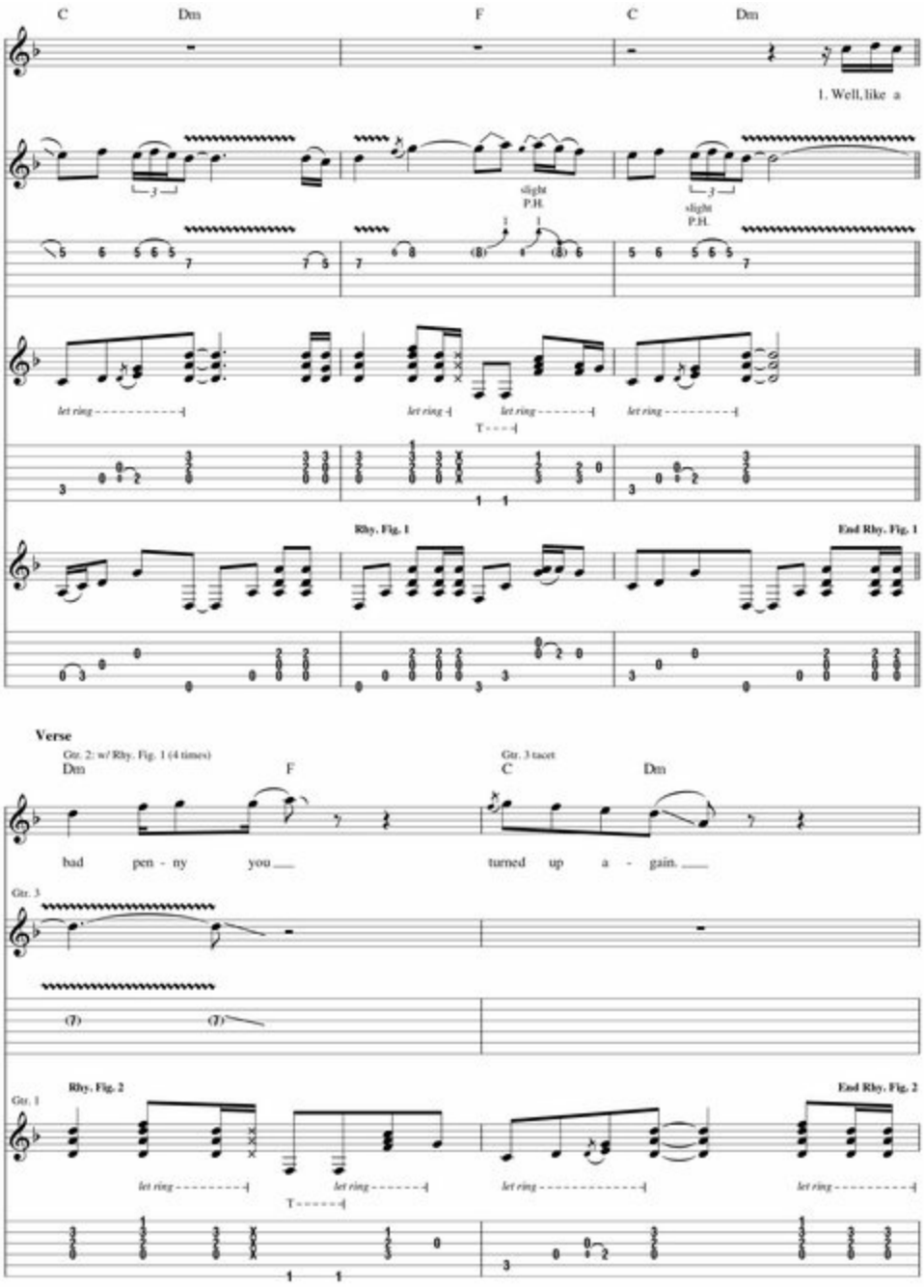
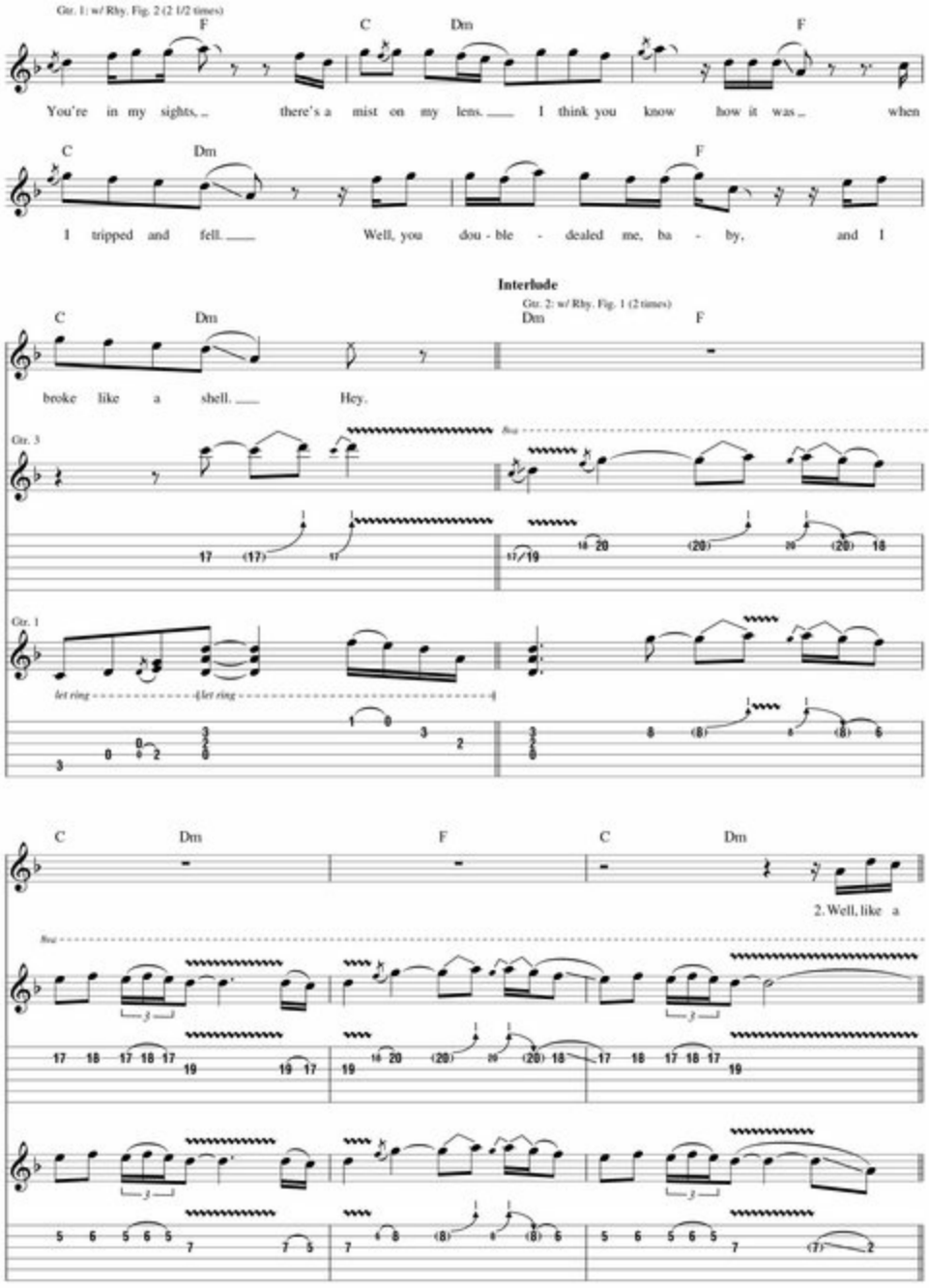
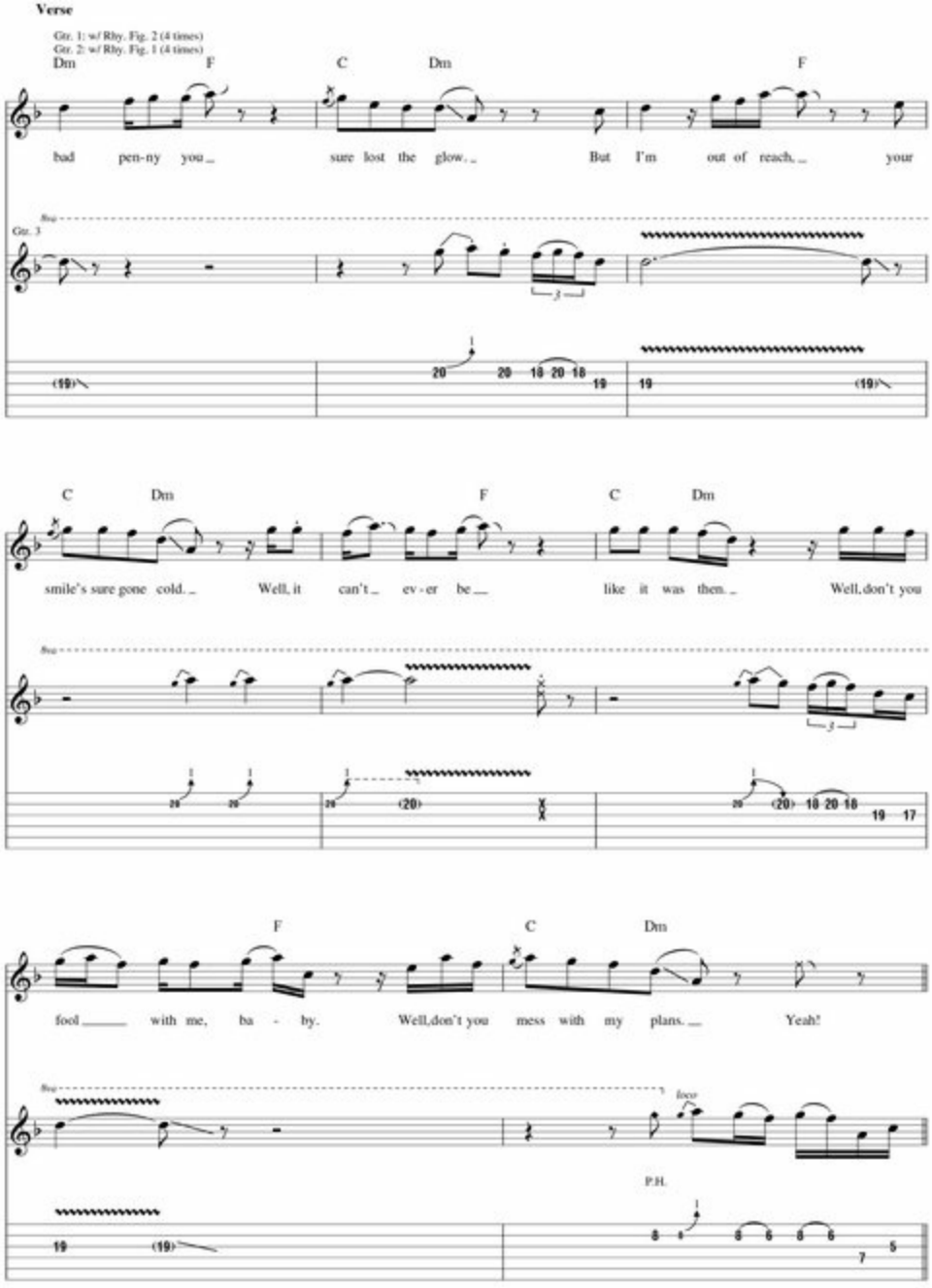

C
Dm
F
C
Dm
1. Well, like a
slight
P.H.
slight
P.H.
let ring
let ring
let ring
let ring
T
Rhy. Fig. 1
End Rhy. Fig. 1
Verse
Gtr. 2: w/ Rhy. Fig. 1 (4 times)
Dm
F
Gtr. 3 tacet
C
Dm
bad pen - ny you
turned up a - gain.
Gtr. 3
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1
let ring
let ring
let ring
let ring
T

Gtr. 1: w/ Rhy. Fig. 2 (2 1/2 times)
F
C
Dm
F
You're in my sights, there's a mist on my lens. I think you know how it was when
C
Dm
F
I tripped and fell. Well, you dou - ble - dealed me, ba - by, and I
Interlude
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
C
Dm
Dm
F
broke like a shell. Hey.
Gtr. 3
Rhy
Gtr. 1
let ring
let ring
C
Dm
F
C
Dm
2. Well, like a
Rhy

Verse

Gtr. 1: w/ Rhy. Fig. 2 (4 times)
Gtr. 2: w/ Rhy. Fig. 1 (4 times)

Interlude

Gtr. 2: w/ Rhy. Fig. 1 (4 times)

Dm F C Dm F

Gtr. 3

8va

Gtr. 1

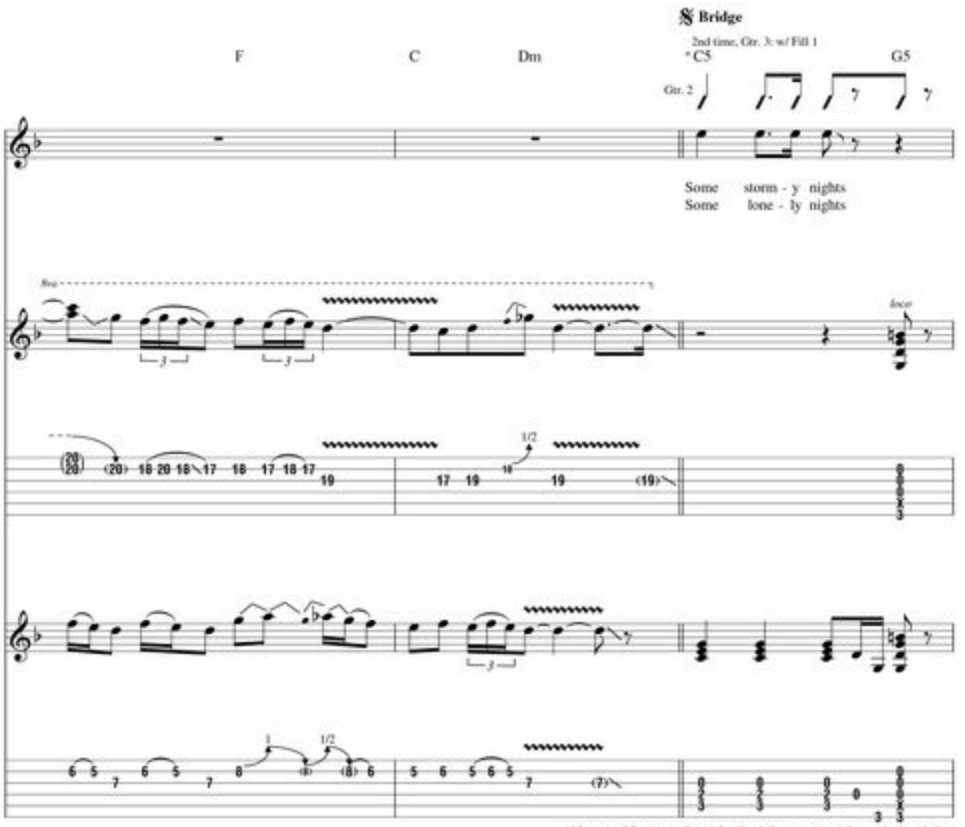
C Dm F C Dm

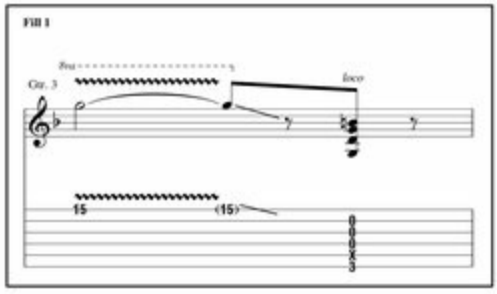
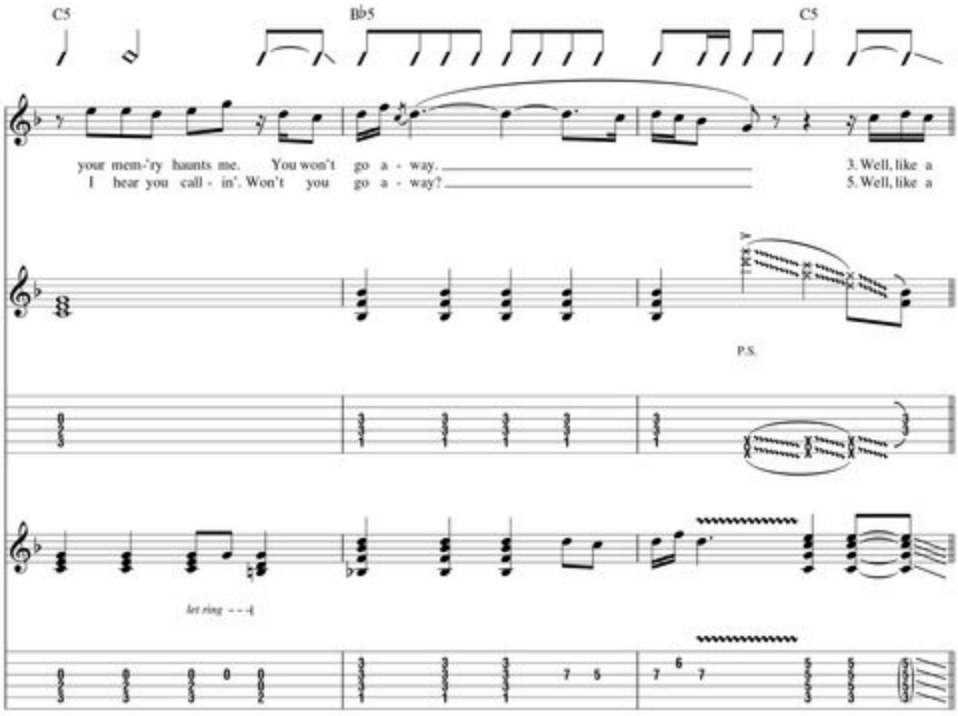
8va

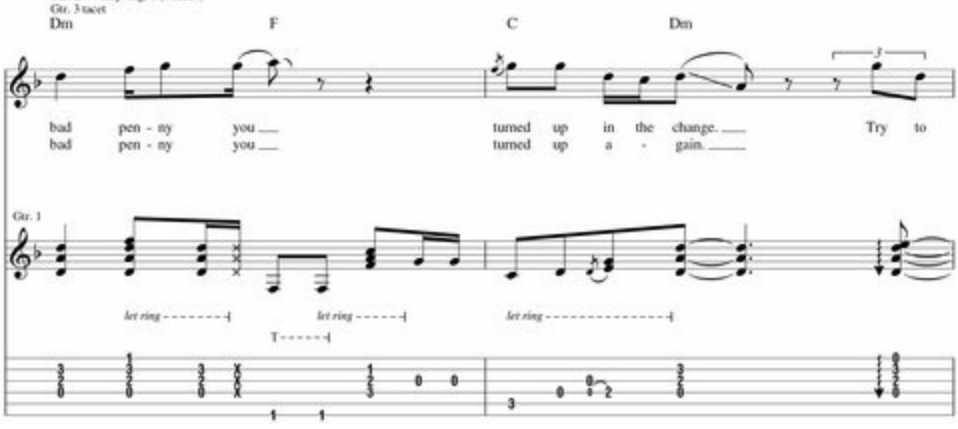
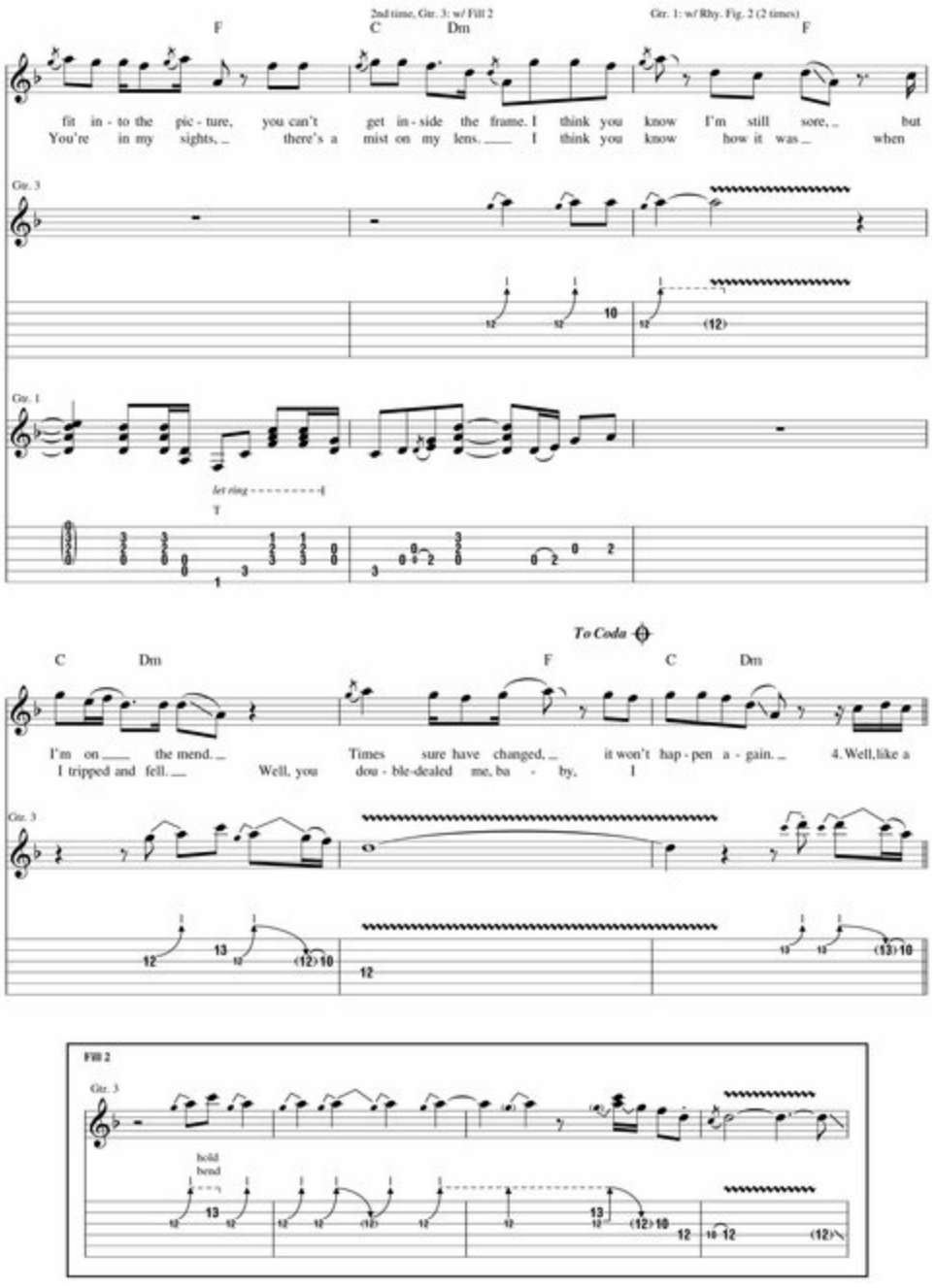
hold bend

hold bend

hold bend

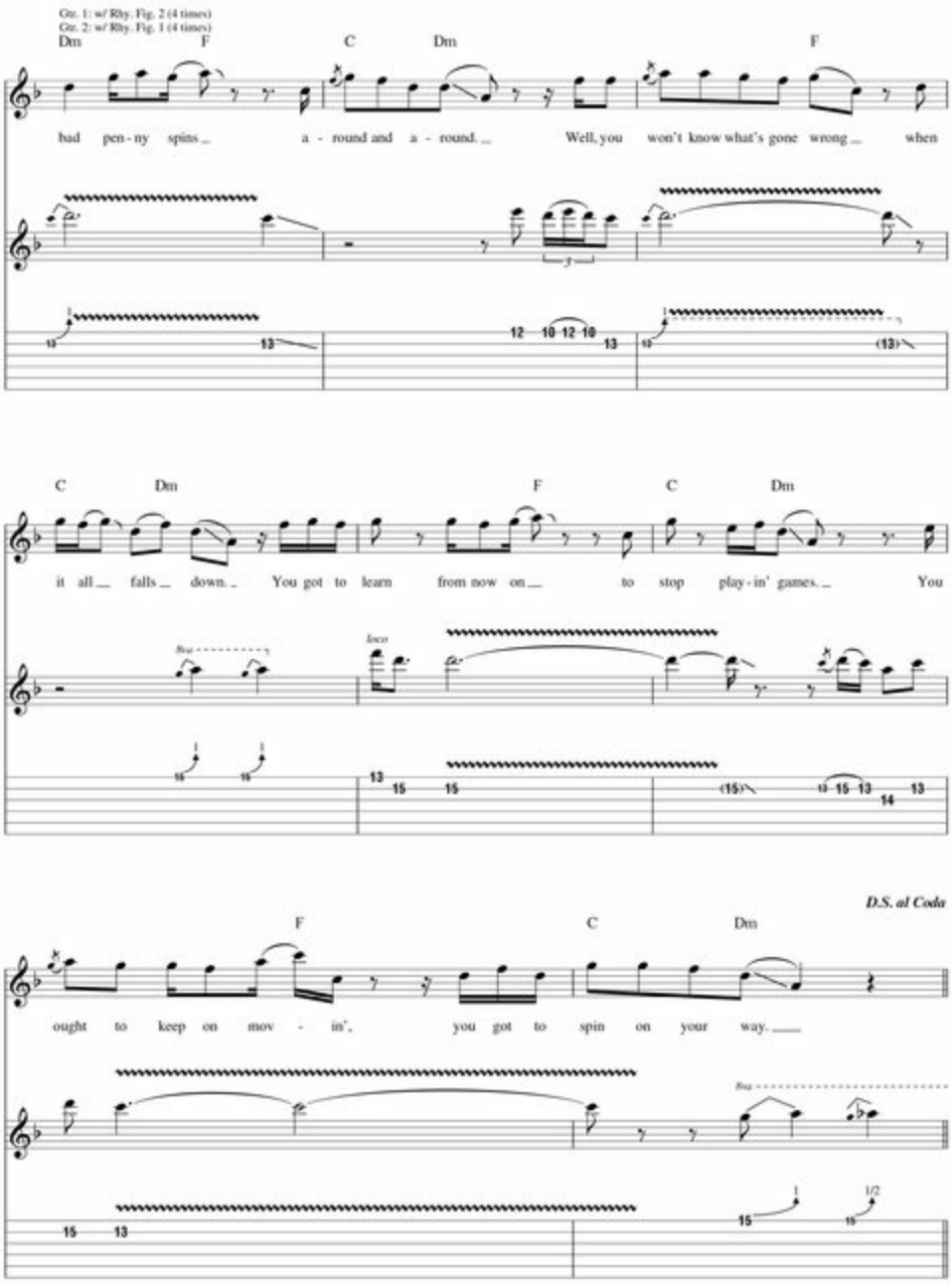
hold bend

Bridge
2nd time, Gtr. 3: w/ Fill 1
F
C
Dm
* C5
G5
Gtr. 2
Some storm - y nights
Some lone - ly nights
8va
loco
1/2
*See top of first page of song for chord diagrams pertaining to rhythm slashes.


Fill 1
Gtr. 3
8va
loco

Verse

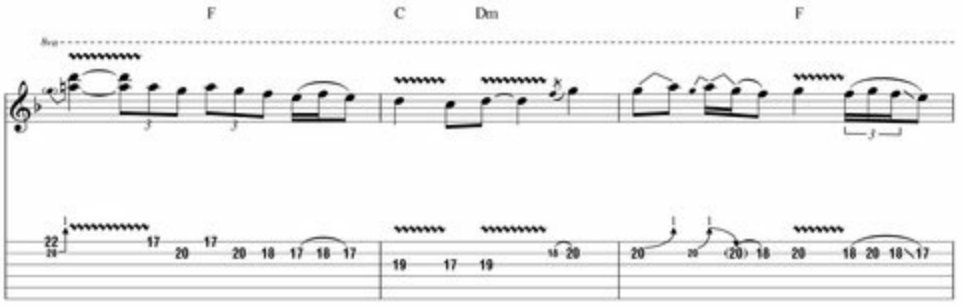
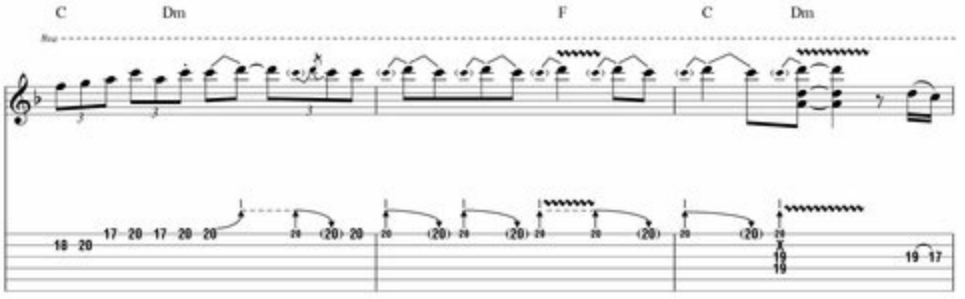
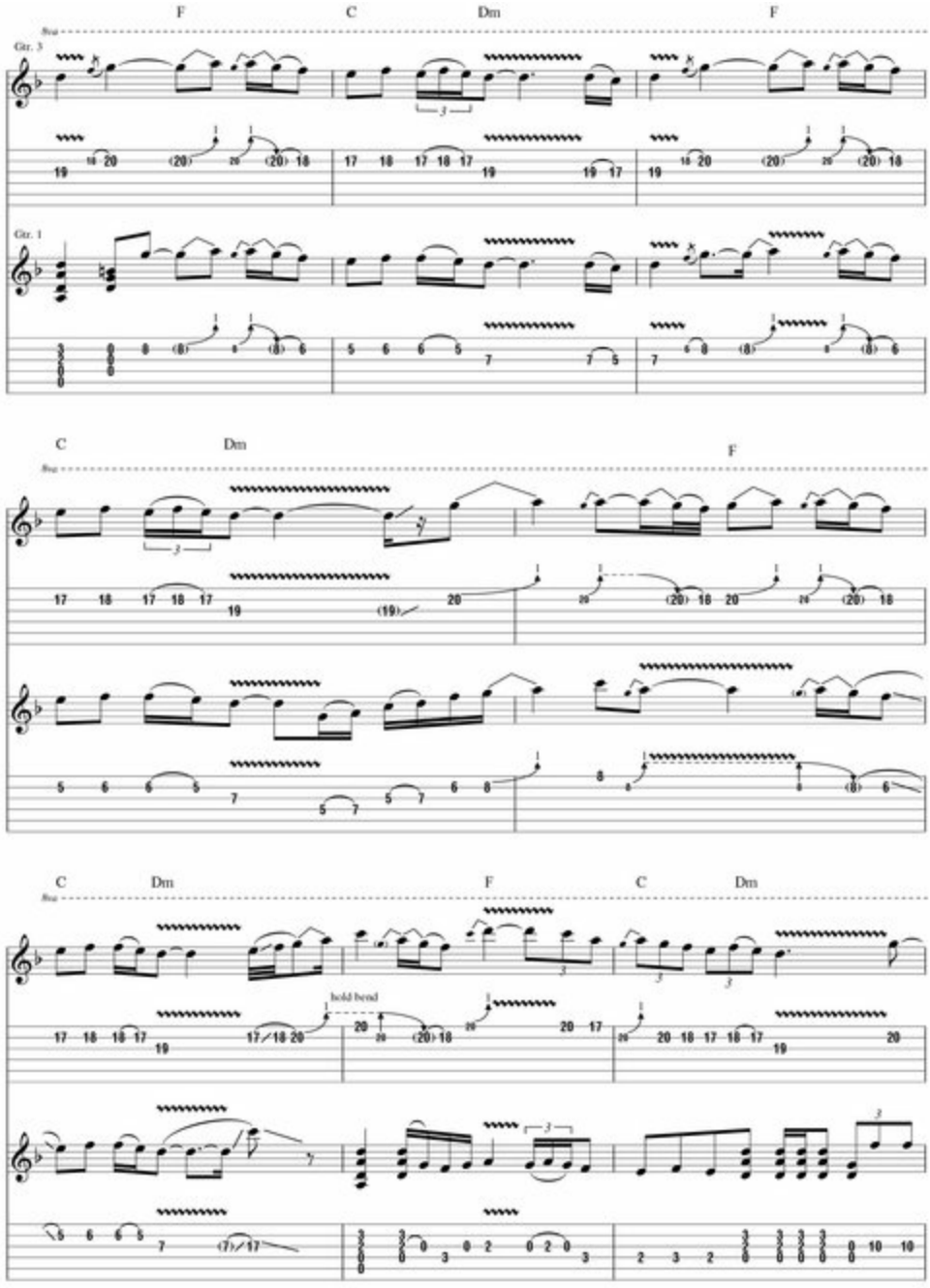
Gtr. 2: w/ Rhy. Fig. 1 (4 times)
Gtr. 3 tacet

2nd time, Gtr. 3: w/ Fill 2
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
F
C
Dm
F
fit in - to the pic - ture, you can't get in - side the frame. I think you know I'm still sore, but
You're in my sights, there's a mist on my lens. I think you know how it was when
Gtr. 3
Gtr. 1
let ring
To Coda
C
Dm
F
C
Dm
I'm on the mend. Times sure have changed, it won't hap - pen a - gain. 4. Well, like a
I tripped and fell. Well, you dou - ble-dealed me, ba - by, I
Gtr. 3

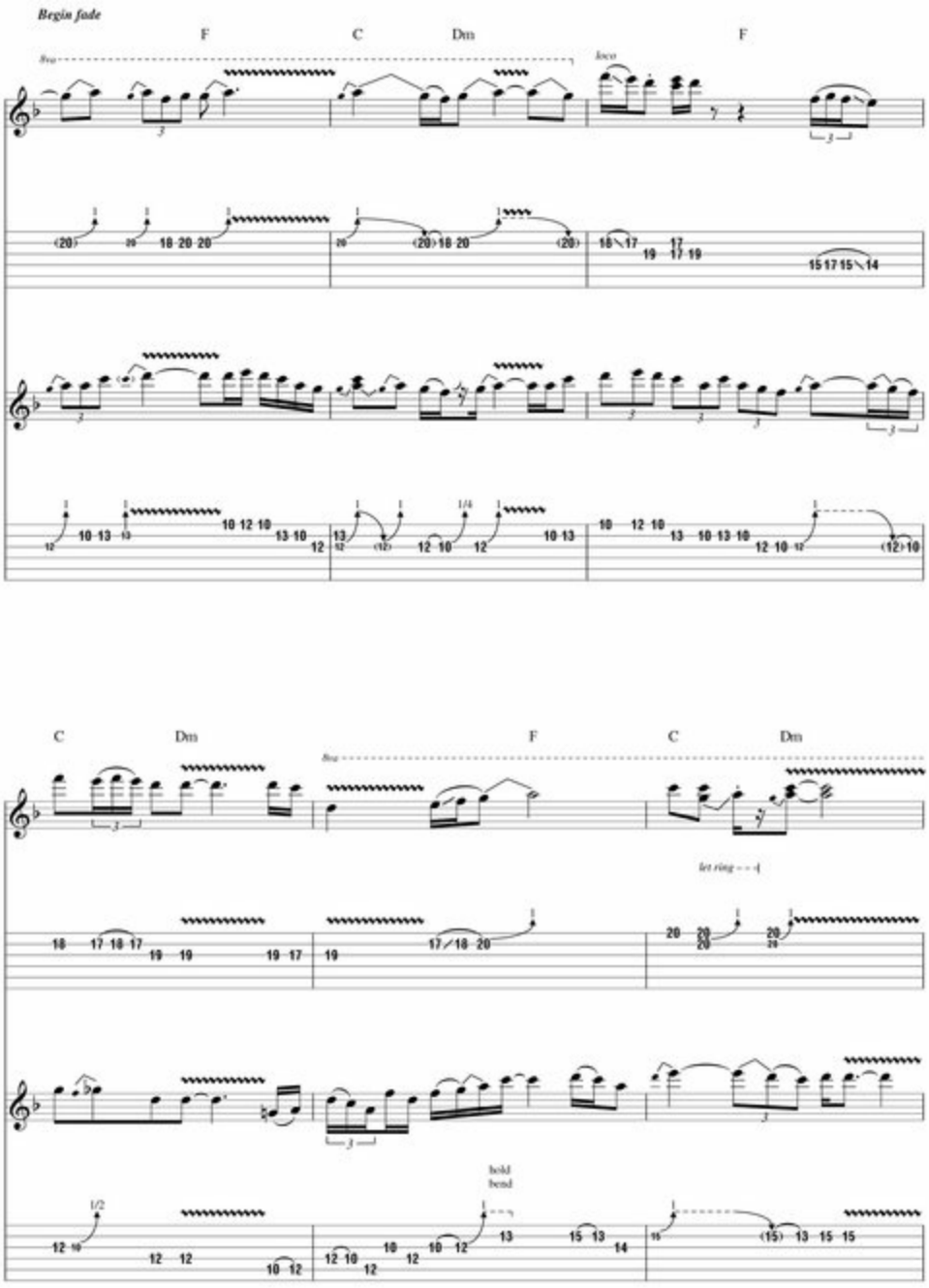
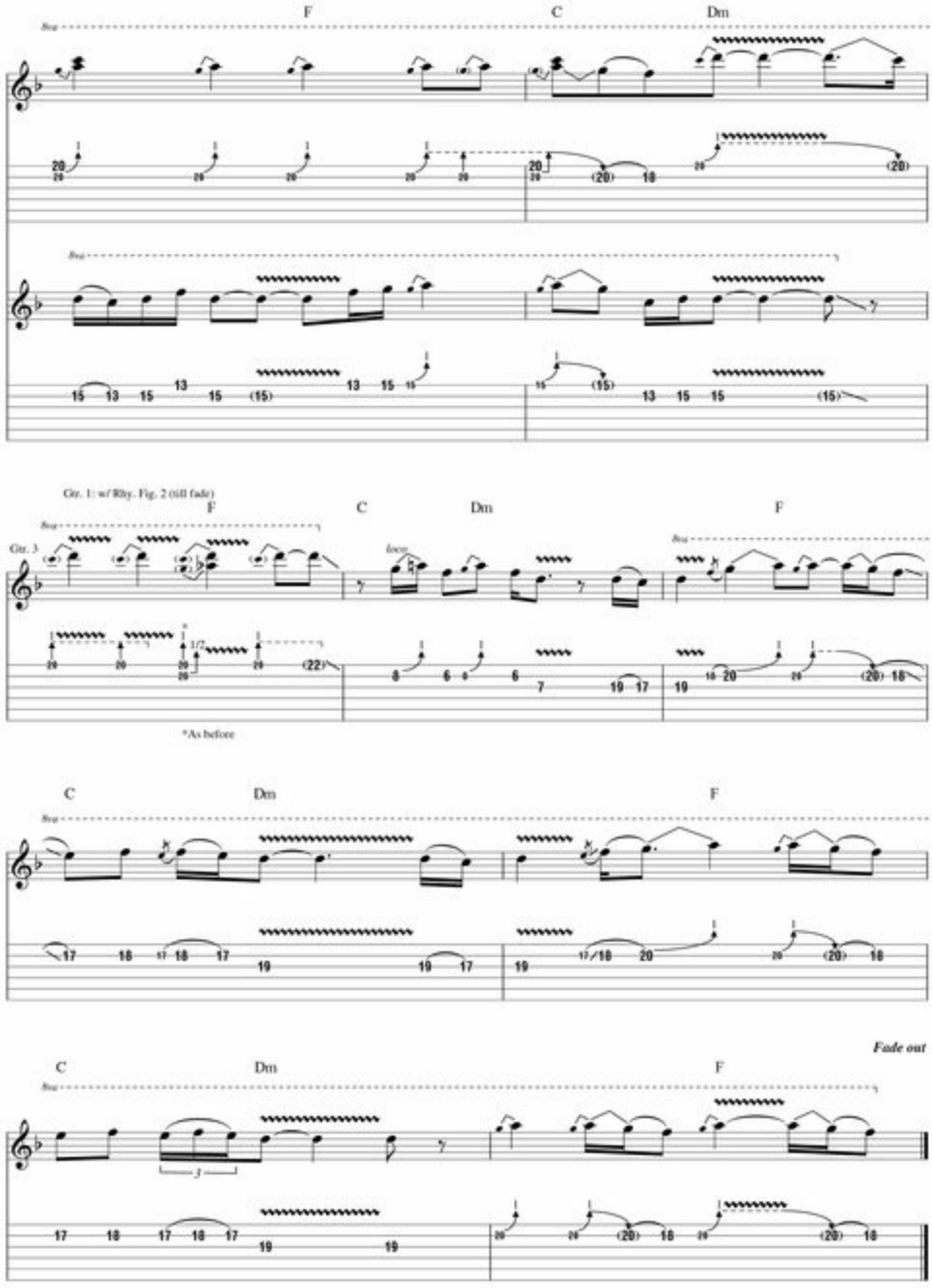
Fill 2
Gtr. 3
hold bend

Verse

Gtr. 1: w/ Rhy. Fig. 2 (4 times)
Gtr. 2: w/ Rhy. Fig. 1 (4 times)

Coda

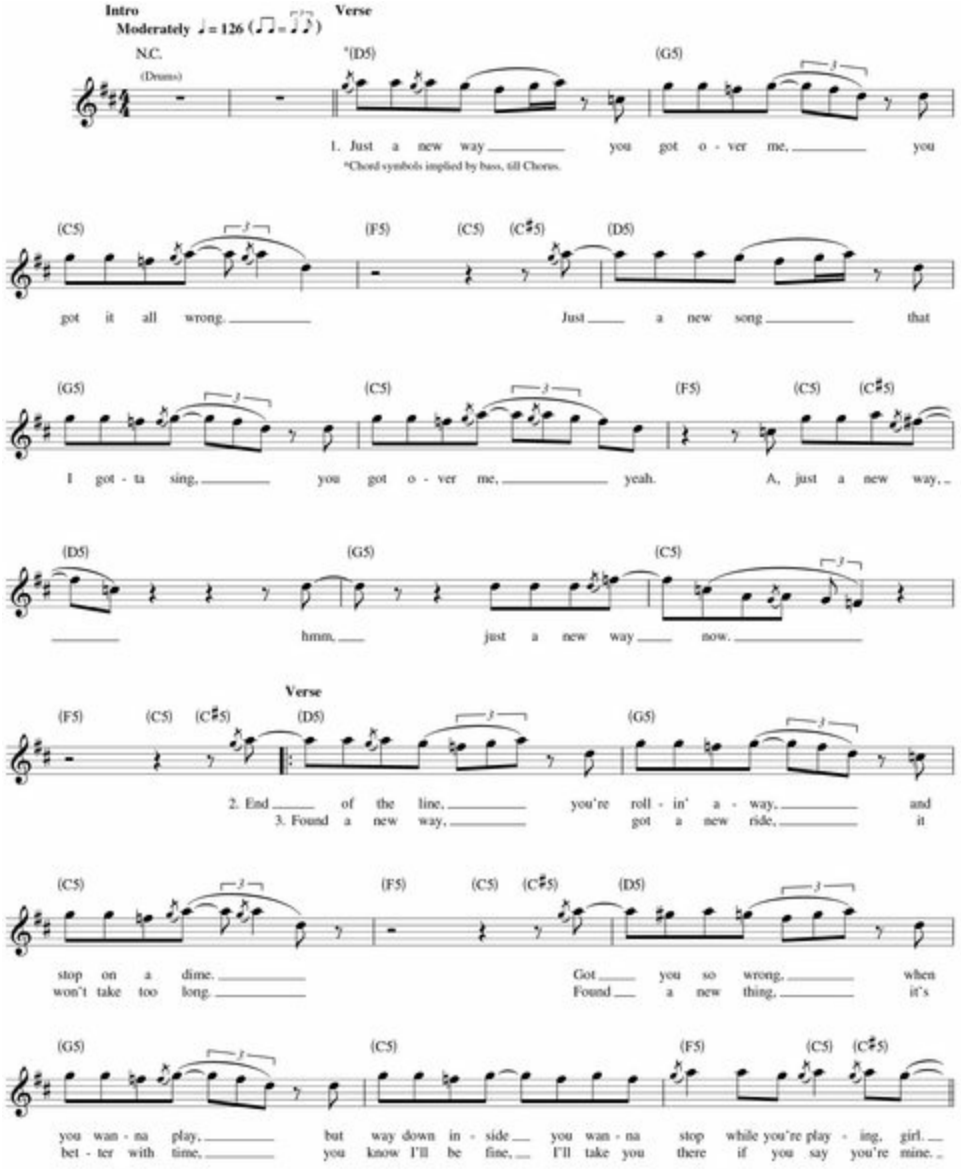
Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (4 times)
Gtr. 2: w/ Rhy. Fig. 1 (till fade)



F
C
Dm
F
8va
Gtr. 3
Gtr. 1
C
Dm
F
8va
C
Dm
F
C
Dm
8va
hold bend

Begin fade
F
C
Dm
F
8va
loco
C
Dm
F
C
Dm
8va
let ring - - -
hold
bend

F
C
Dm
Gtr. 1: w/ Rhy. Fig. 2 (till fade)
Gtr. 3
*As before
Fade out

from Cry of Love - *Brother*

Bad Thing

Written by Audley Freed, Kelly Holland and John Custer

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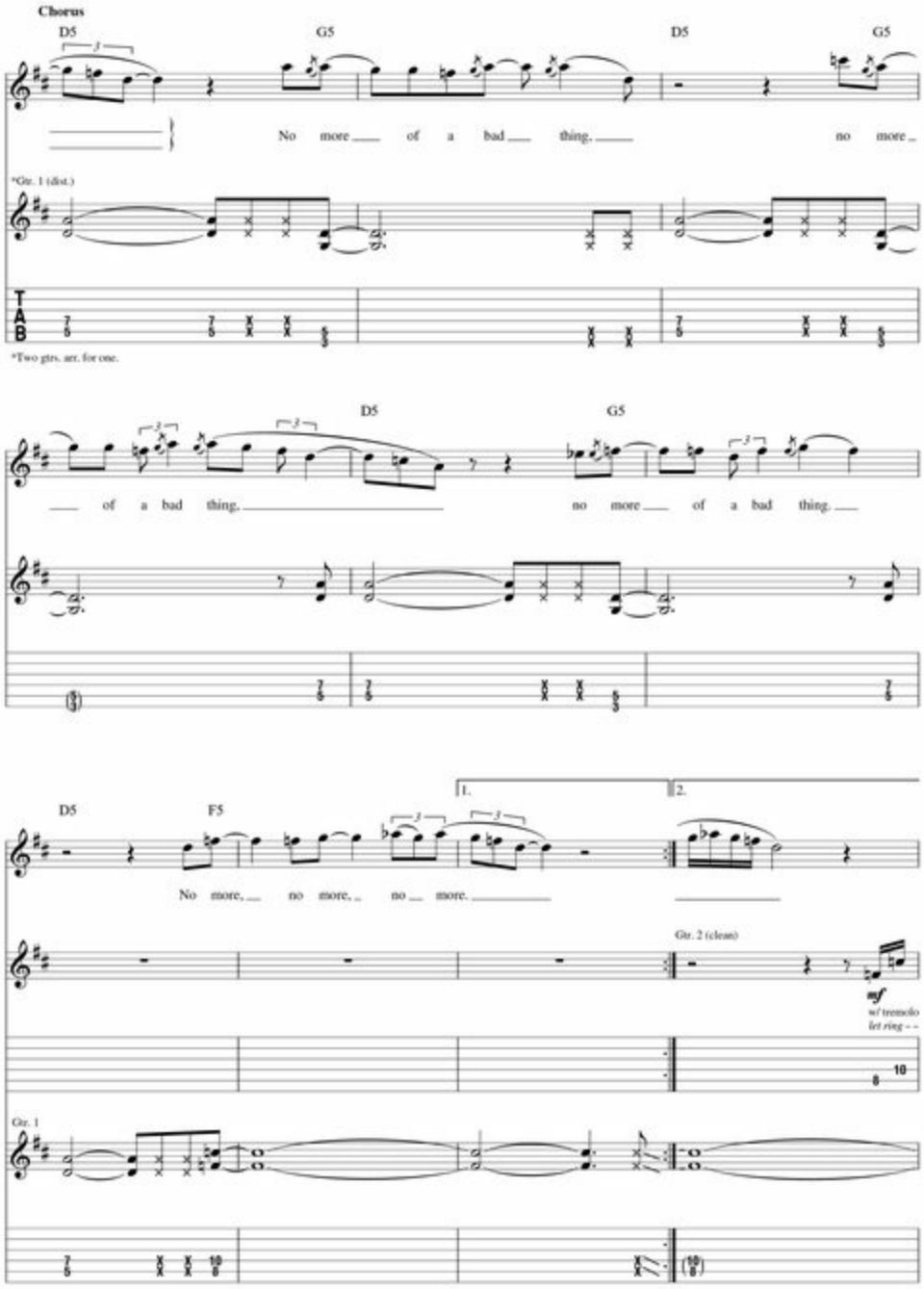
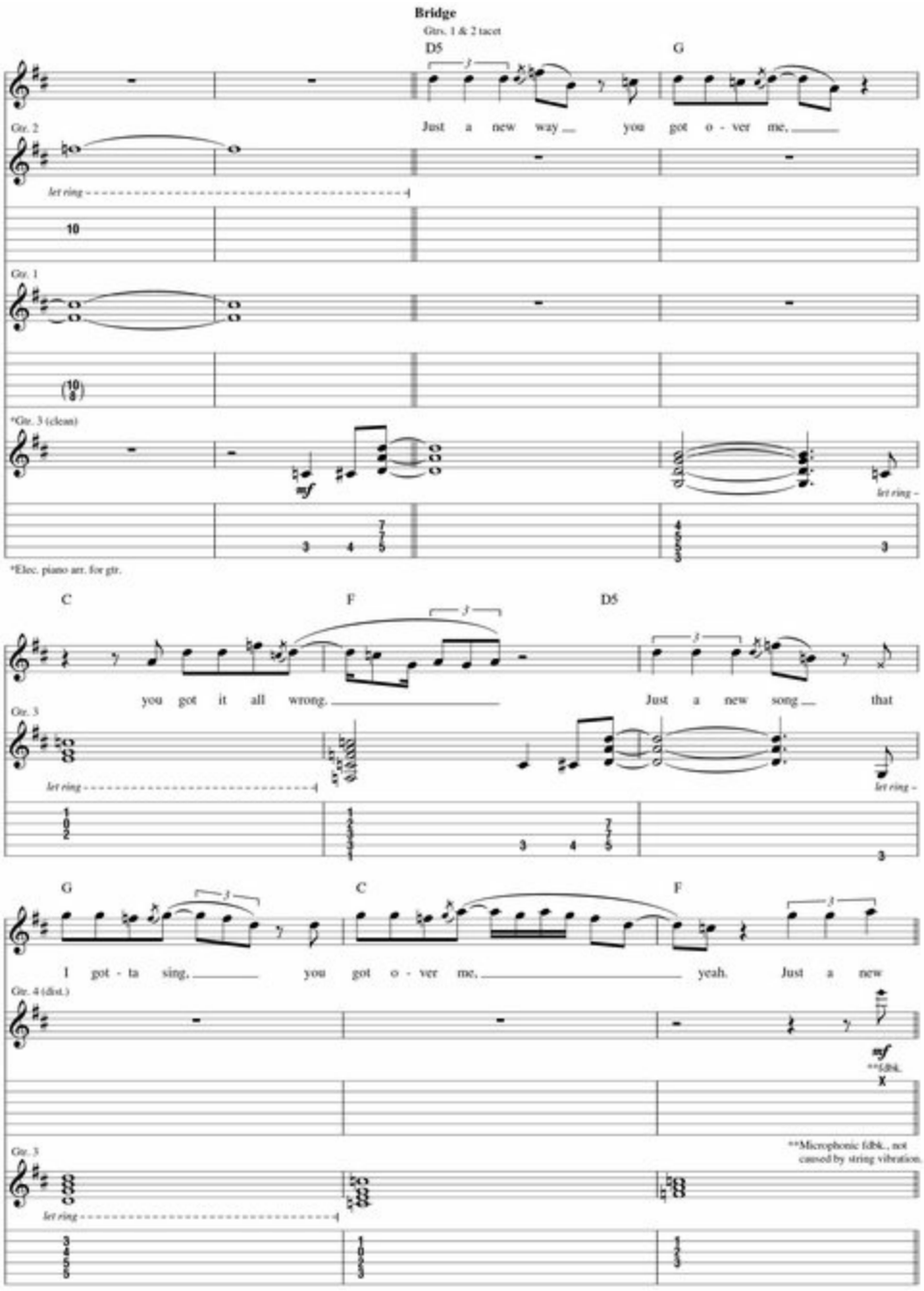
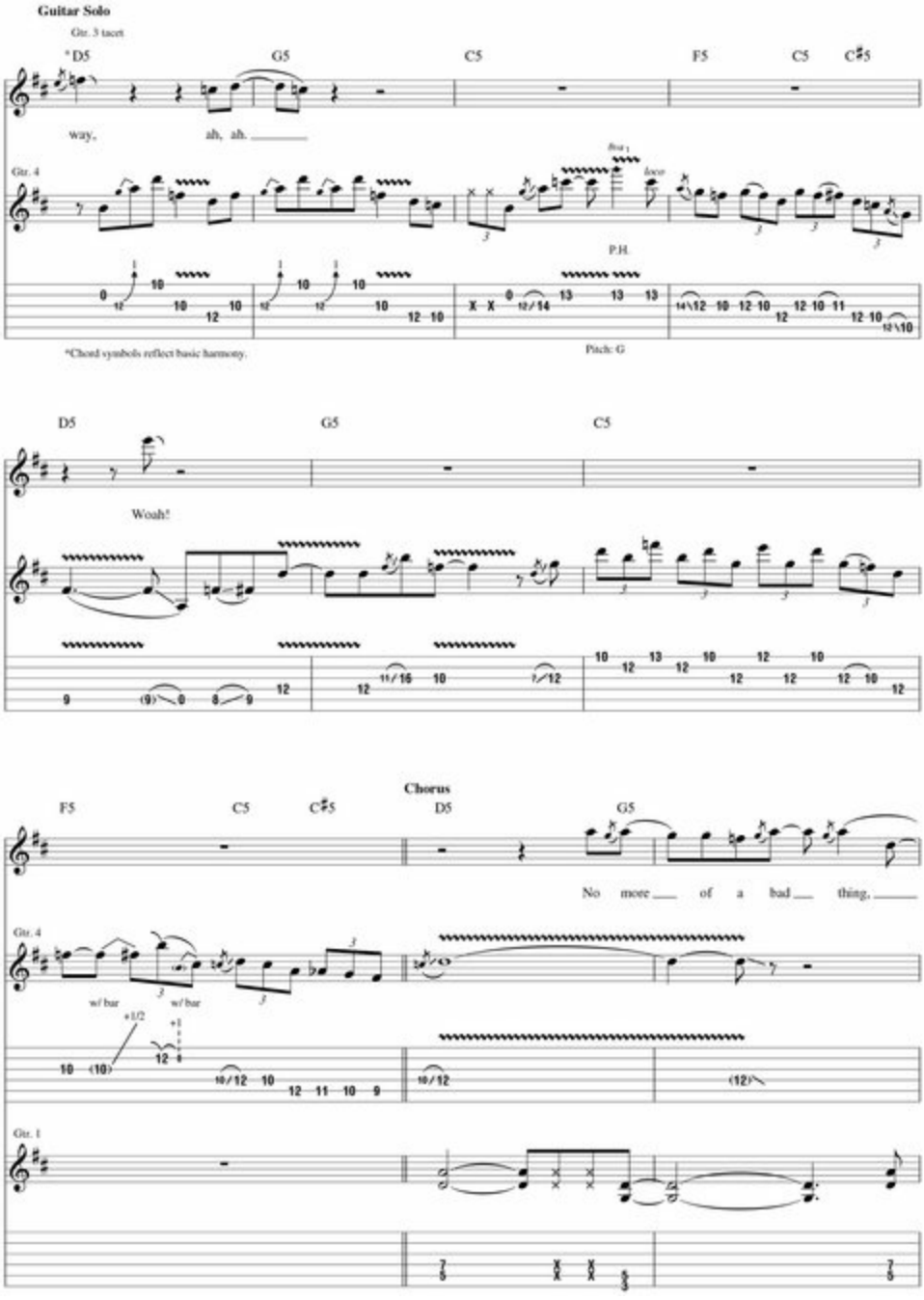
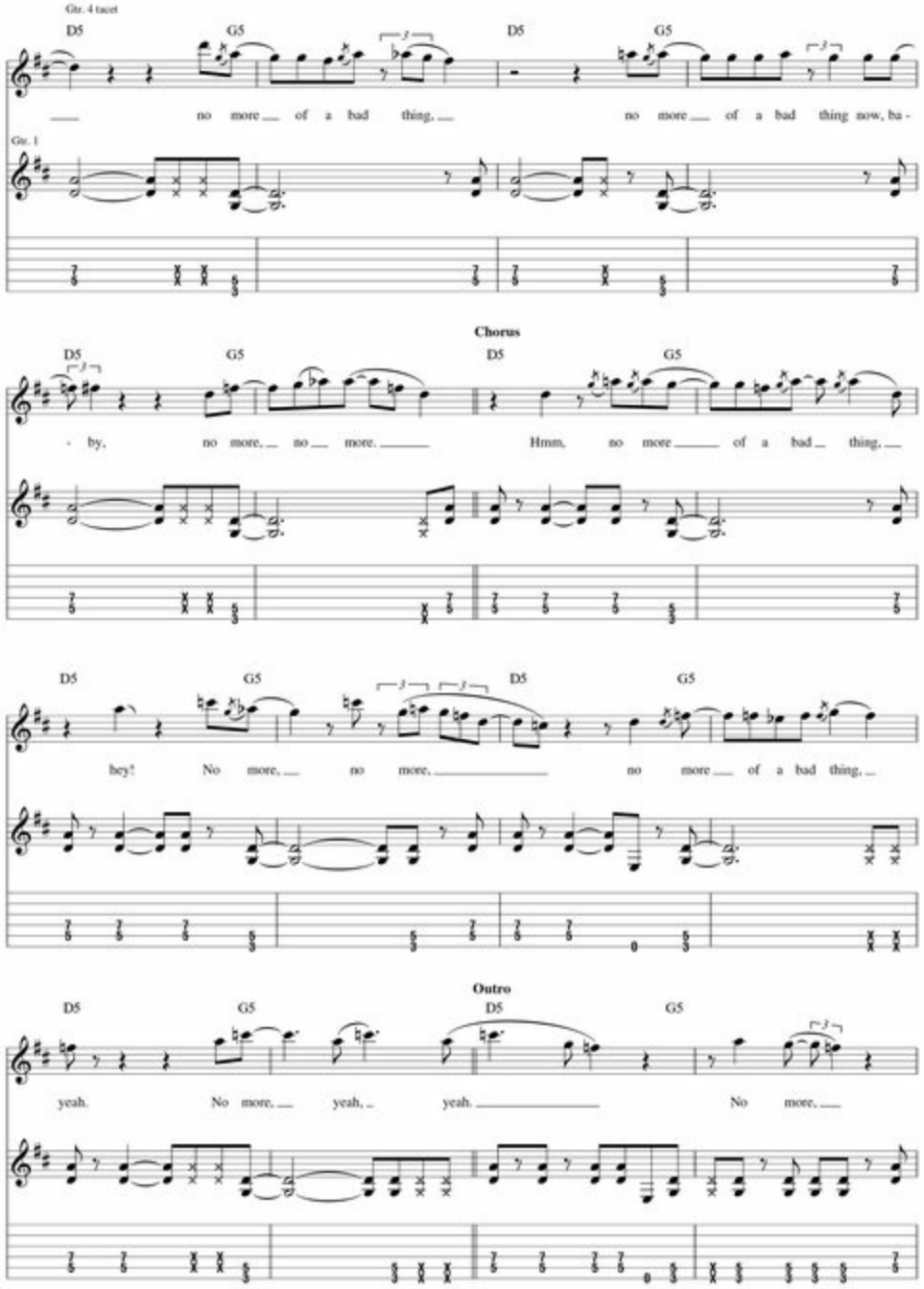
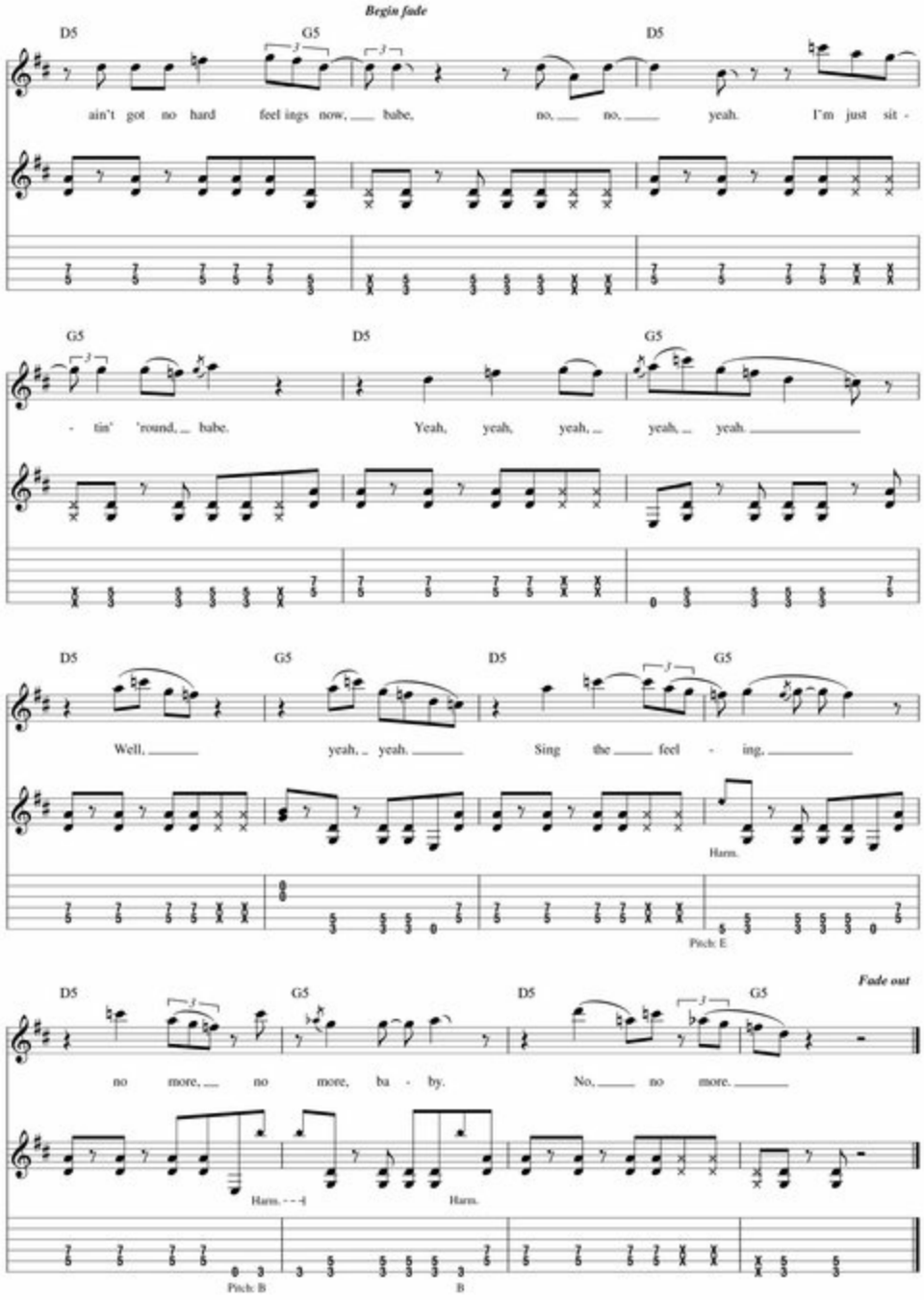
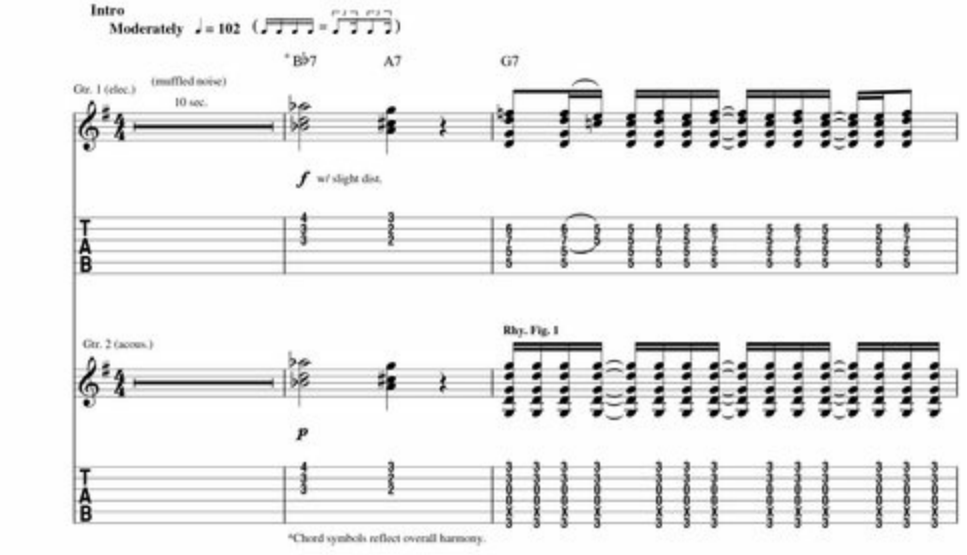
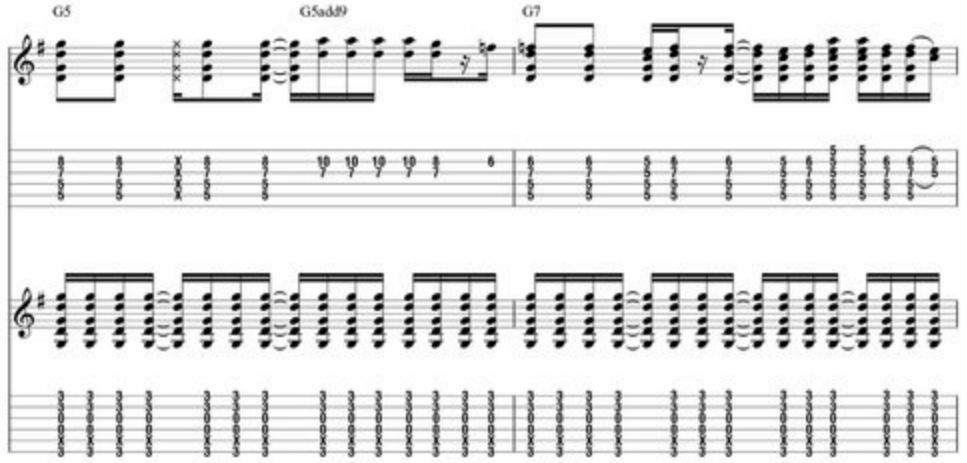

Chorus
D5
G5
D5
G5
No more of a bad thing, no more
*Gtr. 1 (dist.)
T
A
B
*Two gtrs. arr. for one.
D5
G5
of a bad thing, no more of a bad thing.
1.
2.
D5
F5
No more, no more, no more.
Gtr. 2 (clean)
mf
w/ tremolo
let ring - -
Gtr. 1

Bridge

Gtrs. 1 & 2 tacet

Guitar Solo
Gtr. 3 tacet
*D5
G5
C5
F5
C5
C♯5
way,
ah, ah.
Gtr. 4
fret
loco
P.H.
*Chord symbols reflect basic harmony.
Pitch: G
D5
G5
C5
Woah!
F5
C5
C♯5
Chorus
D5
G5
No more of a bad thing.
Gtr. 4
w/ bar
w/ bar
+1/2
+1
Gtr. 1

Gtr. 4 tacet
D5
G5
D5
G5
no more of a bad thing,
no more of a bad thing now, ba -
Gtr. 1
Chorus
D5
G5
D5
G5
- by,
no more, no more.
Hmm, no more of a bad thing,
D5
G5
D5
G5
hey!
No more, no more,
no more of a bad thing,
Outro
D5
G5
D5
G5
yeah.
No more, yeah, yeah.
No more,

Begin fade
D5
G5
D5
ain't got no hard feel ings now, babe, no, no, yeah. I'm just sit -
G5
D5
G5
- tin' 'round, babe. Yeah, yeah, yeah, yeah, yeah.
D5
G5
D5
G5
Well, yeah, yeah. Sing the feel - ing,
Harm.
Pitch: E
D5
G5
D5
G5
Fade out
no more, no more, ba - by. No, no more.
Harm.
Harm.
Pitch: B
B

from Jane's Addiction - *Ritual de lo Habitual*

Been Caught Stealing

Words and Music by Jane's Addiction

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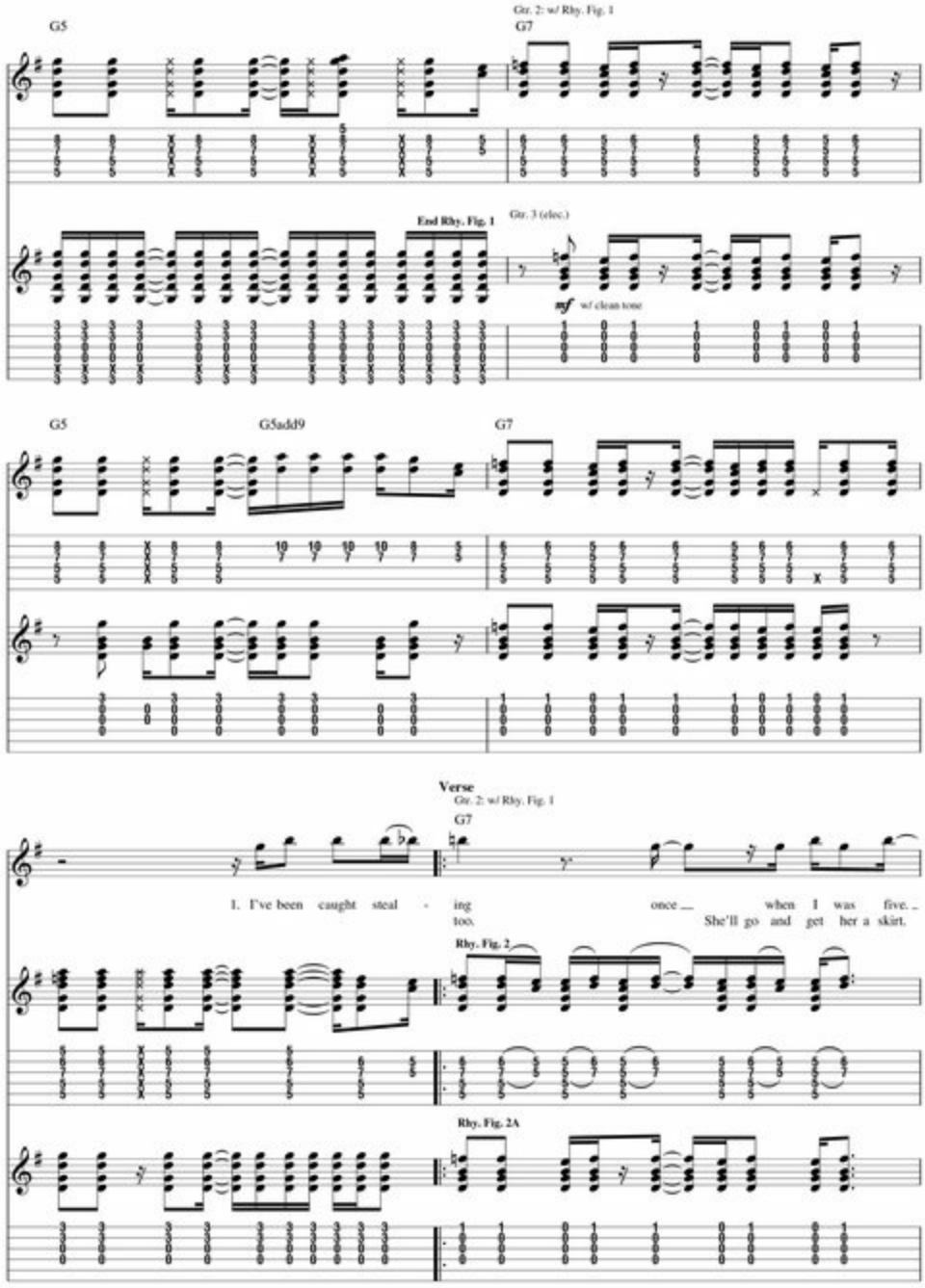
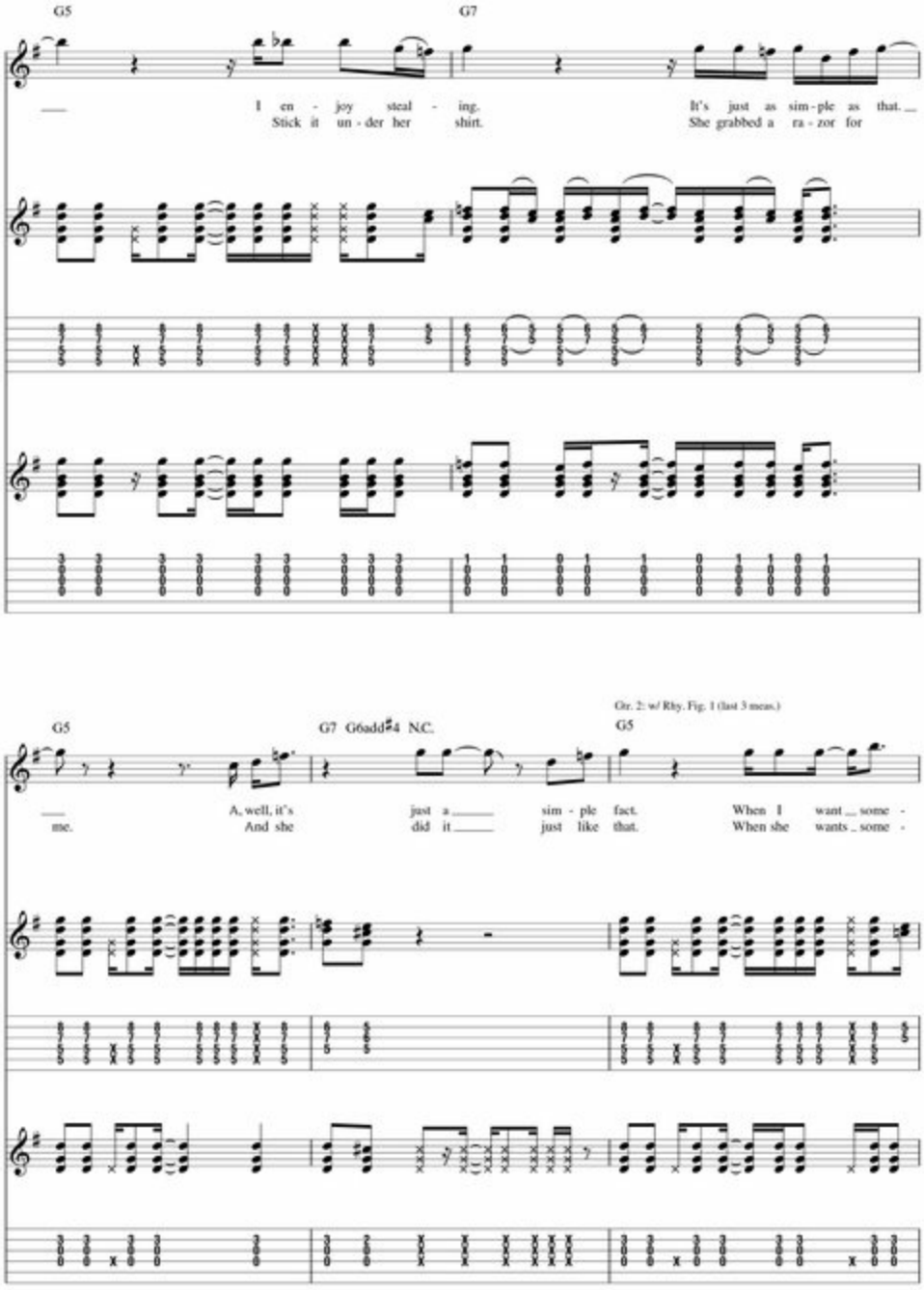
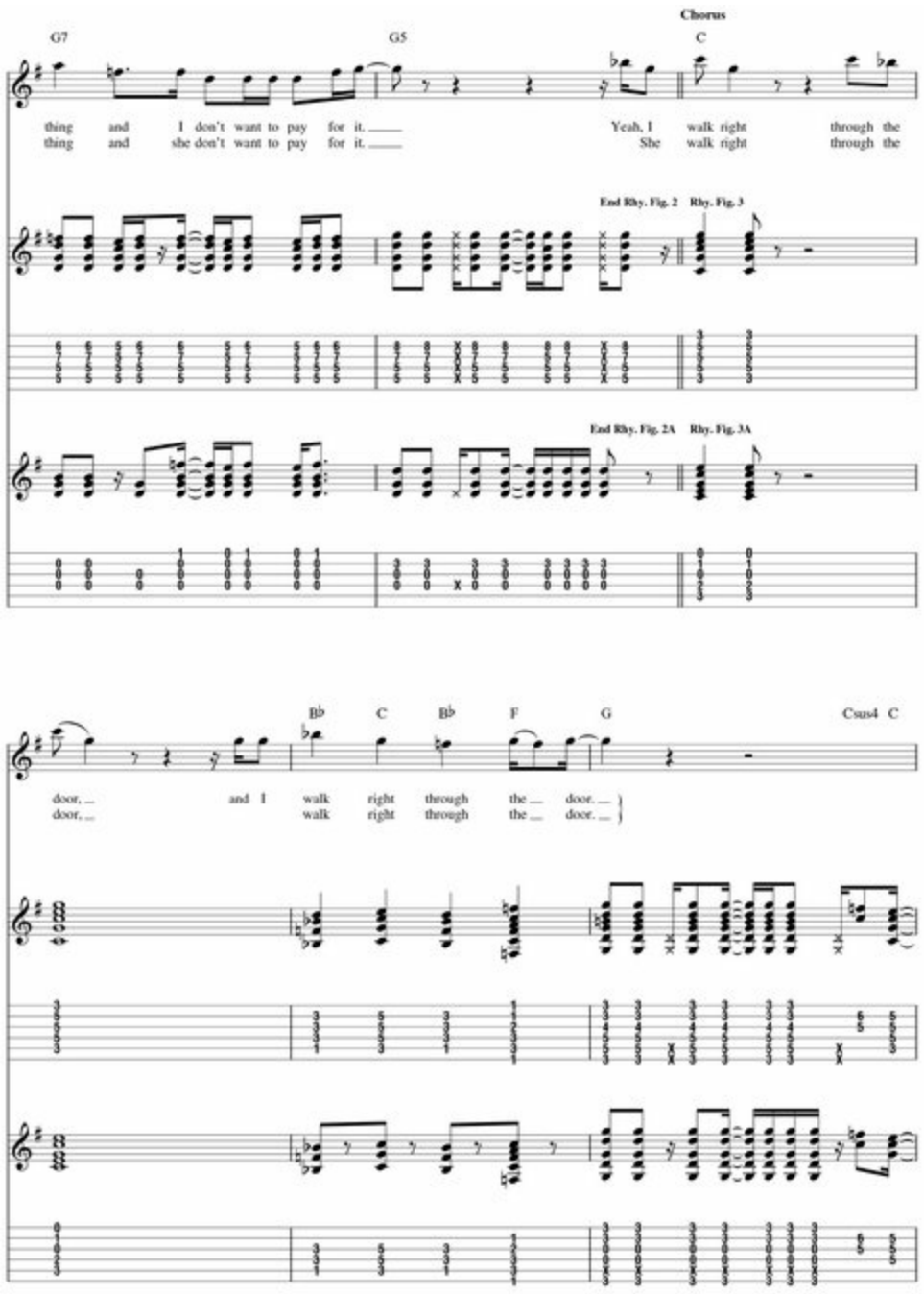
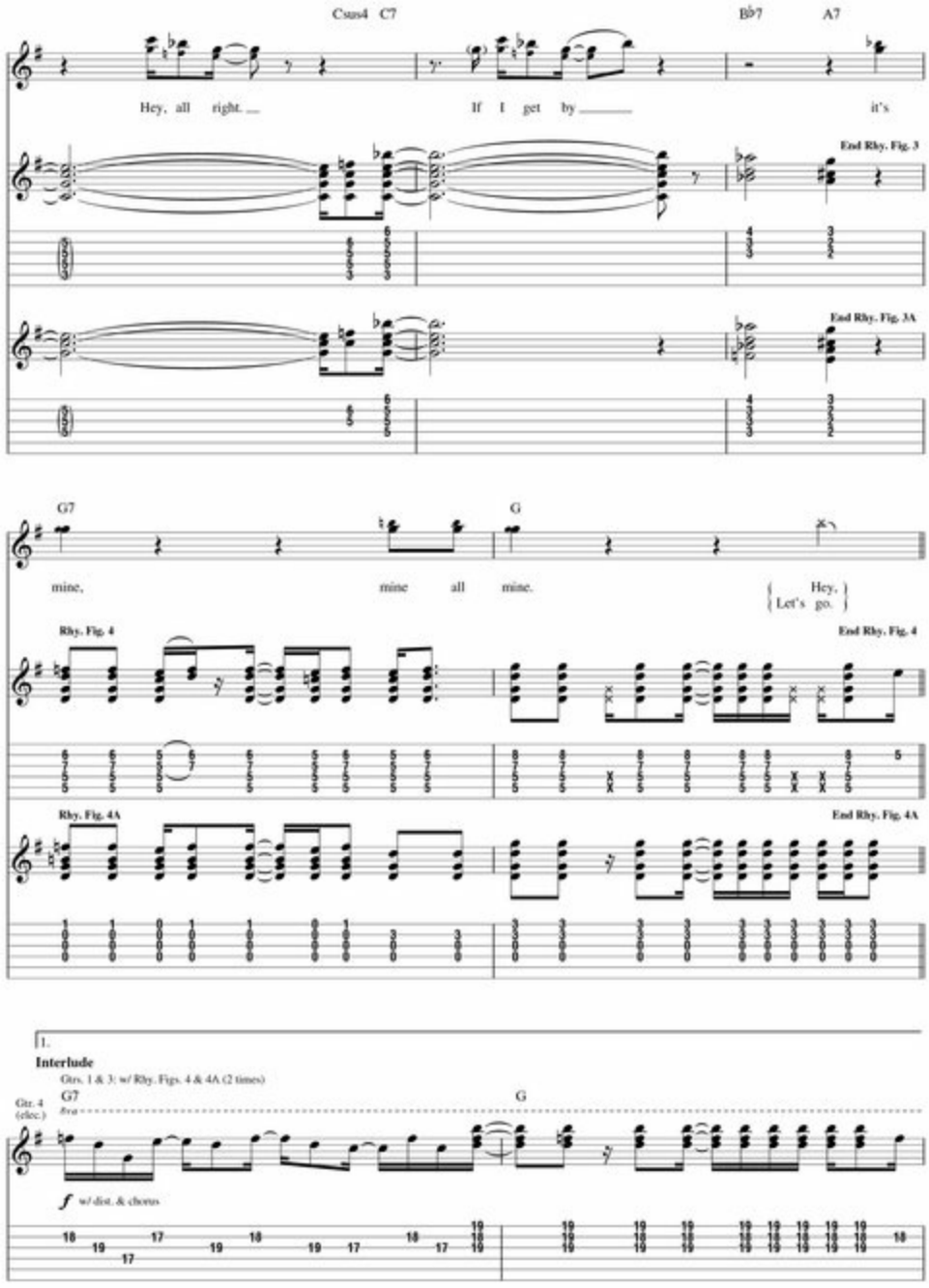
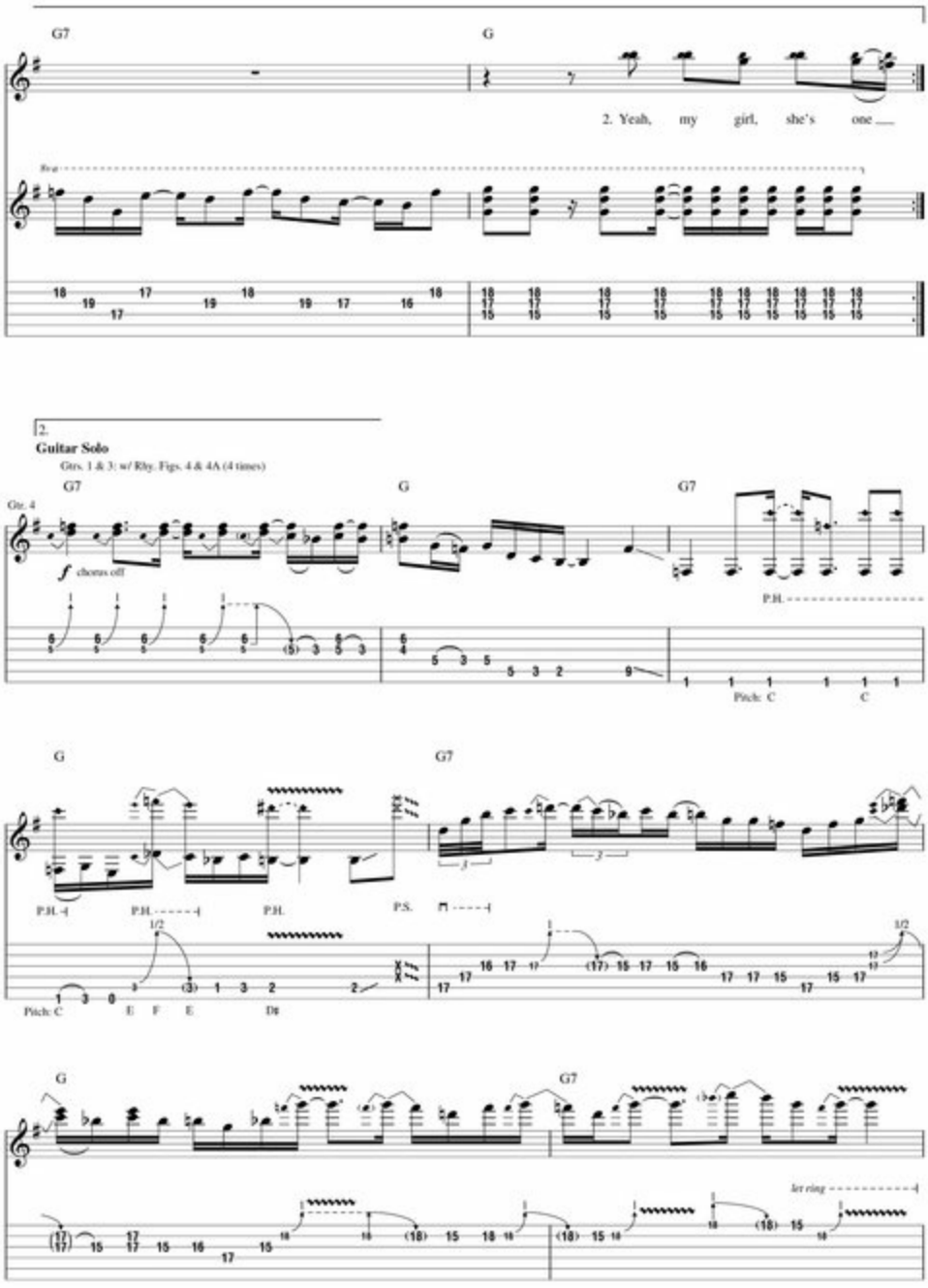
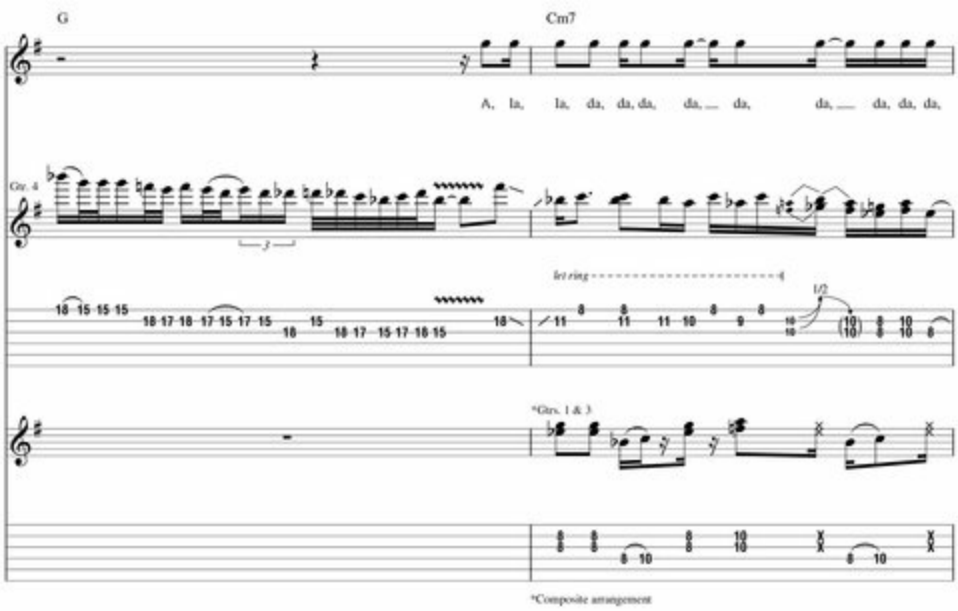
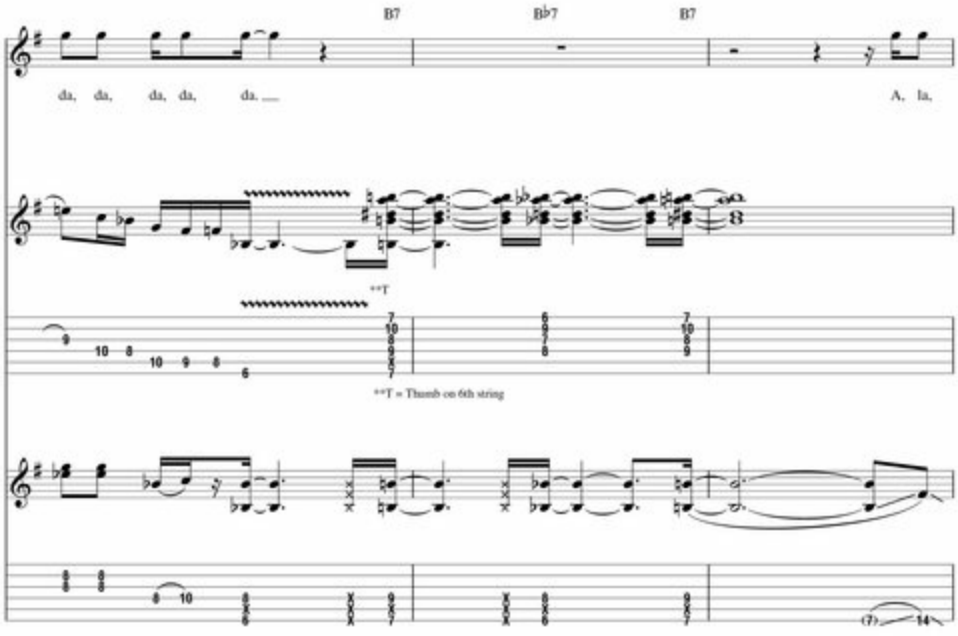
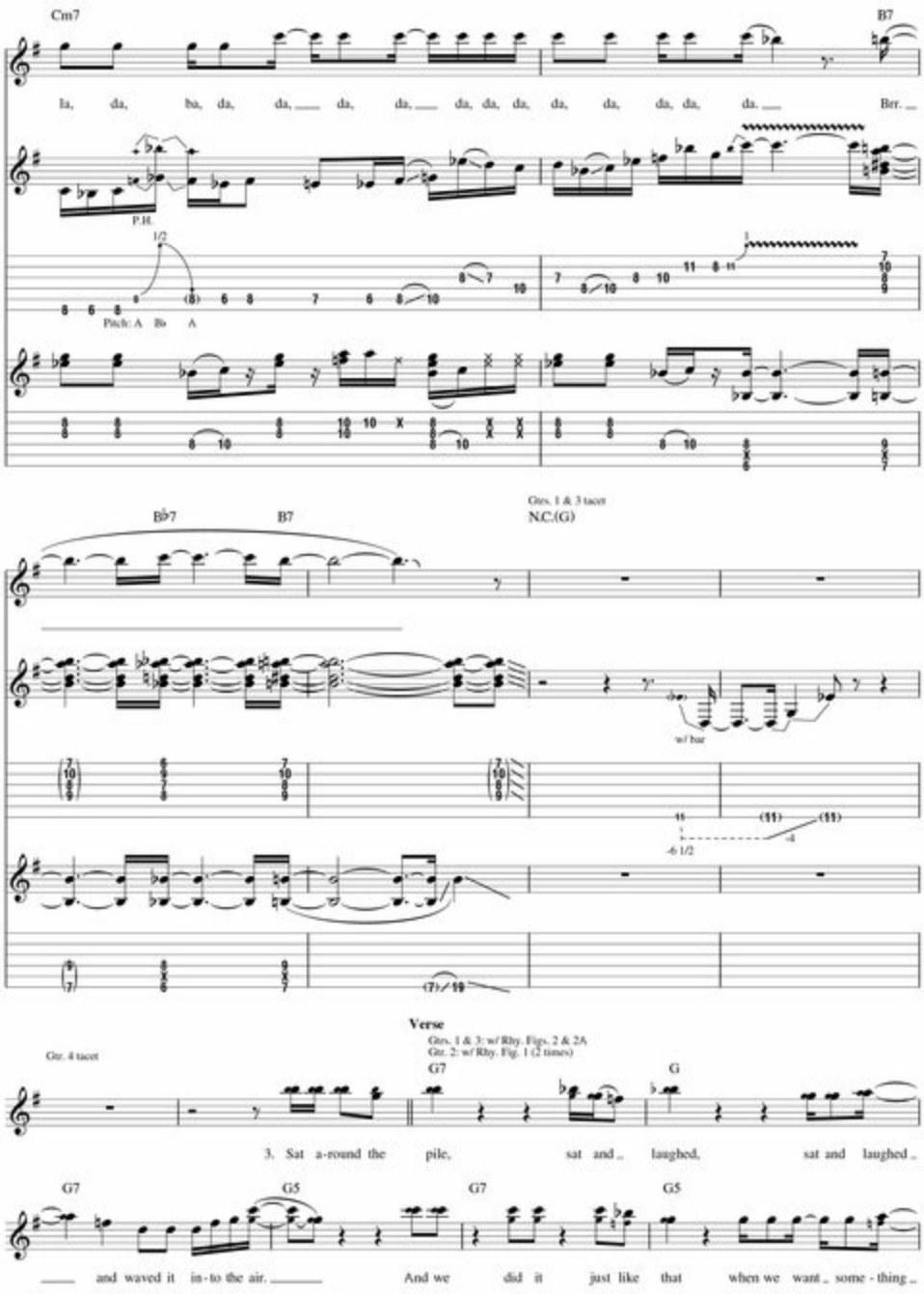
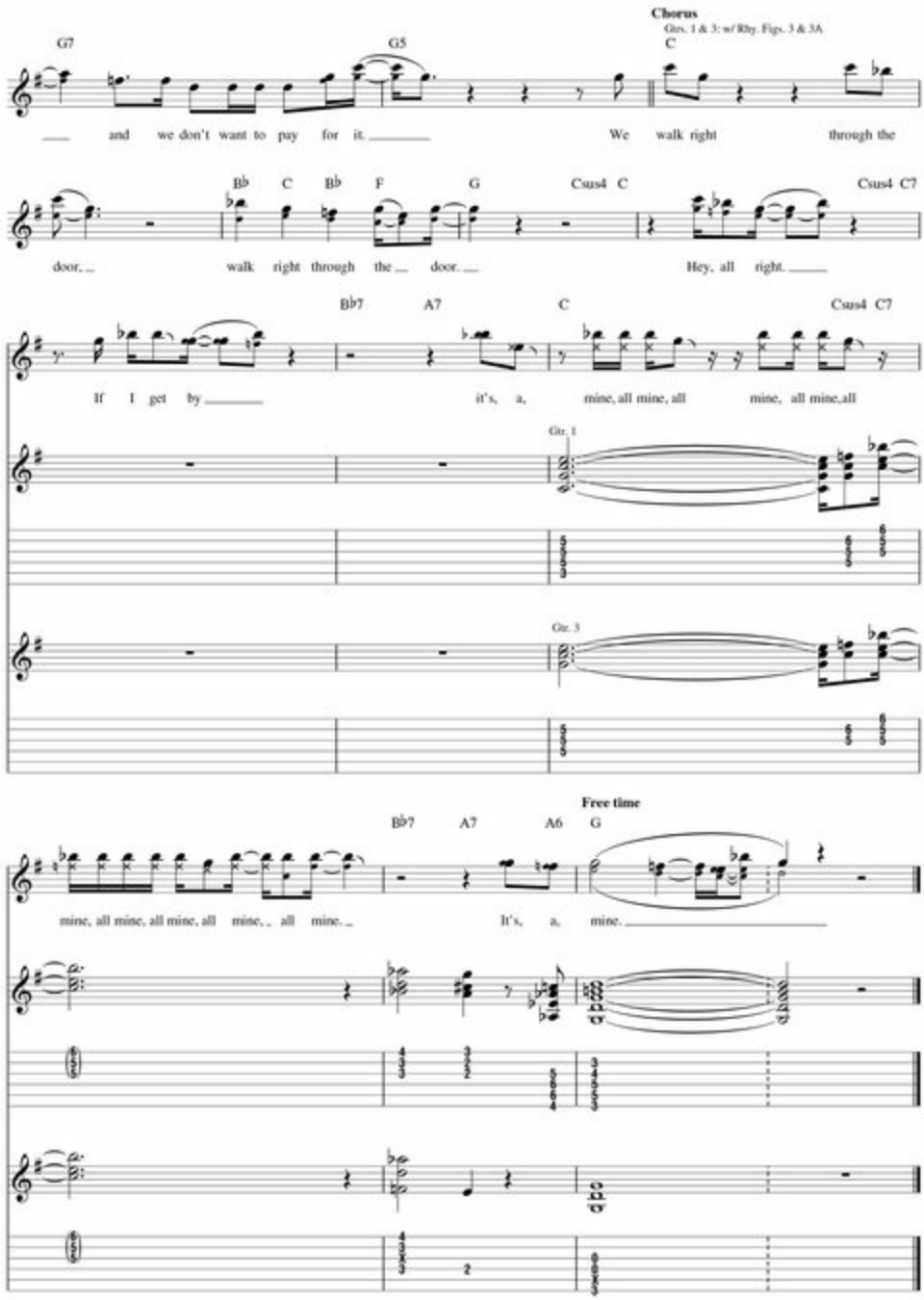
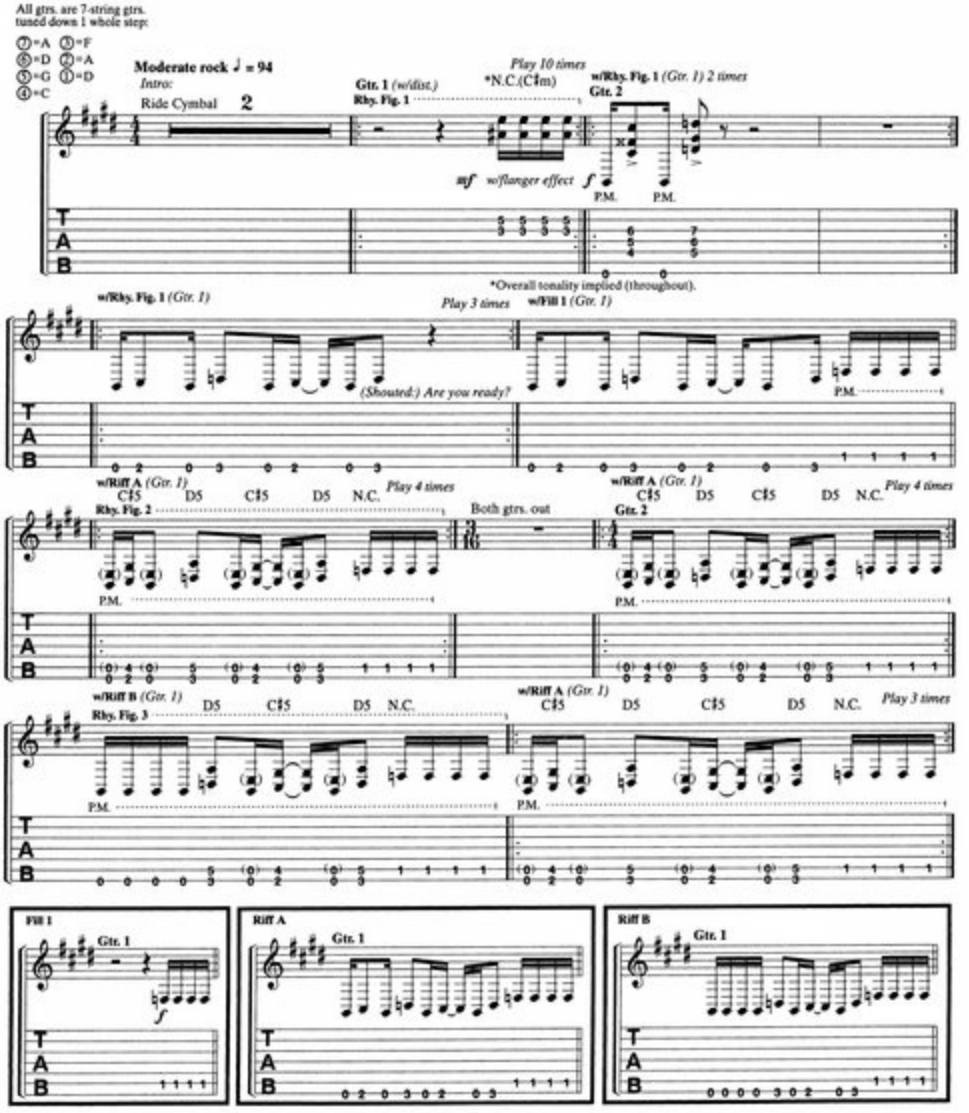

Gtr. 2: w/ Rhy. Fig. 1
G5
G7
End Rhy. Fig. 1
Gtr. 3 (elec.)
mf w/ clean tone
G5
G5add9
G7
Verse
Gtr. 2: w/ Rhy. Fig. 1
G7
1. I've been caught steal - ing once when I was five.
too. She'll go and get her a skirt.
Rhy. Fig. 2
Rhy. Fig. 2A

G5
G7
I en - joy steal - ing.
Stick it un - der her shirt.
It's just as sim - ple as that.
She grabbed a ra - zor for
G5
G7 G6add♯4 N.C.
Gtr. 2: w/ Rhy. Fig. 1 (last 3 meas.)
G5
A, well, it's just a sim - ple fact.
me. And she did it just like that.
When I want some -
When she wants some -

Chorus
G7
G5
C
thing and I don't want to pay for it.
thing and she don't want to pay for it.
Yeah, I walk right through the
She walk right through the
End Rhy. Fig. 2
Rhy. Fig. 3
End Rhy. Fig. 2A
Rhy. Fig. 3A
B♭
C
B♭
F
G
Csus4
C
door, and I walk right through the door.
door, walk right through the door.

Csus4 C7
B♭7 A7
Hey, all right. If I get by it's
End Rhy. Fig. 3
End Rhy. Fig. 3A
G7 G
mine, mine all mine.
Hey,
Let's go.
Rhy. Fig. 4
End Rhy. Fig. 4
Rhy. Fig. 4A
End Rhy. Fig. 4A
1.
Interlude
Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A (2 times)
G7 G
Gtr. 4 (elec.)
w/ dist. & chorus

G7
G
2. Yeah, my girl, she's one ___
Rhy.
2.
Guitar Solo
Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A (4 times)
G7
G
G7
Gtr. 4
f chorus off
P.H.
Pitch: C
C
G
G7
P.H.
P.H.
P.H.
P.S.
1/2
Pitch: C
E
F
E
D♯
G
G7
let ring

*Composite arrangement

**T = Thumb on 6th string

Cm7
B7
la, da, ba, da, da, da, da, da, da, da, da, da, da, da, da, da, Brr.
P.H.
1/2
Pitch: A Bb A
B♭7
B7
Gtrs. 1 & 3 tacet
N.C.(G)
w/ bar
-6 1/2
Verse
Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 4 tacet
G7
G
3. Sat a-round the pile, sat and laughed, sat and laughed
G7
G5
G7
G5
and waved it in-to the air. And we did it just like that when we want some-thing

Chorus
Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A
G7
G5
C
___ and we don't want to pay for it. _____ We walk right through the
B♭ C B♭ F G Csus4 C Csus4 C7
door. _ walk right through the __ door. __ Hey, all right. _____
B♭7 A7 C Csus4 C7
If I get by _____ it's, a, mine, all mine, all mine, all mine,all
Gtr. 1
Gtr. 3
Free time
B♭7 A7 A6 G
mine, all mine, all mine, all mine, _ all mine. _ It's, a, mine. _____

from *Korn*

B l i n d

Music and Lyrics by Korn

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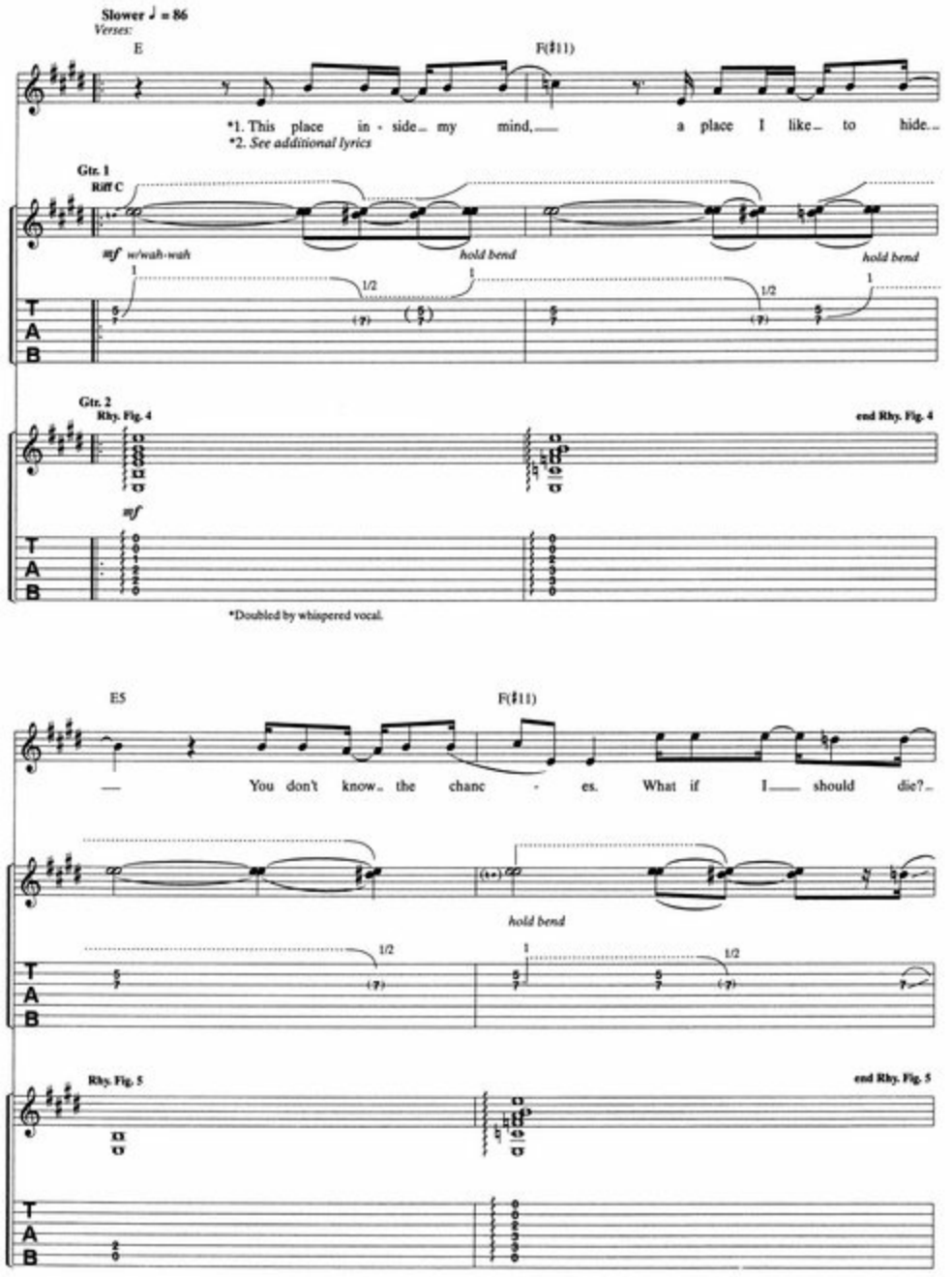
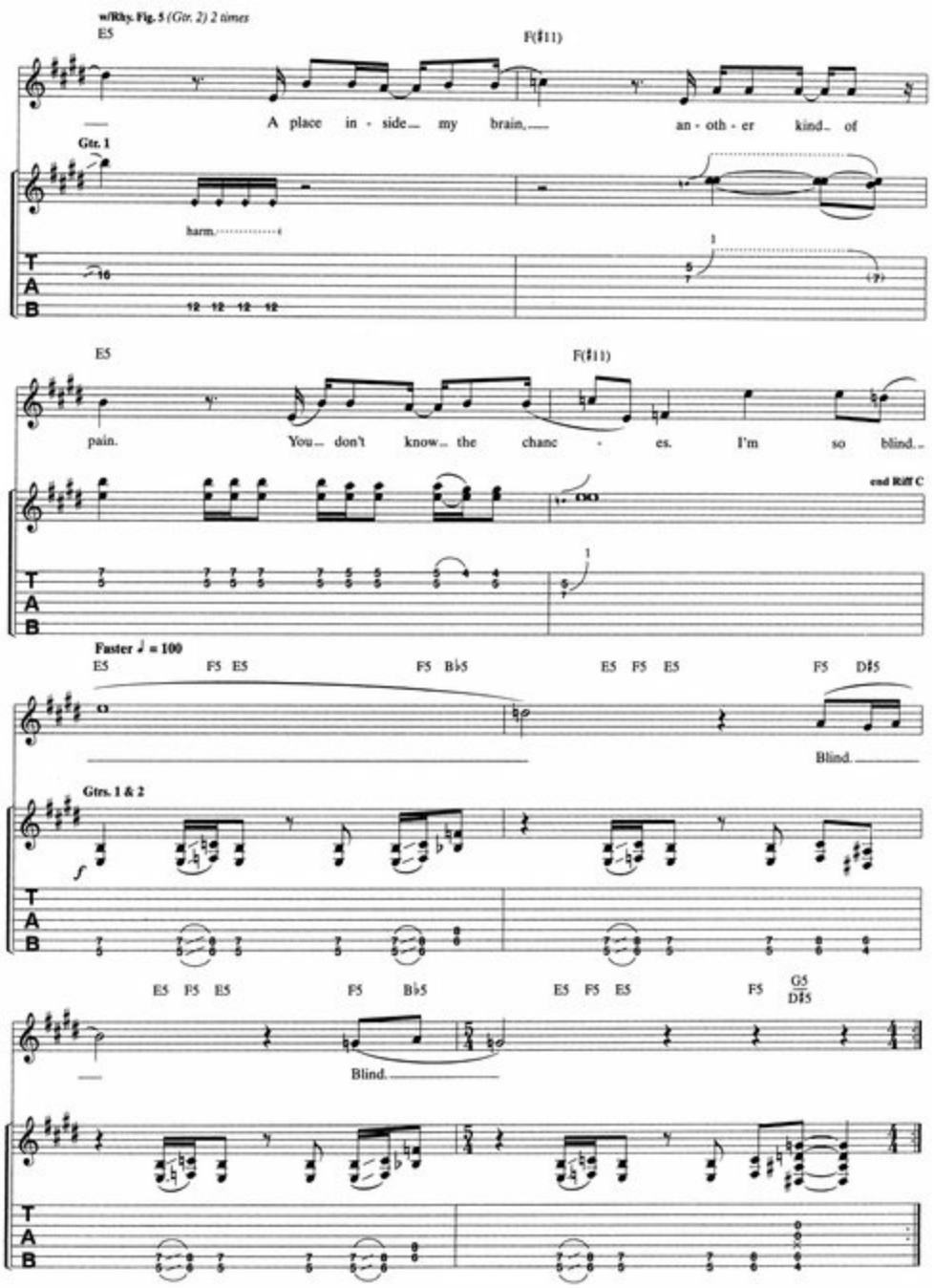
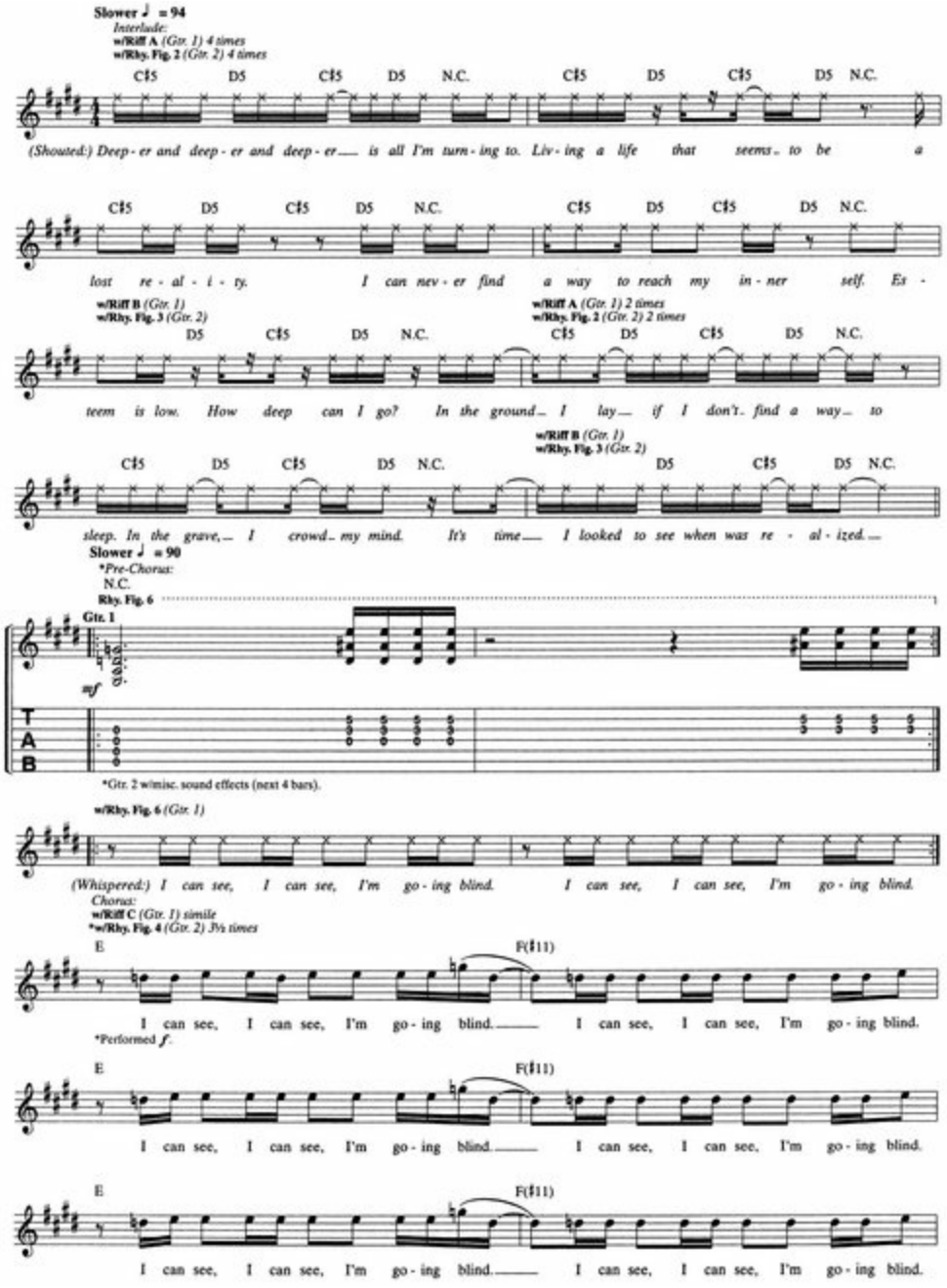
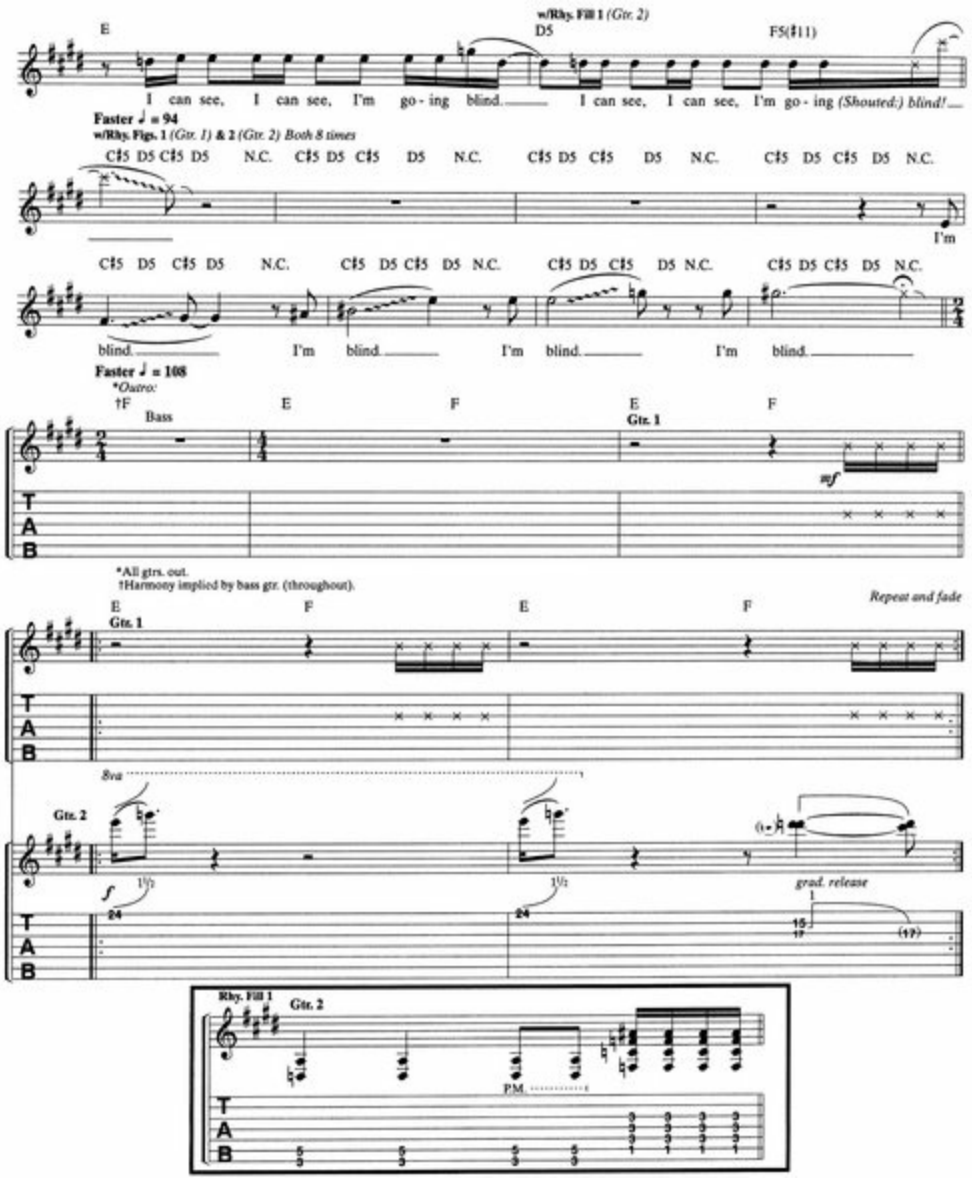
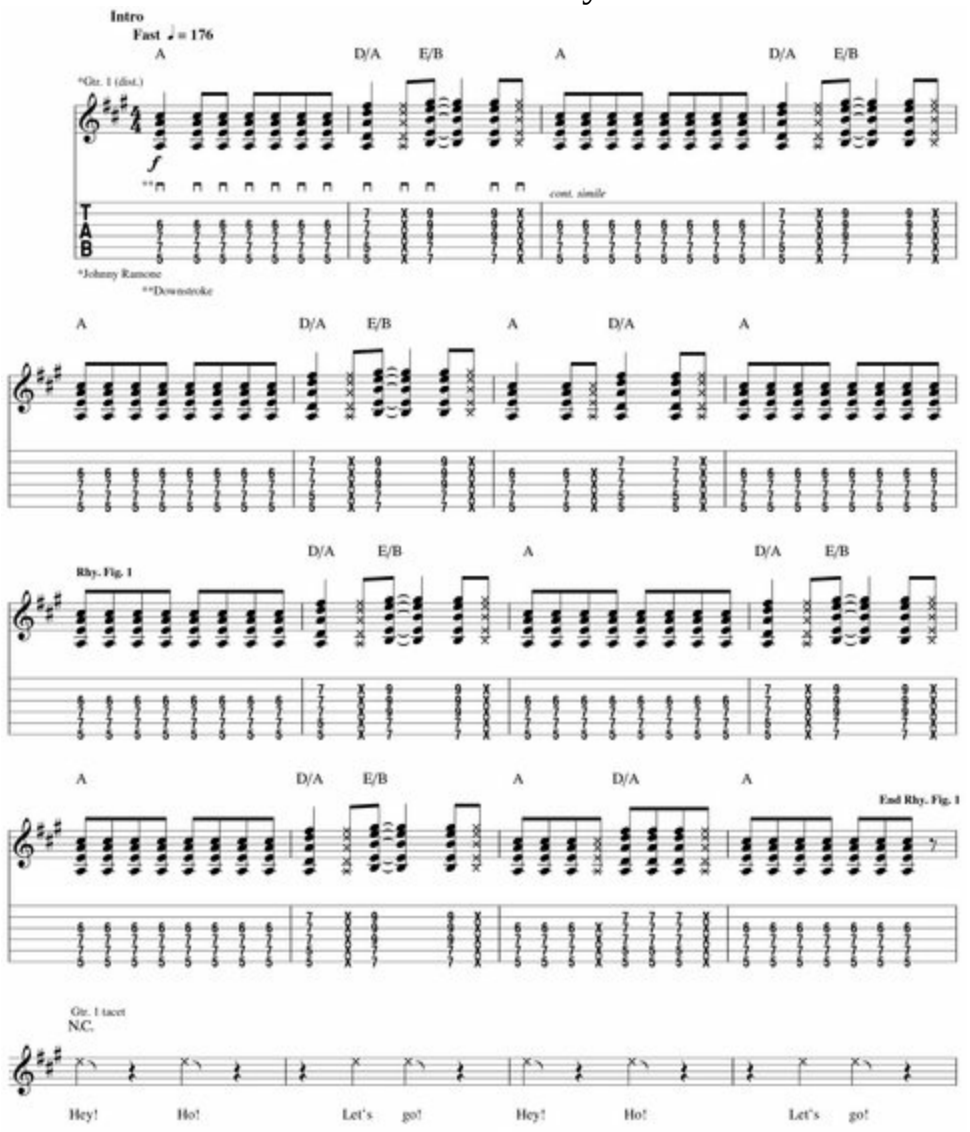

Slower ♩ = 86
Verses:
E
F(♯11)
*1. This place in - side my mind, a place I like to hide...
*2. See additional lyrics
Gtr. 1
Riff C
mf w/wah-wah
hold bend
hold bend
Gtr. 2
Rhy. Fig. 4
end Rhy. Fig. 4
mf
*Doubled by whispered vocal.
E5
F(♯11)
— You don't know the chanc - es. What if I should die?...
hold bend
Rhy. Fig. 5
end Rhy. Fig. 5

w/Rhy. Fig. 5 (Gtr. 2) 2 times
E5
F(♯11)
A place in - side my brain, an - oth - er kind of
Gtr. 1
harm.
pain. You don't know the chanc - es. I'm so blind.
end Riff C
Faster ♩ = 100
E5 F5 E5 F5 B♭5 E5 F5 E5 F5 D♯5
Blind.
Gtrs. 1 & 2
E5 F5 E5 F5 B♭5 E5 F5 E5 F5 G5/D♯5
Blind.
T
A
B

Slower ♩ = 94
Interlude:
w/Riff A (Gtr. 1) 4 times
w/Rhy. Fig. 2 (Gtr. 2) 4 times
C♯5 D5 C♯5 D5 N.C. C♯5 D5 C♯5 D5 N.C.
(Shouted:) Deep - er and deep - er and deep - er is all I'm turn - ing to. Liv - ing a life that seems to be a
C♯5 D5 C♯5 D5 N.C. C♯5 D5 C♯5 D5 N.C.
lost re - al - i - ty. I can nev - er find a way to reach my in - ner self. Es -
w/Riff B (Gtr. 1)
w/Rhy. Fig. 3 (Gtr. 2)
w/Riff A (Gtr. 1) 2 times
w/Rhy. Fig. 2 (Gtr. 2) 2 times
D5 C♯5 D5 N.C. C♯5 D5 C♯5 D5 N.C.
teem is low. How deep can I go? In the ground I lay if I don't find a way to
w/Riff B (Gtr. 1)
w/Rhy. Fig. 3 (Gtr. 2)
C♯5 D5 C♯5 D5 N.C. D5 C♯5 D5 N.C.
sleep. In the grave, I crowd my mind. It's time I looked to see when was re - al - ized.
Slower ♩ = 90
*Pre-Chorus:
N.C.
Rhy. Fig. 6
Gtr. 1
mf
*Gtr. 2 w/misc. sound effects (next 4 bars).
w/Rhy. Fig. 6 (Gtr. 1)
(Whispered:) I can see, I can see, I'm go - ing blind. I can see, I can see, I'm go - ing blind.
Chorus:
w/Riff C (Gtr. 1) simile
*w/Rhy. Fig. 4 (Gtr. 2) 3½ times
E F(♯11)
I can see, I can see, I'm go - ing blind. I can see, I can see, I'm go - ing blind.
*Performed f.
E F(♯11)
I can see, I can see, I'm go - ing blind. I can see, I can see, I'm go - ing blind.
E F(♯11)
I can see, I can see, I'm go - ing blind. I can see, I can see, I'm go - ing blind.

Verse 2:
Another place I'll find,
Escape the pain inside.
You don't know the chances.
What if I should die?
A place inside my brain,
Another kind of pain.
You don't know the chances.
I'm so blind.
Blind.
Blind.

(To Interlude:)

from Ramones - *Ramones*

Blitzkrieg Bop

Words and Music by Jeffrey Hyman, John Cummings, Douglas Colvin and Thomas Erdelyi



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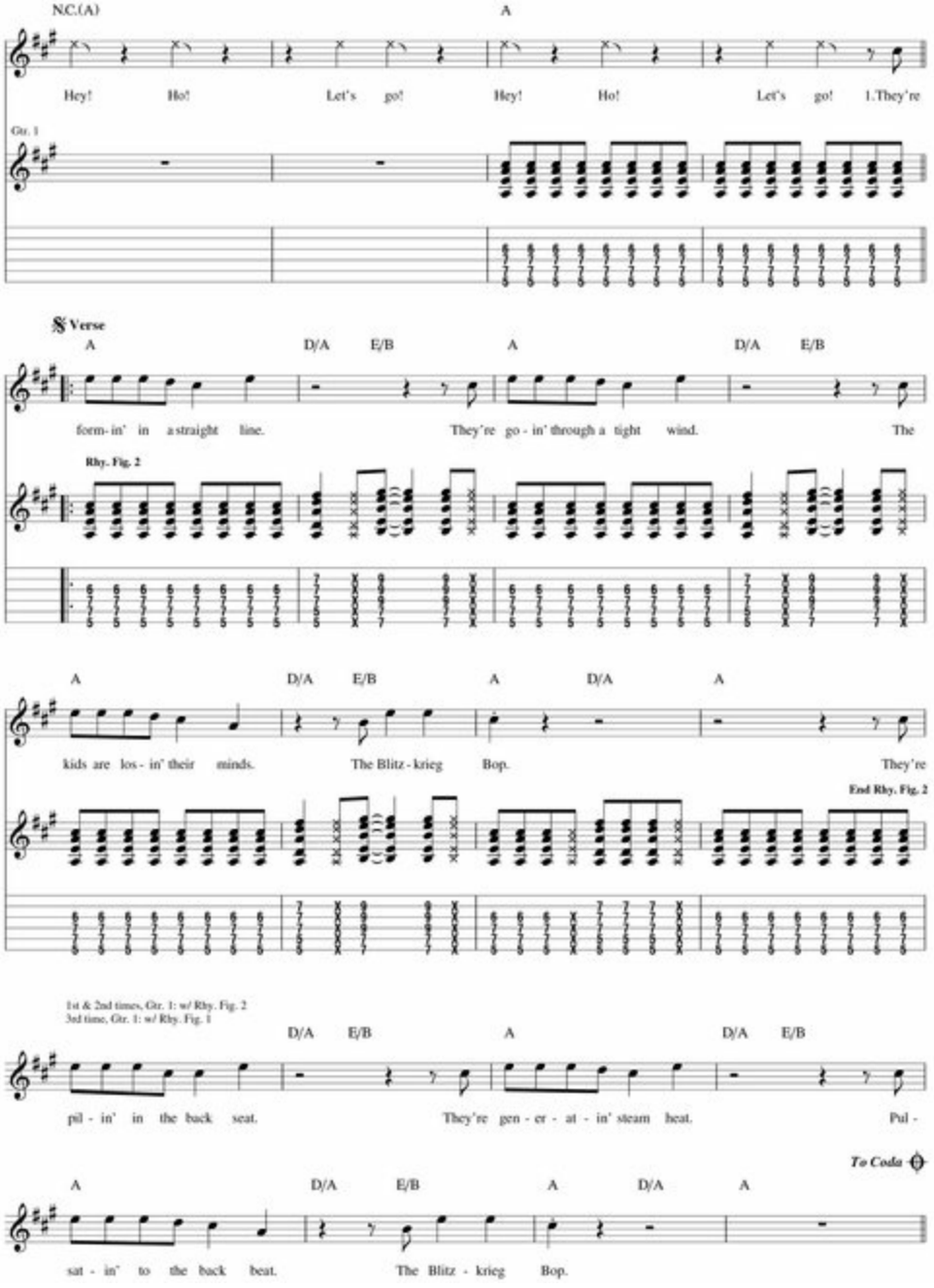
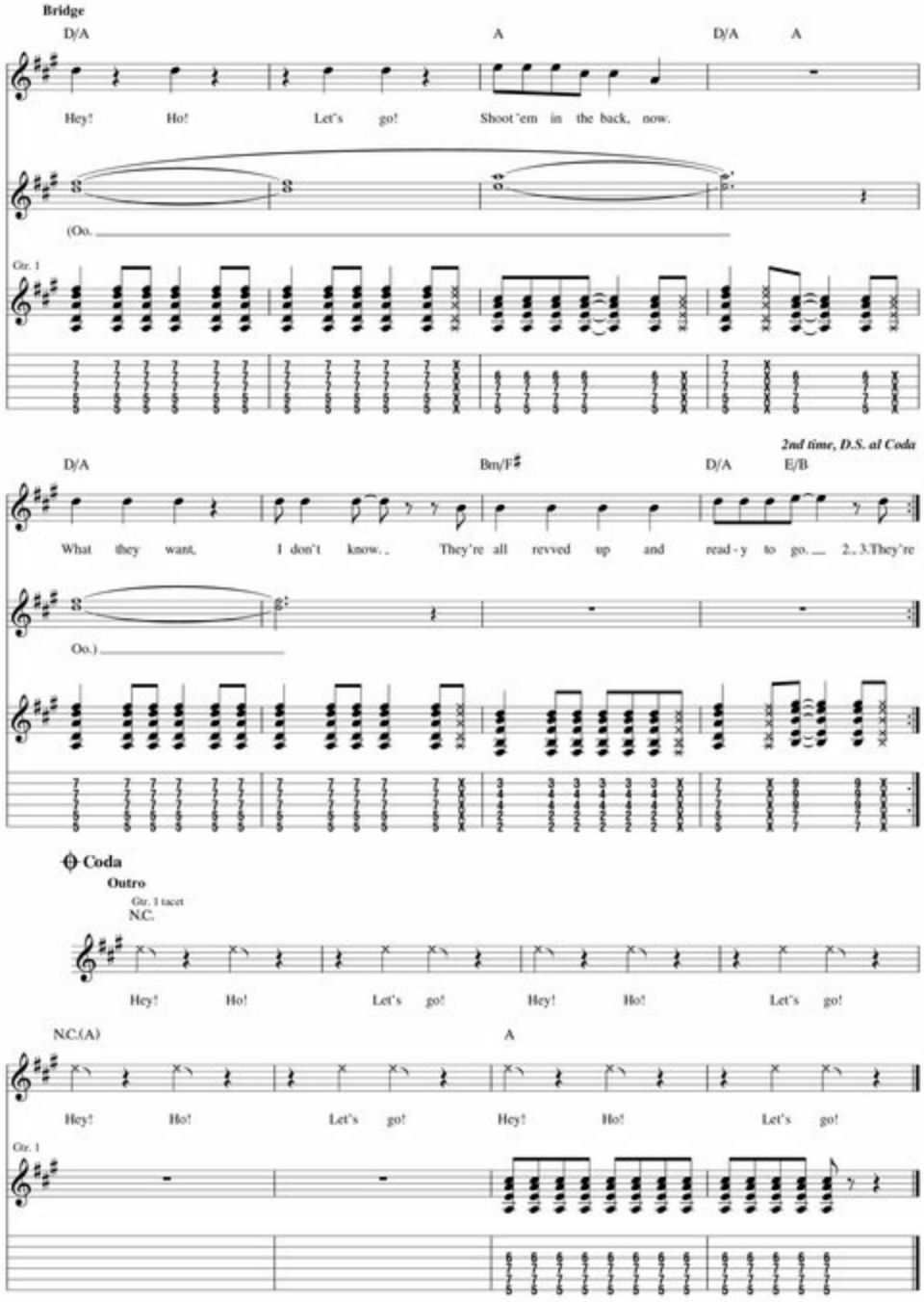
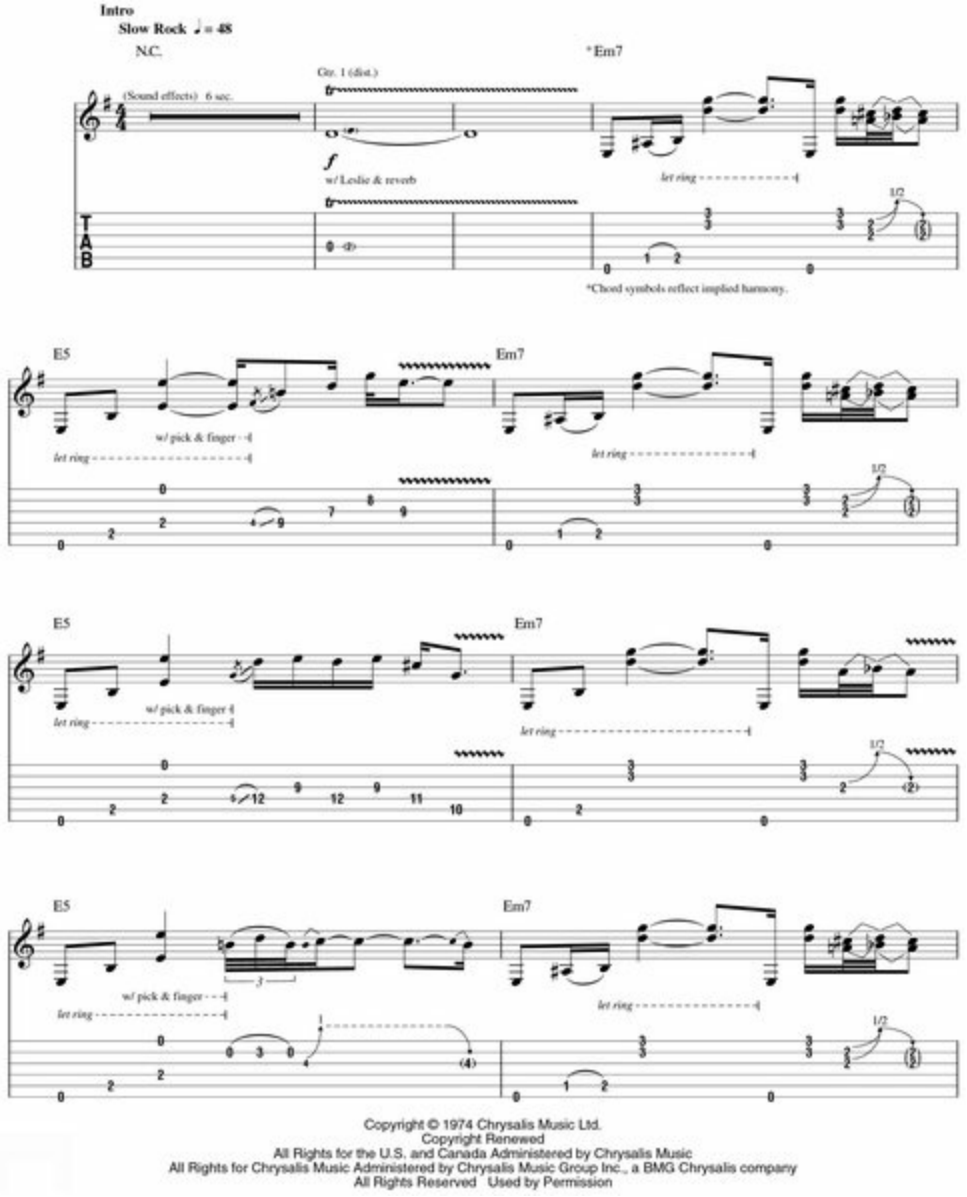

N.C.(A)
A
Hey! Ho! Let's go! Hey! Ho! Let's go! 1.They're
Gtr. 1
Verse
A D/A E/B A D/A E/B
form- in' in a straight line. They're go - in' through a tight wind. The
Rhy. Fig. 2
A D/A E/B A D/A A
kids are los - in' their minds. The Blitz - krieg Bop. They're
End Rhy. Fig. 2
1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 2
3rd time, Gtr. 1: w/ Rhy. Fig. 1
D/A E/B A D/A E/B
pil - in' in the back seat. They're gen - er - at - in' steam heat. Pul -
To Coda
A D/A E/B A D/A A
sat - in' to the back beat. The Blitz - krieg Bop.

Bridge
D/A
A
D/A
A
Hey! Ho! Let's go! Shoot 'em in the back, now.
(Oo.
Gtr. 1
2nd time, D.S. al Coda
D/A
Bm/F♯
D/A
E/B
What they want, I don't know. They're all revved up and read - y to go. 2. 3.They're
Oo.)
Coda
Outro
Gtr. 1 tacet
N.C.
Hey! Ho! Let's go! Hey! Ho! Let's go!
N.C.(A)
A
Hey! Ho! Let's go! Hey! Ho! Let's go!
Gtr. 1

from Robin Trower - *Bridge of Sighs*

Bridge of Sighs

Words and Music by Robin Trower

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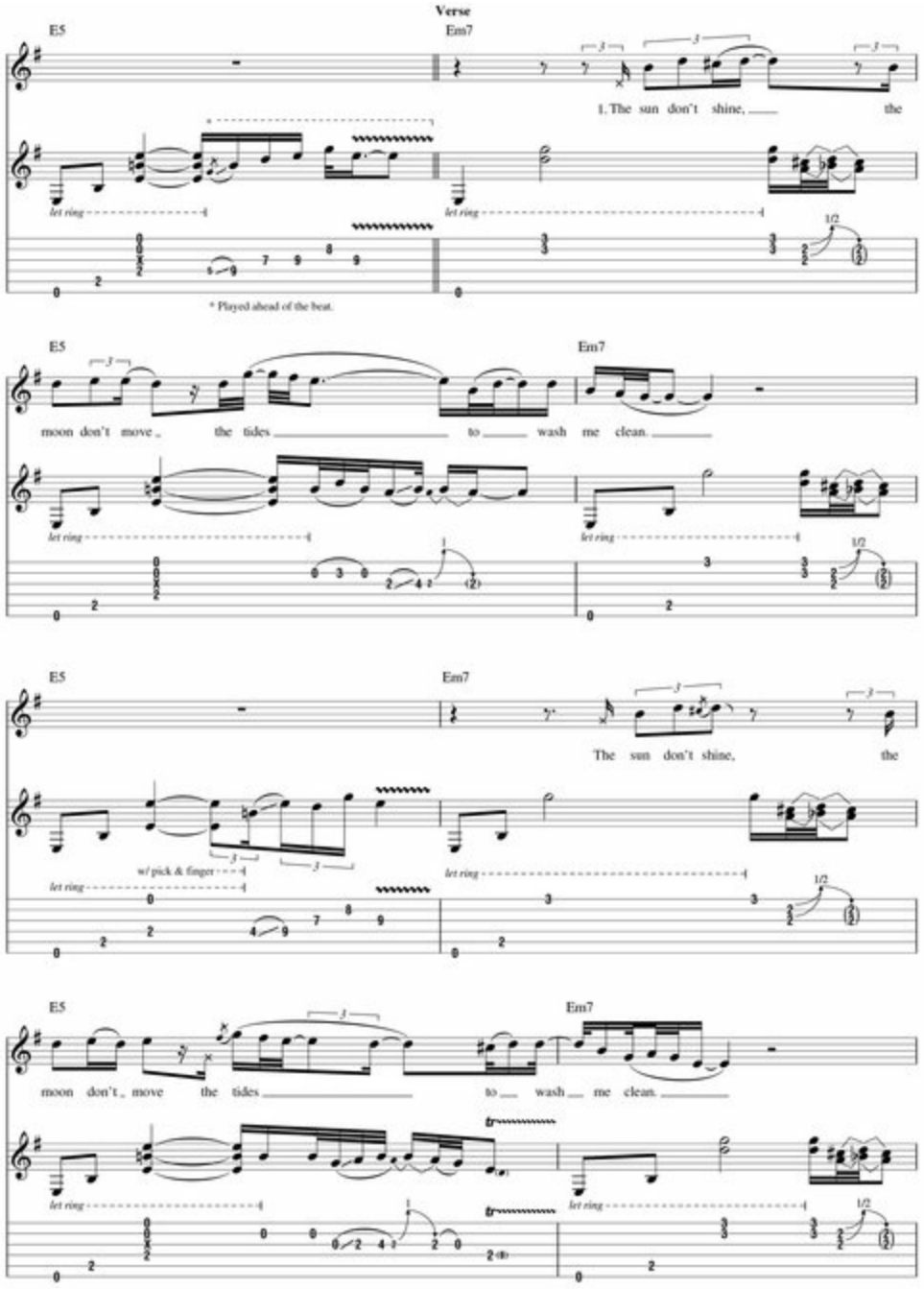
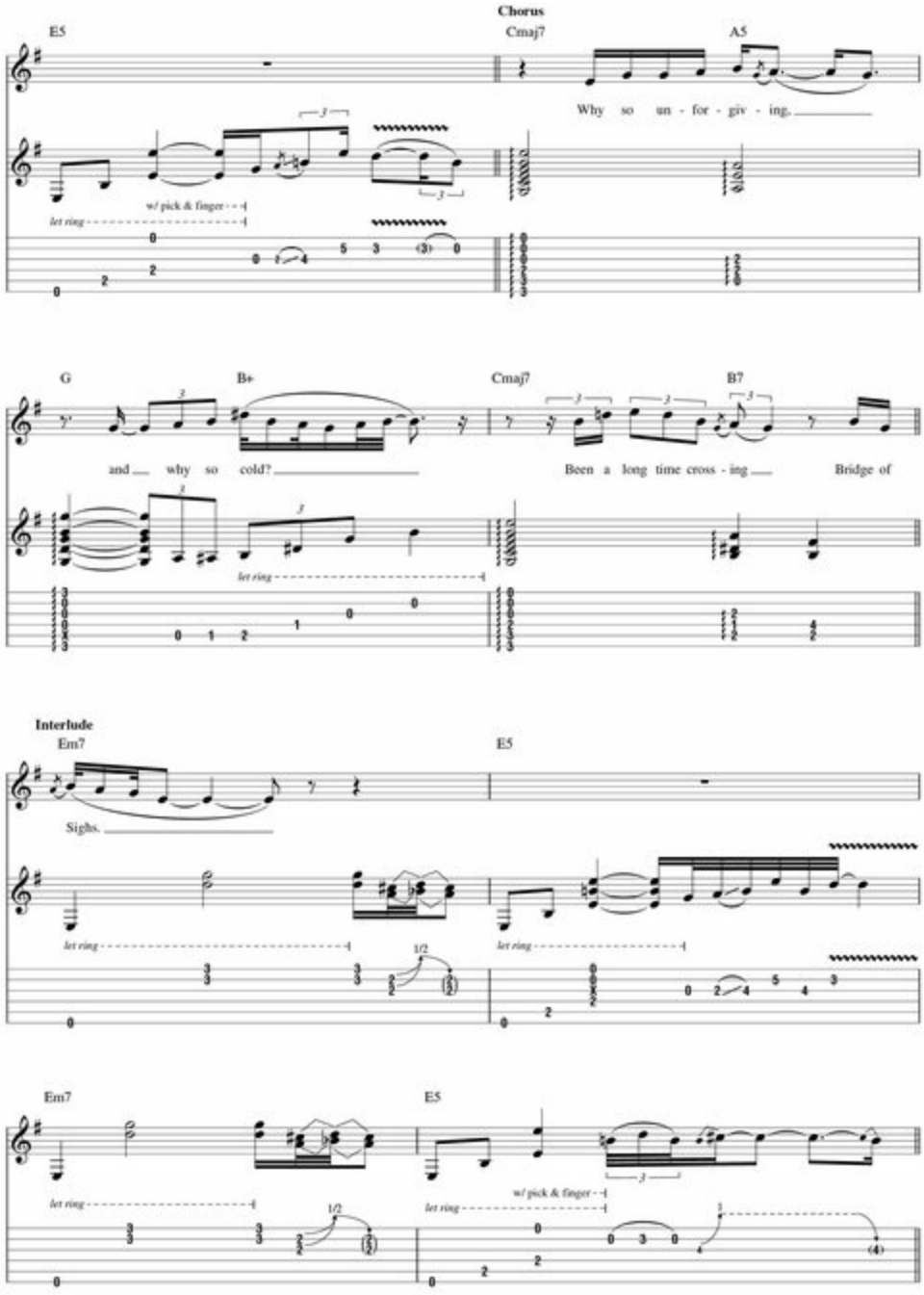
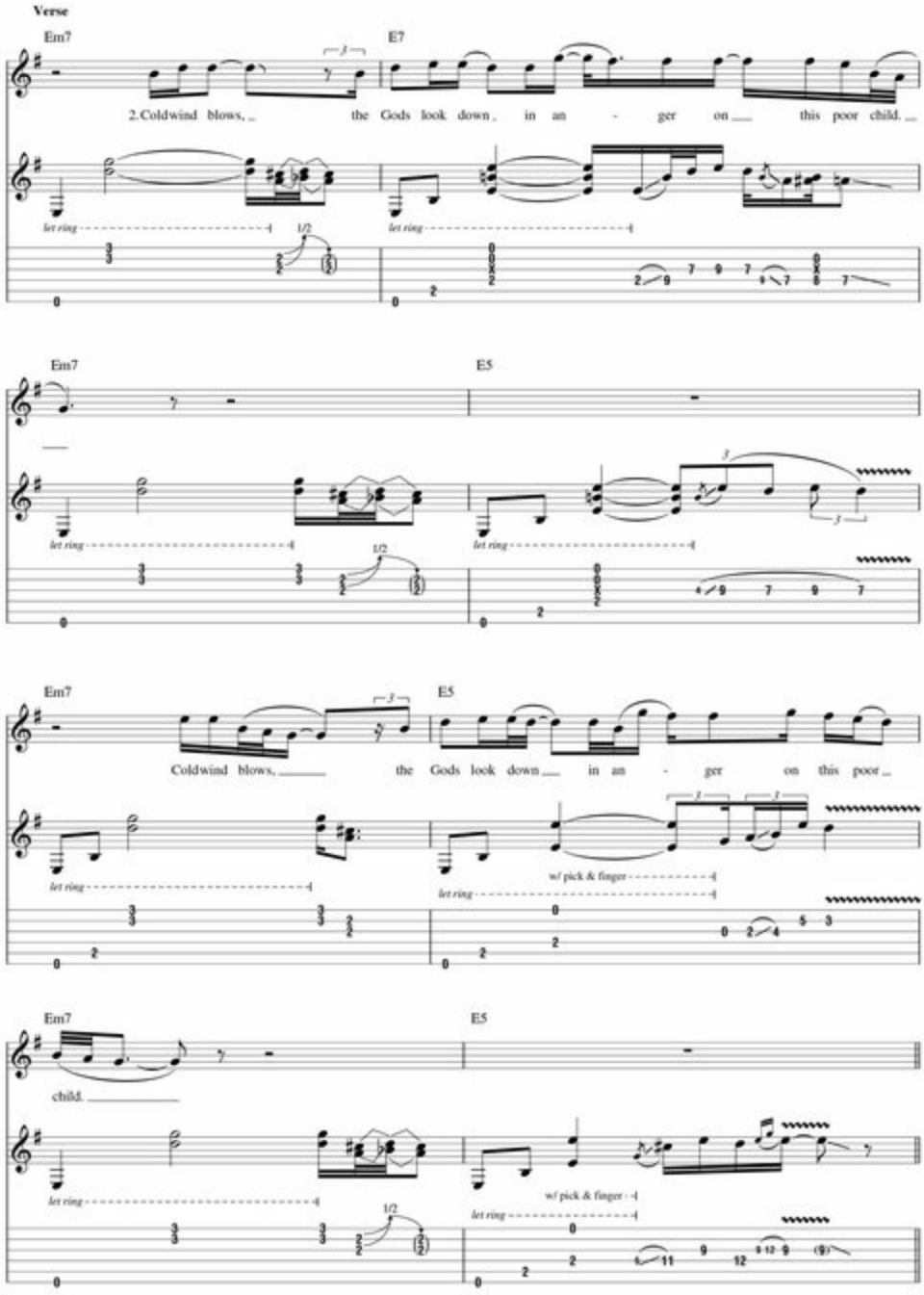
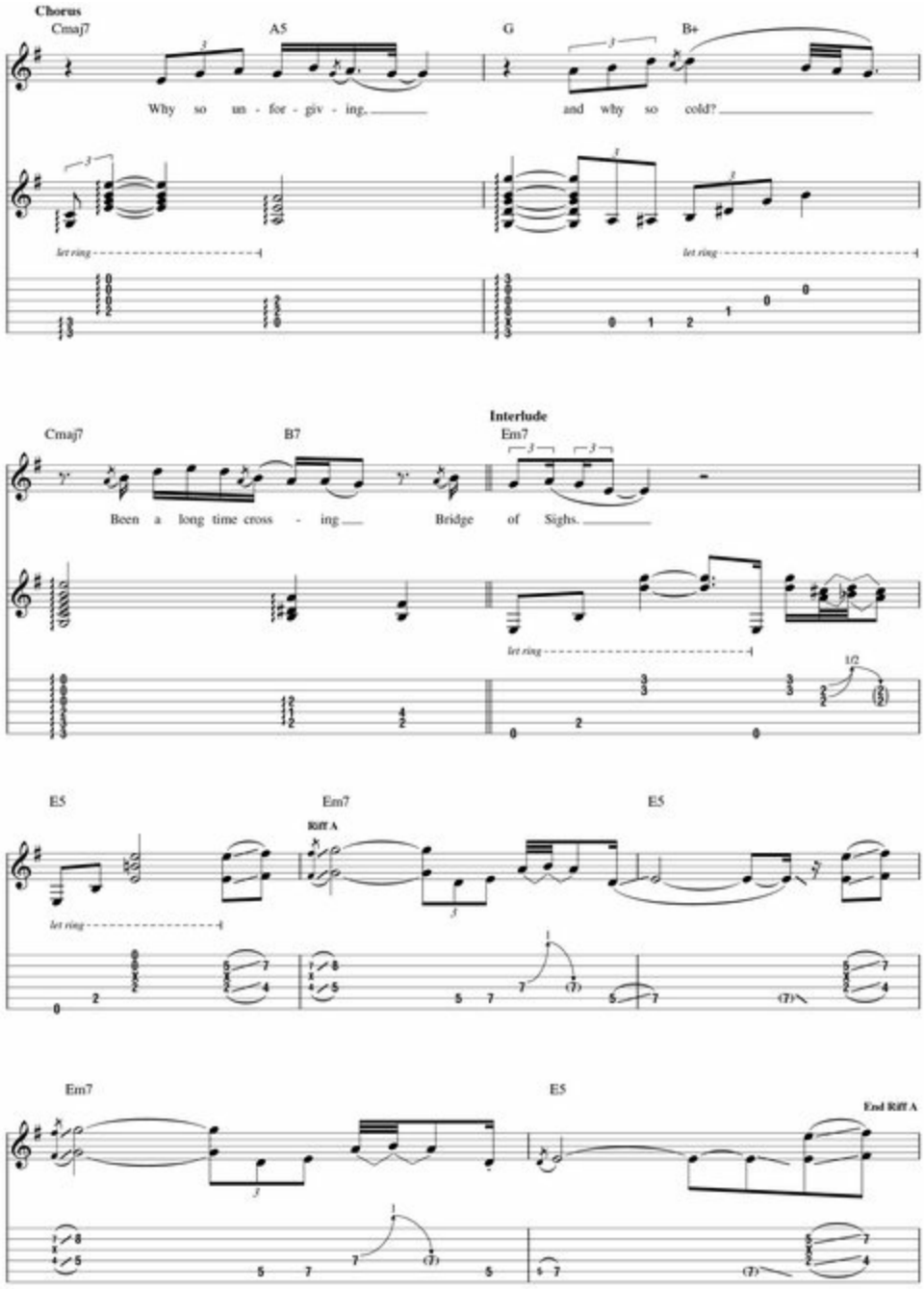
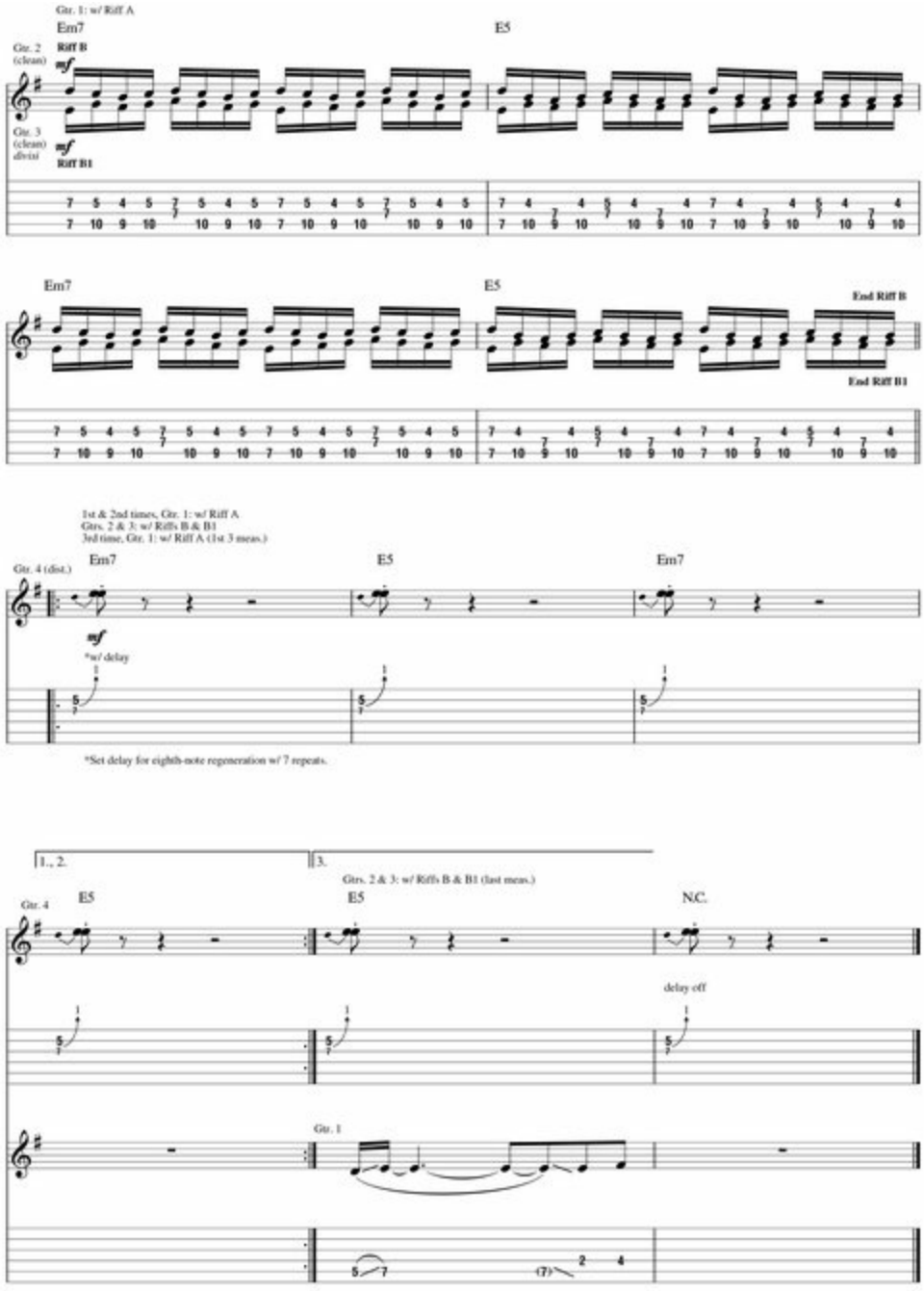
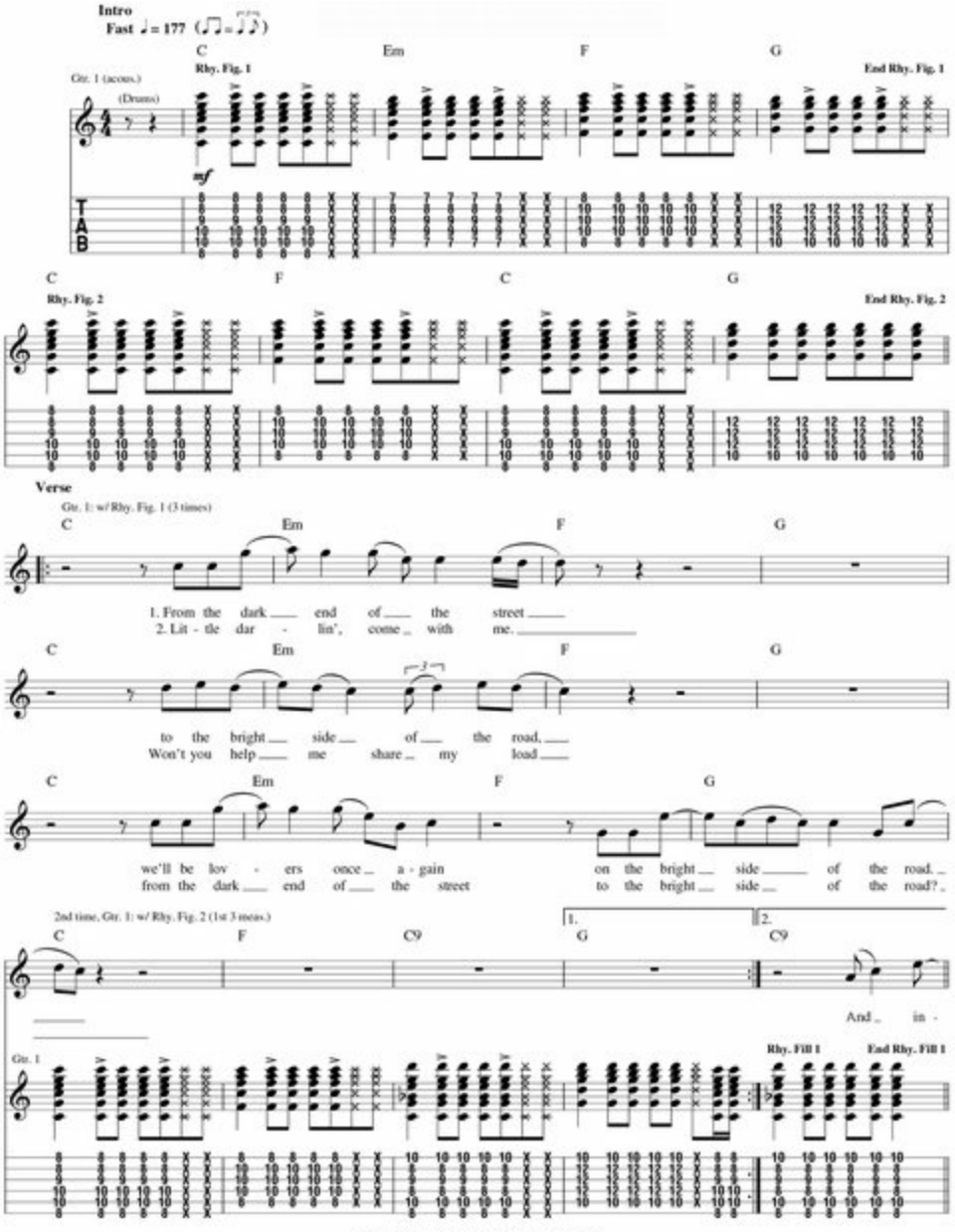

Verse
E5
Em7
1. The sun don't shine, the
let ring
* Played ahead of the beat.
E5
Em7
moon don't move the tides to wash me clean.
let ring
E5
Em7
The sun don't shine, the
w/ pick & finger
let ring
E5
Em7
moon don't move the tides to wash me clean.
let ring

Chorus
E5
Cmaj7
A5
Why so un - for - giv - ing,
w/ pick & finger
let ring
G
B+
Cmaj7
B7
and why so cold?
Been a long time cross - ing
Bridge of
Interlude
Em7
E5
Sighs.
let ring
1/2
Em7
E5
let ring
w/ pick & finger

Verse
Em7
E7
2.Coldwind blows, the Gods look down, in an - ger on this poor child.
let ring
1/2
Em7
E5
let ring
Em7
E5
Coldwind blows, the Gods look down in an - ger on this poor
let ring
w/ pick & finger
Em7
E5
child.
let ring
w/ pick & finger
let ring
1/2

Chorus
Cmaj7
A5
G
B+
Why so un - for - giv - ing,
and why so cold?
let ring
let ring
Interlude
Cmaj7
B7
Em7
Been a long time cross - ing
Bridge of Sighs.
let ring
1/2
E5
Em7
E5
Riff A
let ring
Em7
E5
End Riff A

Gtr. 1: w/ Riff A
Em7
E5
Gtr. 2 (clean)
Riff B
mf
Gtr. 3 (clean) div(si
mf
Riff B1
Em7
E5
End Riff B
End Riff B1
1st & 2nd times, Gtr. 1: w/ Riff A
Gtrs. 2 & 3: w/ Riffs B & B1
3rd time, Gtr. 1: w/ Riff A (1st 3 meas.)
Gtr. 4 (dist.)
Em7
E5
Em7
mf
*w/ delay
*Set delay for eighth-note regeneration w/ 7 repeats.
1., 2.
3.
Gtrs. 2 & 3: w/ Riffs B & B1 (last meas.)
Gtr. 4
E5
E5
N.C.
delay off
Gtr. 1

from Van Morrison - *Into the Music*

Bright Side of the Road

Words and Music by Van Morrison

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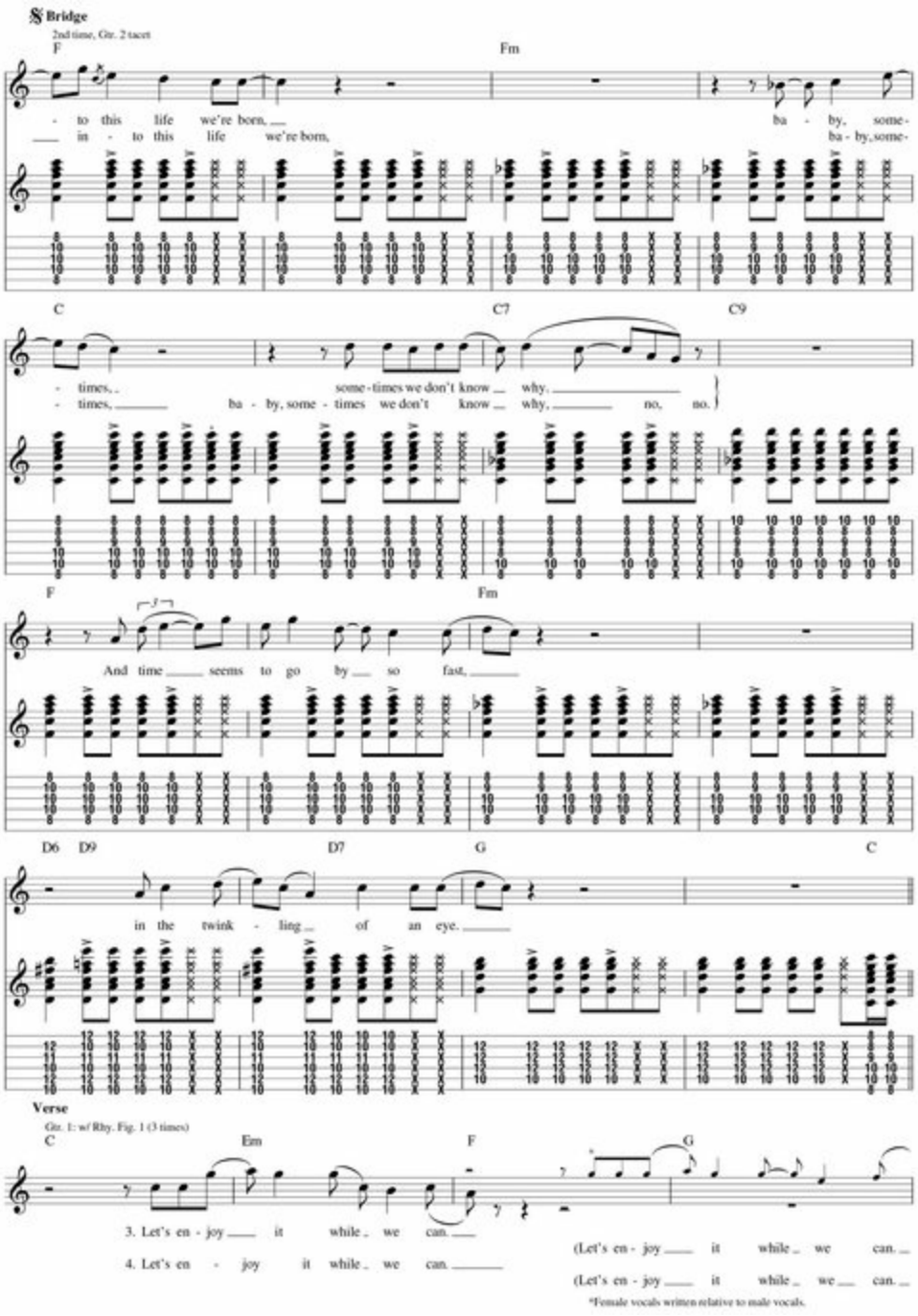
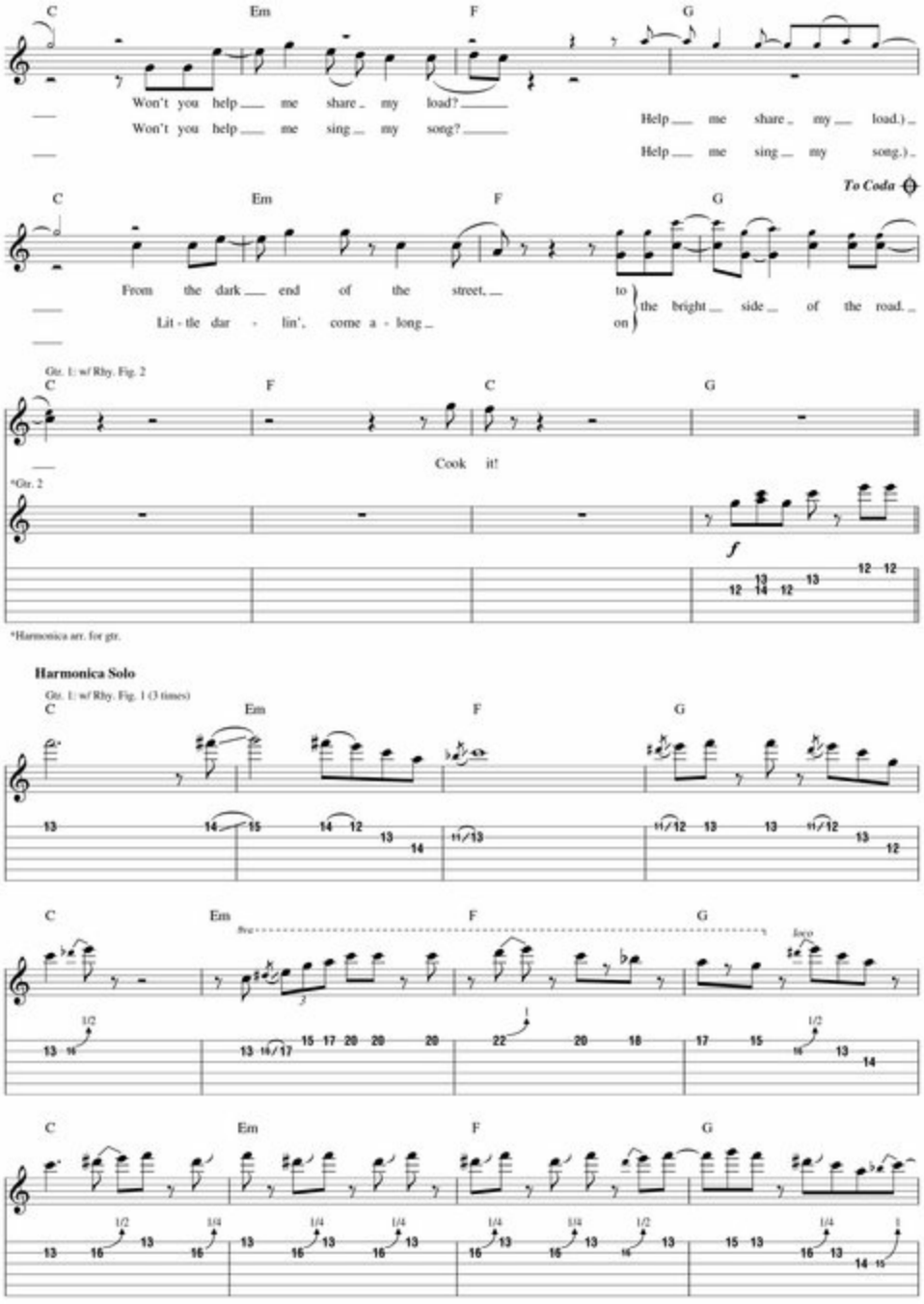
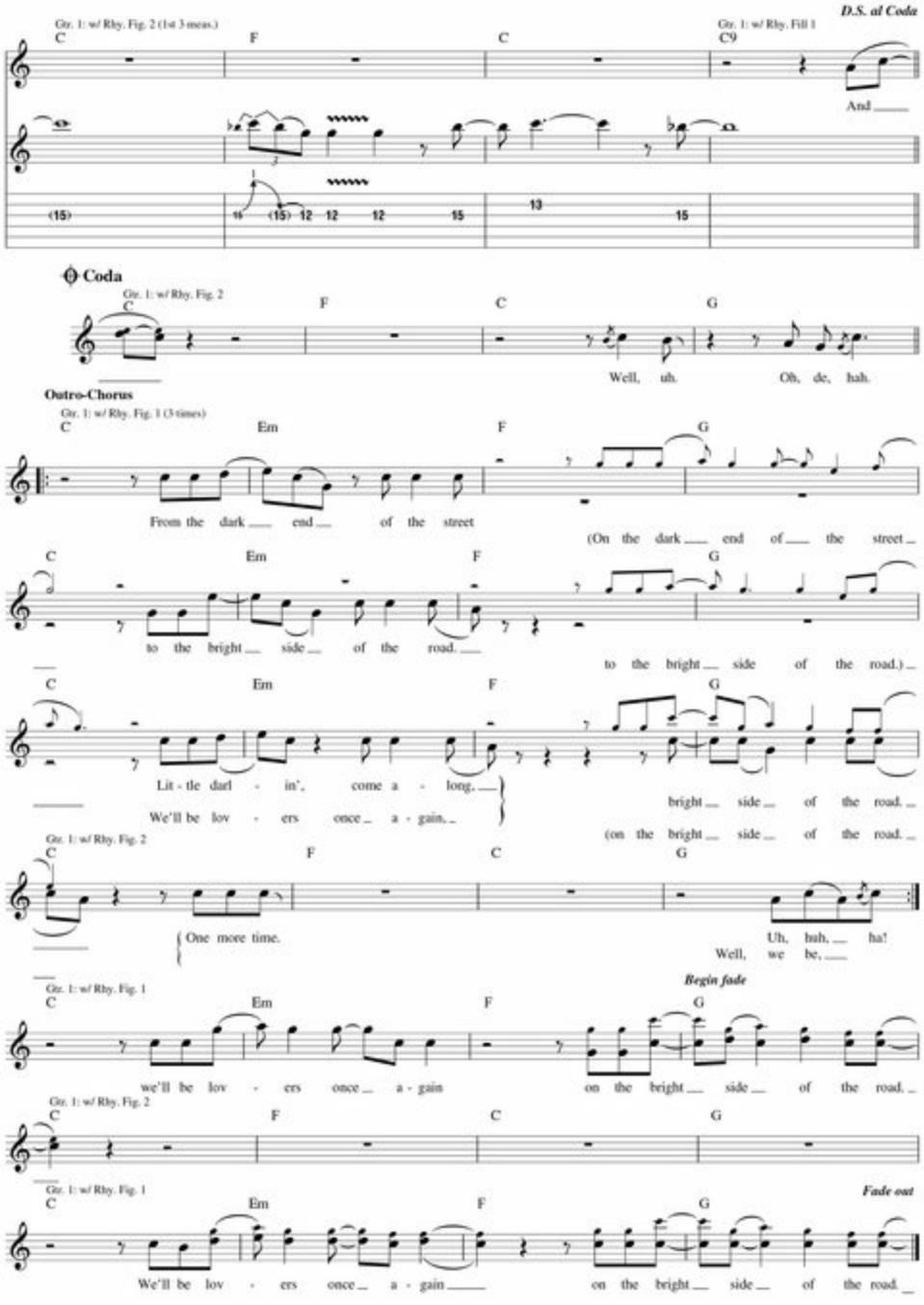
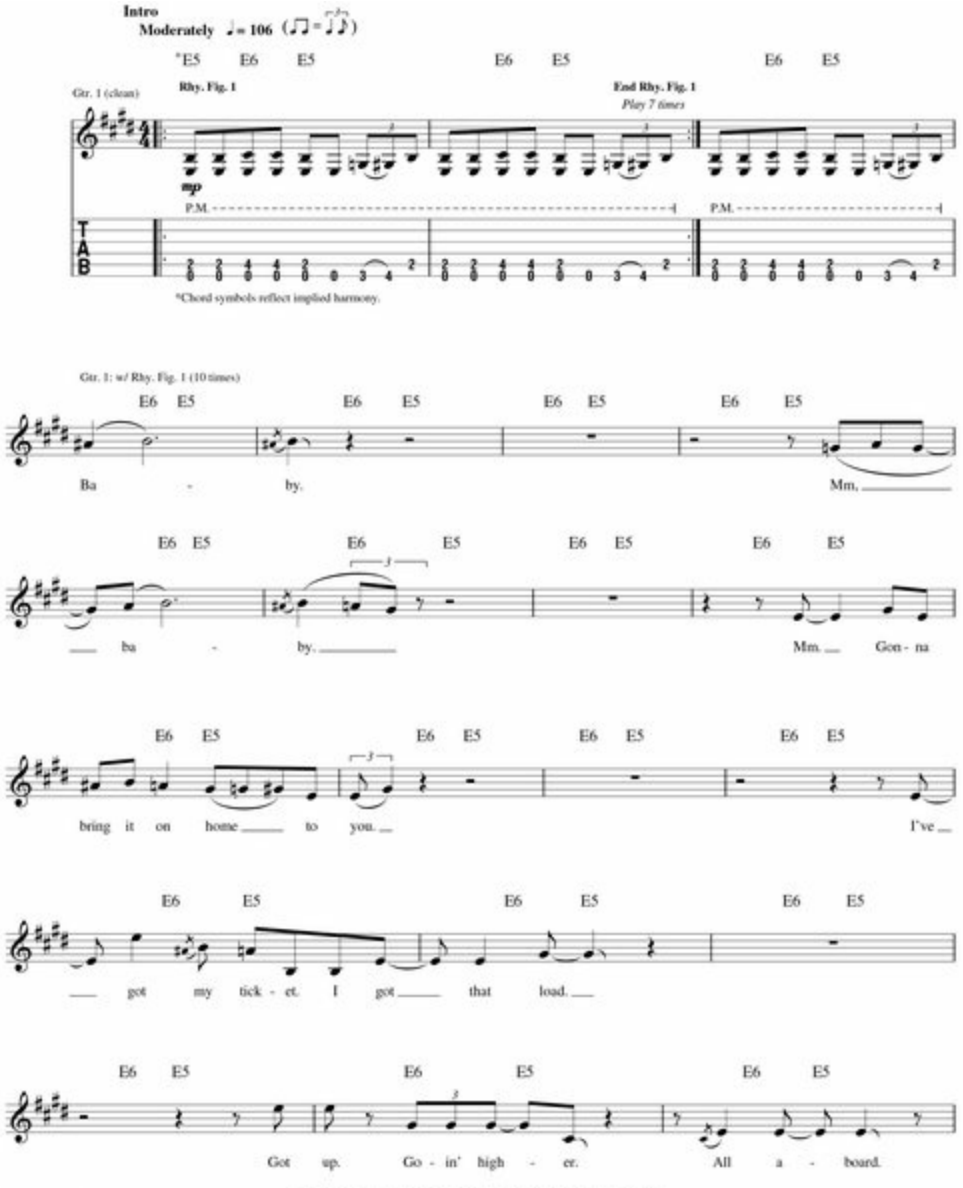

Bridge
2nd time, Gtr. 2 tacet
F
Fm
- to this life we're born, ba - by, some-
in - to this life we're born, ba - by, some-
C
C7
C9
- times, some - times we don't know why.
- times, ba - by, some - times we don't know why, no, no.
F
Fm
And time seems to go by so fast,
D6 D9
D7
G
C
in the twink - ling of an eye.
Verse
Gtr. 1: w/ Rhy. Fig. 1 (3 times)
C
Em
F
G
3. Let's en - joy it while we can.
4. Let's en - joy it while we can.
(Let's en - joy it while we can.
(Let's en - joy it while we can.
*Female vocals written relative to male vocals.

C
Em
F
G
Won't you help me share my load?
Won't you help me sing my song?
Help me share my load.)
Help me sing my song.)
To Coda
From the dark end of the street,
Lit - tle dar - lin', come a - long
to
on
the bright side of the road.
Gtr. 1: w/ Rhy. Fig. 2
Cook it!
*Gtr. 2
*Harmonica arr. for gtr.
Harmonica Solo
Gtr. 1: w/ Rhy. Fig. 1 (3 times)

D.S. al Coda
Gtr. 1: w/ Rhy. Fig. 2 (1st 3 meas.)
C
F
C
Gtr. 1: w/ Rhy. Fill 1
C9
And
Coda
Gtr. 1: w/ Rhy. Fig. 2
C
F
C
G
Well, uh. Oh, de, hah.
Outro-Chorus
Gtr. 1: w/ Rhy. Fig. 1 (3 times)
C
Em
F
G
From the dark end of the street
(On the dark end of the street
to the bright side of the road.
to the bright side of the road.)
Lit - tle darl - in', come a - long,
We'll be lov - ers once a - gain,
bright side of the road.
(on the bright side of the road.
Gtr. 1: w/ Rhy. Fig. 2
One more time.
Uh, huh, ha!
Well, we be,
Begin fade
Gtr. 1: w/ Rhy. Fig. 1
we'll be lov - ers once a - gain
on the bright side of the road.
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 1
Fade out
We'll be lov - ers once a - gain
on the bright side of the road.

from *Led Zeppelin II*

Bring It on Home

Written by Willie Dixon

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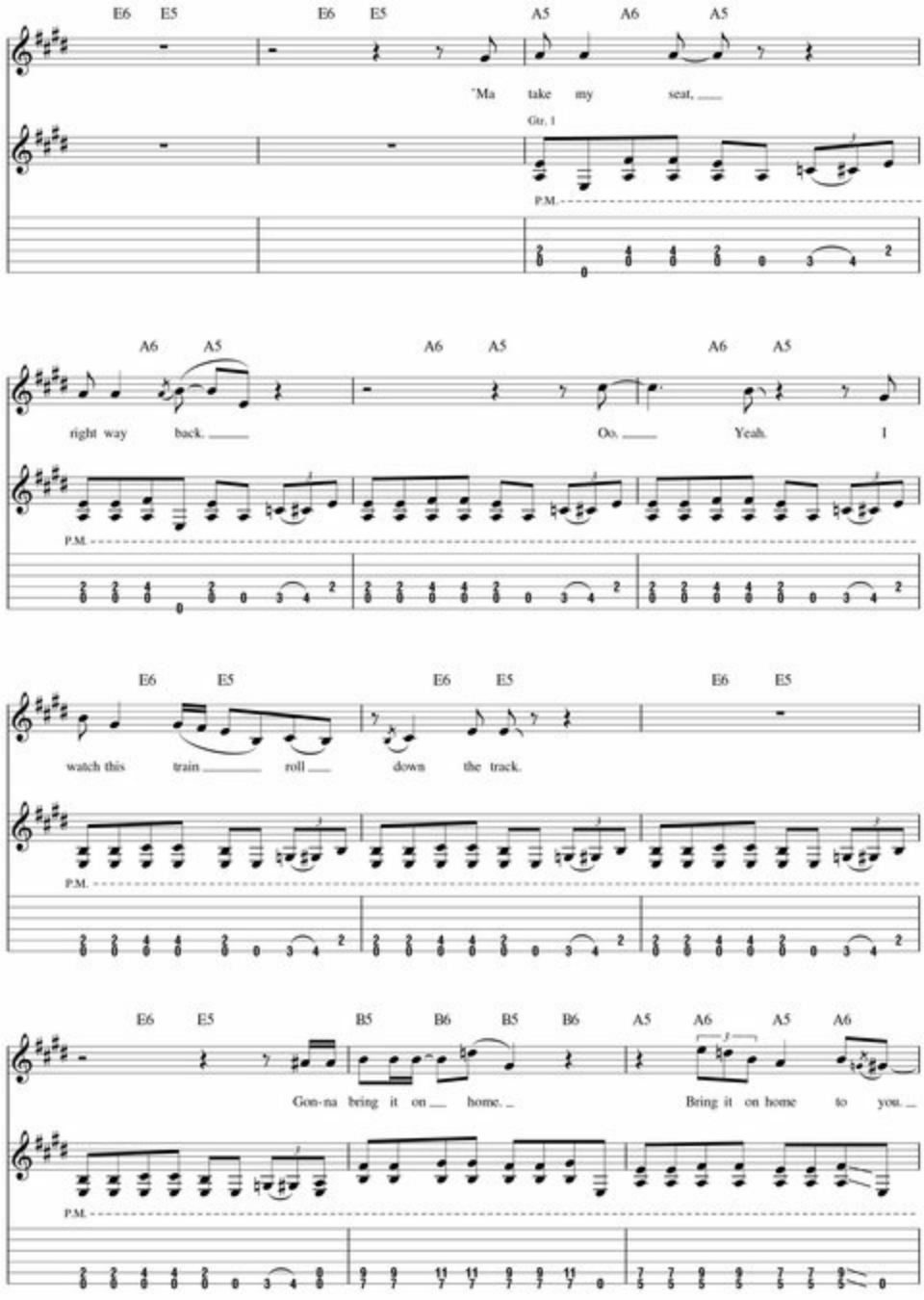
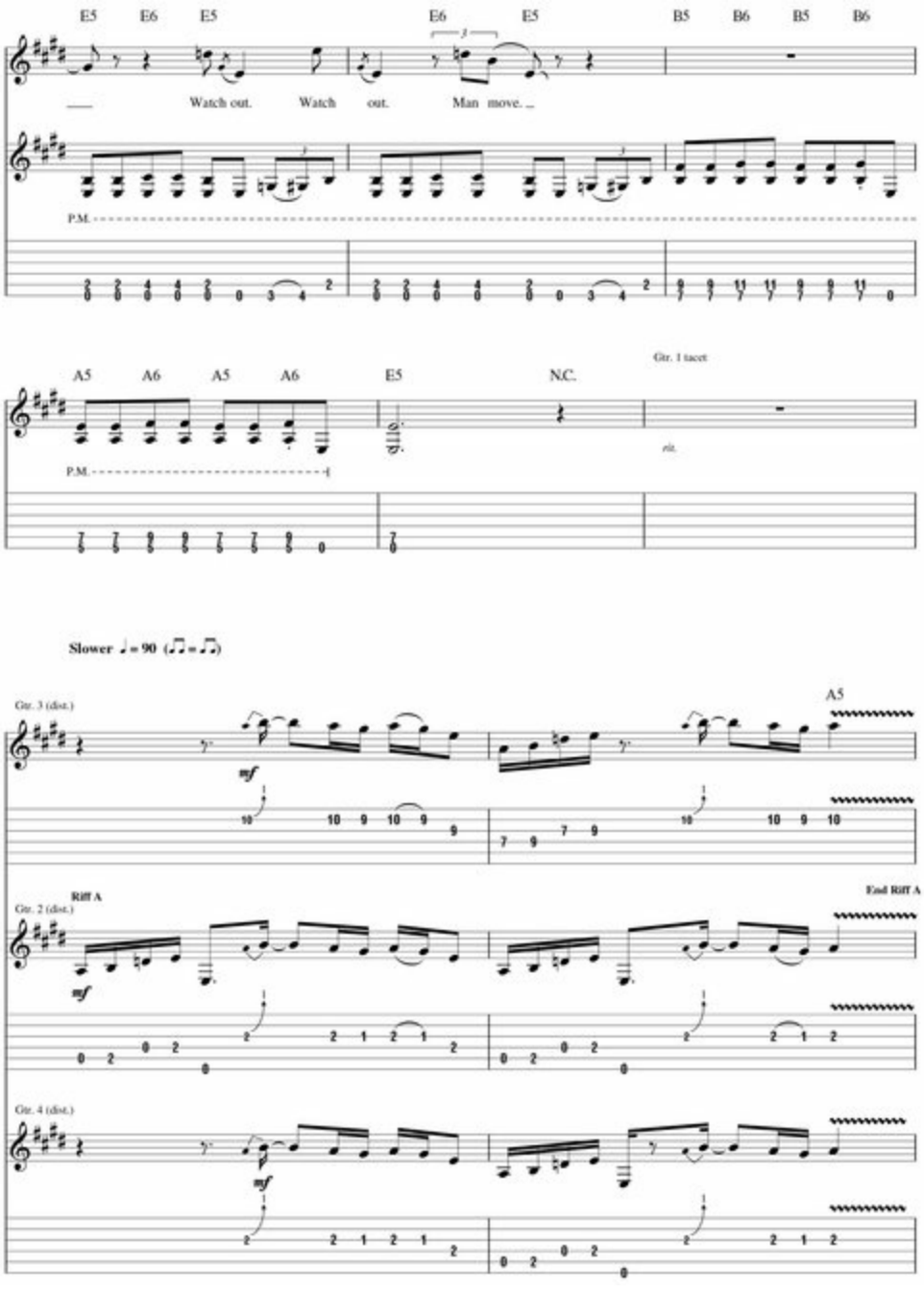
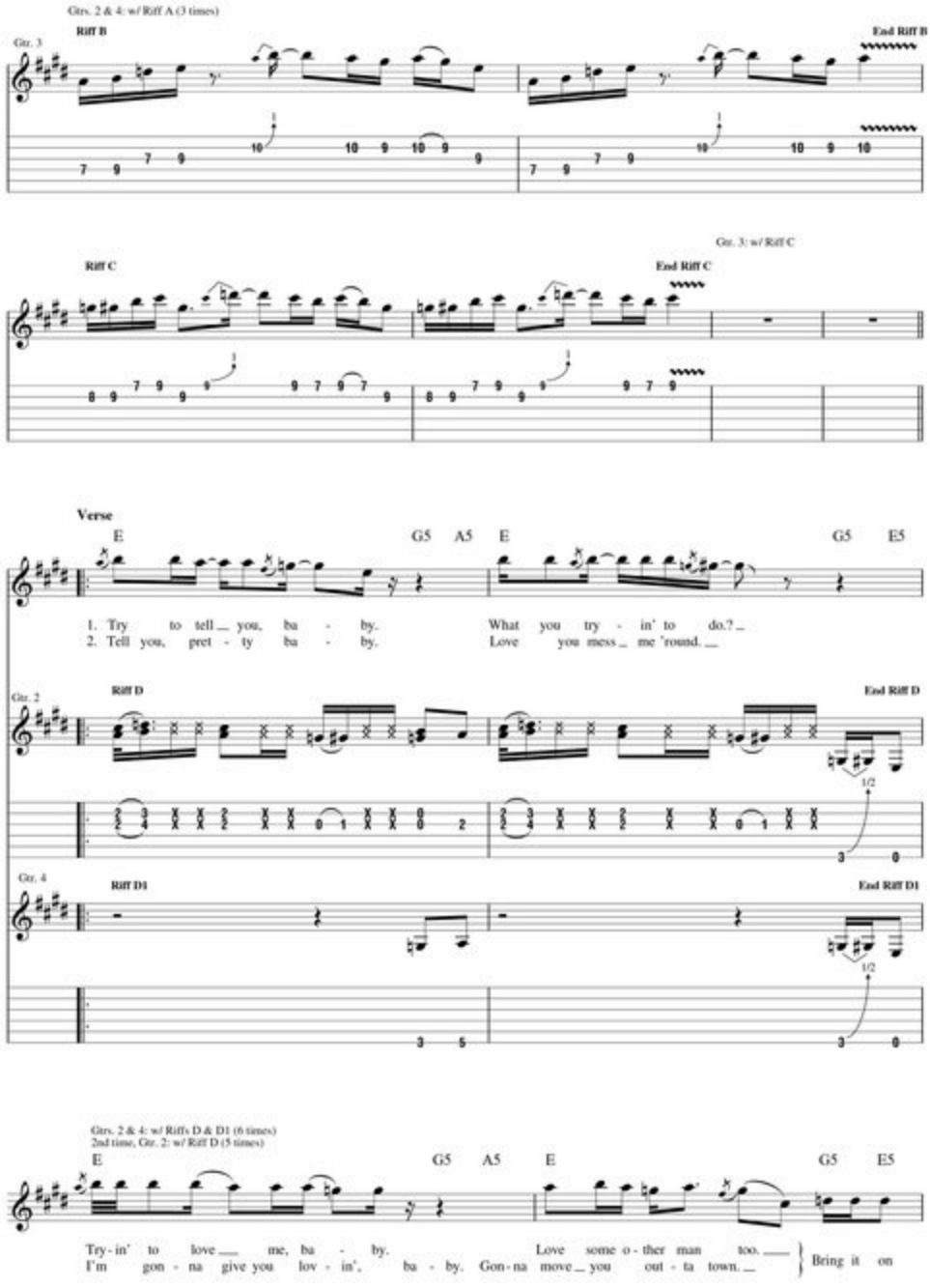

E6 E5 E6 E5 A5 A6 A5
'Ma take my seat,
Gtr. 1
P.M.
A6 A5 A6 A5 A6 A5
right way back. Oo. Yeah. I
P.M.
E6 E5 E6 E5 E6 E5
watch this train roll down the track.
P.M.
E6 E5 B5 B6 B5 B6 A5 A6 A5 A6
Gon-na bring it on home. Bring it on home to you.
P.M.

E5 E6 E5 E6 E5 B5 B6 B5 B6
Watch out. Watch out. Man move.
P.M.
A5 A6 A5 A6 E5 N.C.
Gtr. 1 tacet
rit.
P.M.
Slower ♩= 90 (♫= ♫)
Gtr. 3 (dist.)
A5
mf
Riff A
Gtr. 2 (dist.)
End Riff A
mf
Gtr. 4 (dist.)
mf

Gtrs. 2 & 4: w/ Riff A (3 times)
Riff B
End Riff B
Gtr. 3
Gtr. 3: w/ Riff C
Riff C
End Riff C
Verse
E
G5
A5
E
G5
E5
1. Try to tell you, ba - by. What you try - in' to do.?
2. Tell you, pret - ty ba - by. Love you mess me 'round.
Gtr. 2
Riff D
End Riff D
Gtr. 4
Riff D1
End Riff D1
Gtrs. 2 & 4: w/ Riffs D & D1 (6 times)
2nd time, Gtr. 2: w/ Riff D (5 times)
E
G5
A5
E
G5
E5
Try - in' to love me, ba - by. Love some o - ther man too.
I'm gon - na give you lov - in', ba - by. Gon - na move you out - ta town.
Bring it on

2nd time, Gtr. 3: w/ Fill 1 (8 times)

E G5 A5 E G5 E5 E G5 A5

home. Bring it on home. Went a lit - tle walk down - town, babe.
Sweet-est lit - tle ba - by,

E G5 E5 E G5 A5

Missed and got back late.
dad - dy ev - er saw.

Found a note there wait - in'. It said
I'm gon - na give you lov - in', ba - by. I'm

E G5 E5 E G5 A5

dad - dy I just can't wait.
gon - na give you more.

Bring it on home. Bring it on

2nd time, Gtr. 2: w/ Fill 2

E G5 E5 E G5 A5

2nd time, Gtr. 2: w/ Riff D (last meas.)

E G5 E5

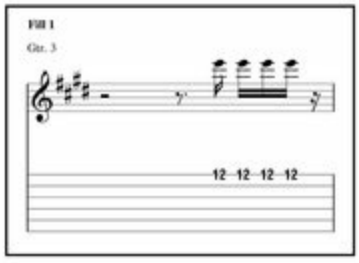
home.

Ah. Bring it back home.
Bring it on home.

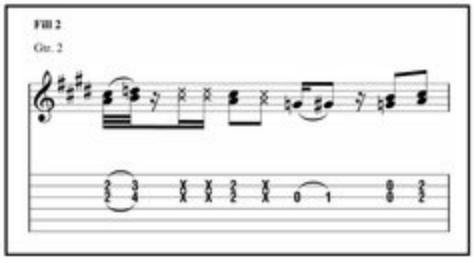
Bring it back home to me, ba - by.
Al - right.

Fill 1

Gtr. 3

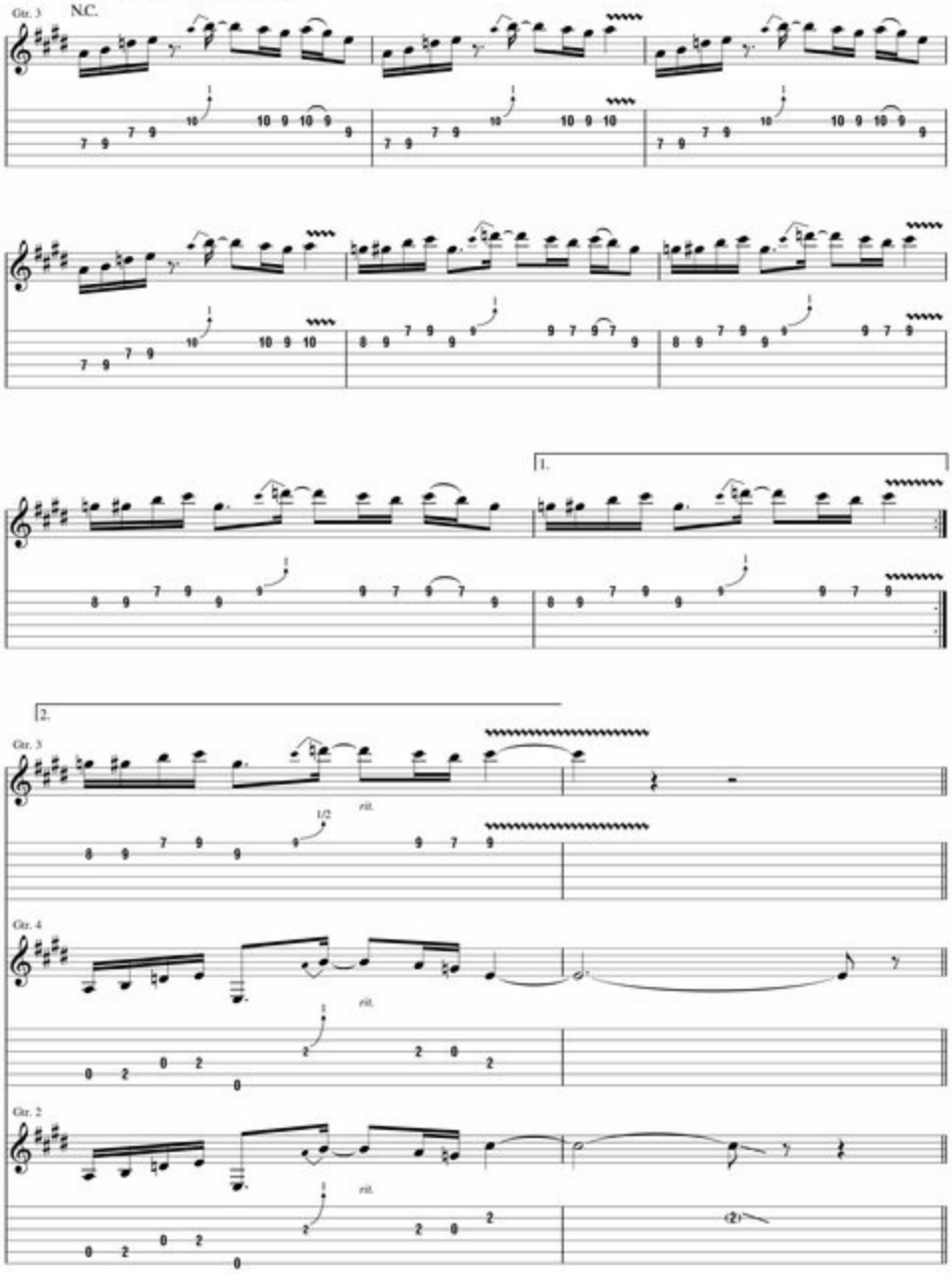
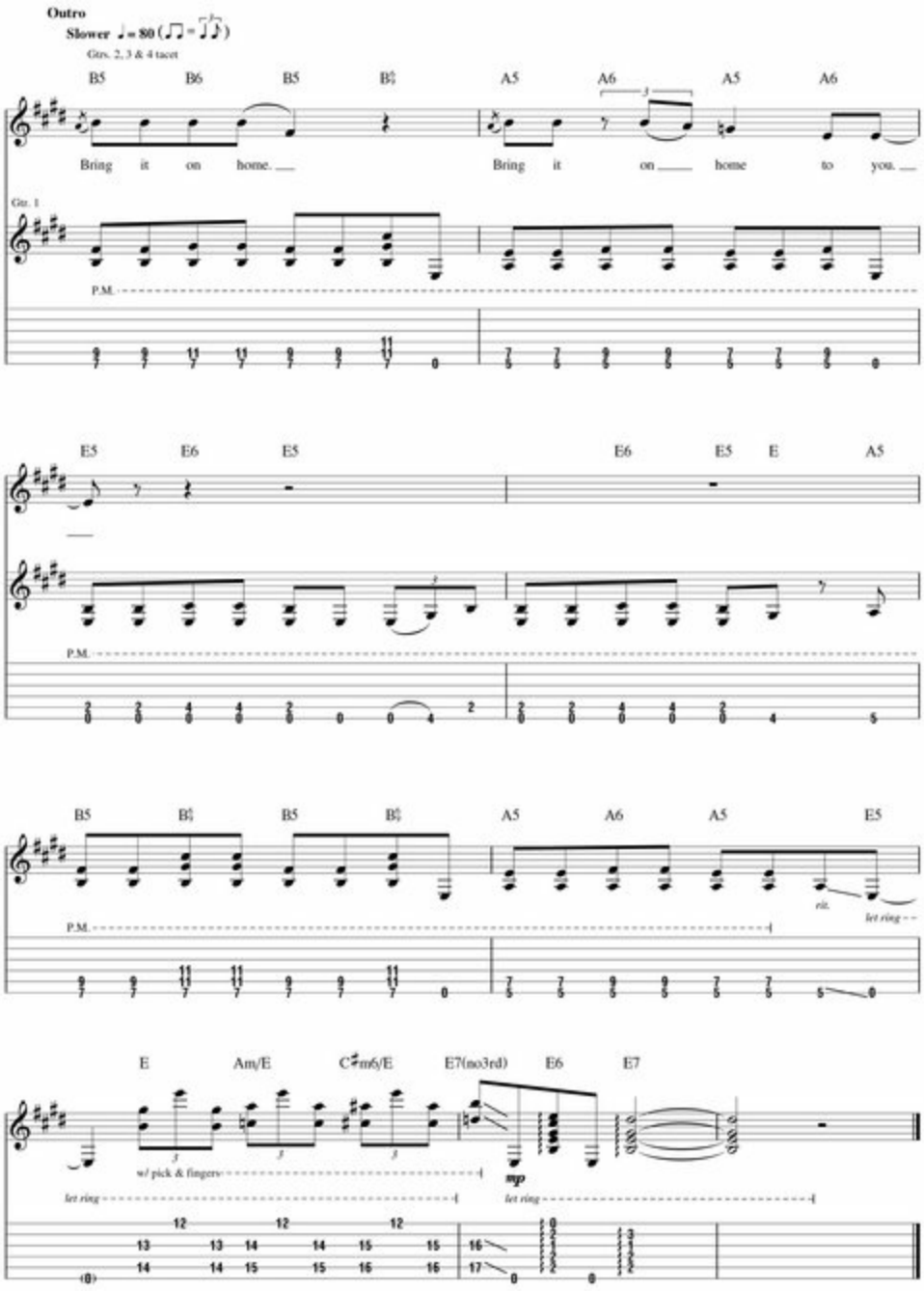


Fill 2

Gtr. 2

Interlude

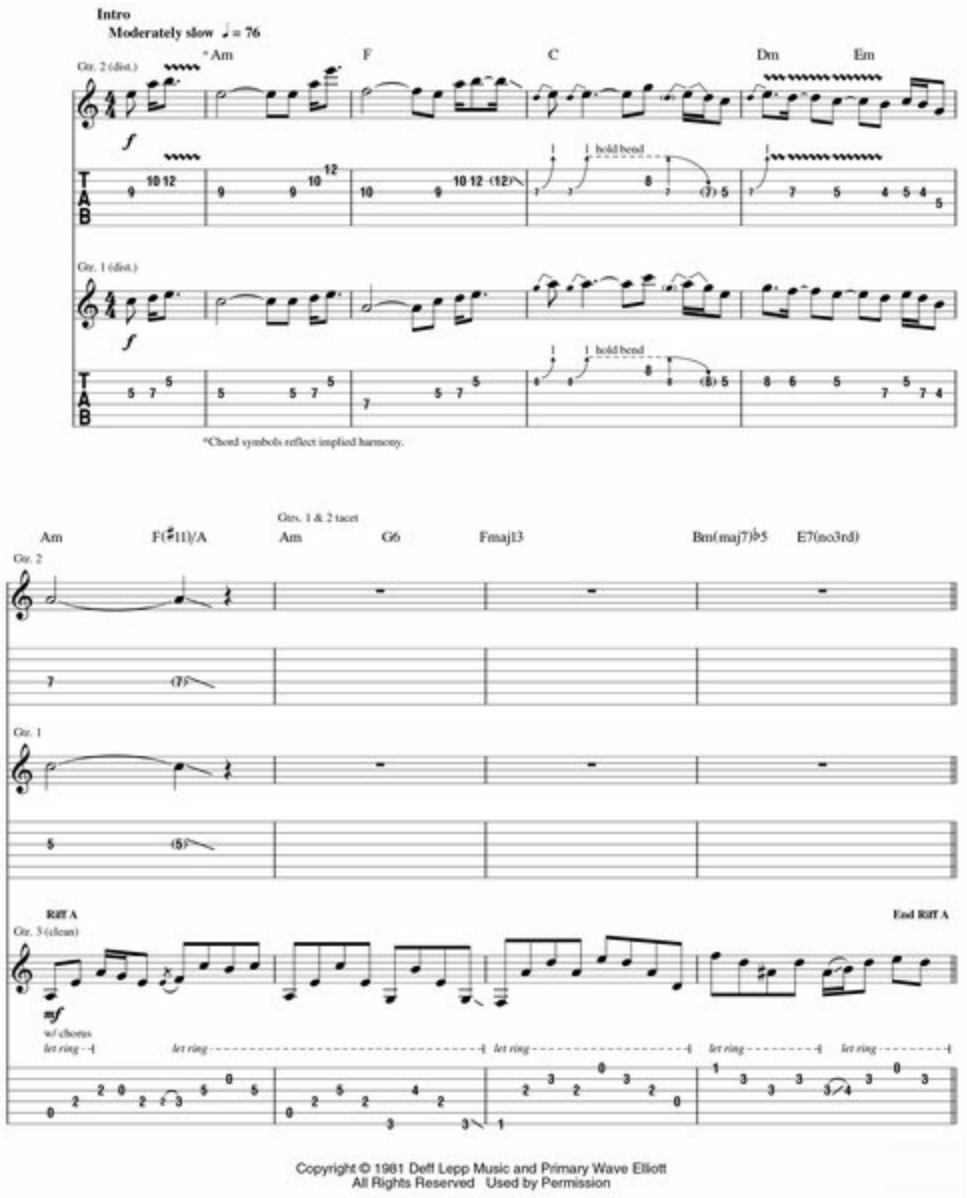
1st time, Gtrs. 2 & 4: w/ Riff A (4 times)
2nd time, Gtrs. 2 & 4: w/ Riff A (3 3/4 times)

Gtr. 3

N.C.

Outro
Slower ♩= 80 (♫ = ♫)
Gtrs. 2, 3 & 4 tacet
B5 B6 B5 B♭5 A5 A6 A5 A6
Bring it on home. Bring it on home to you.
Gtr. 1
P.M.
E5 E6 E5 E6 E5 E A5
P.M.
B5 B♭5 B5 B♭5 A5 A6 A5 E5
rit.
let ring
P.M.
E Am/E C♯m6/E E7(no3rd) E6 E7
w/ pick & fingers
let ring
mp
let ring

from Def Leppard - *High 'n' Dry*

Bringin' on the Heartbreak

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark and Peter Willis

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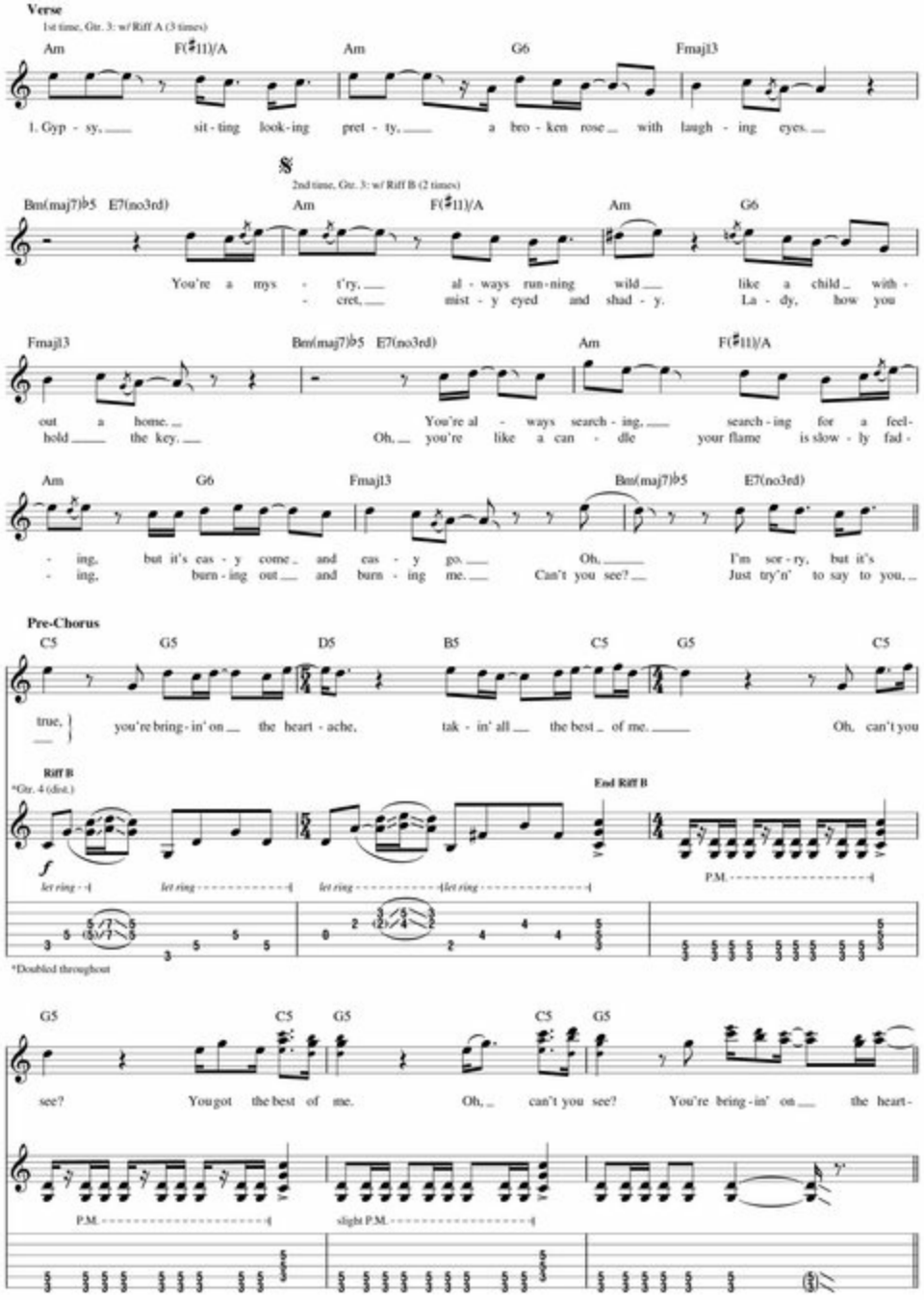
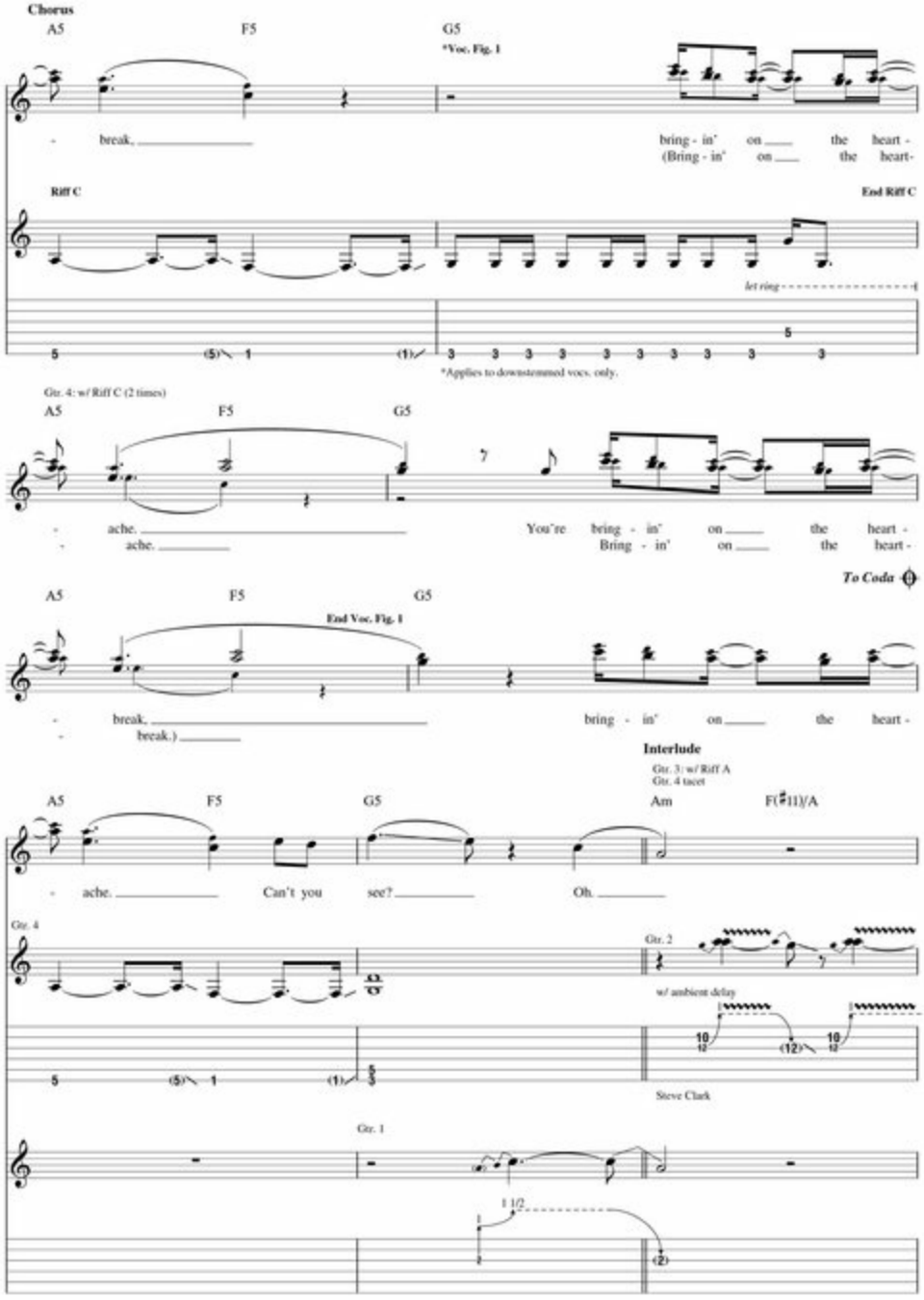
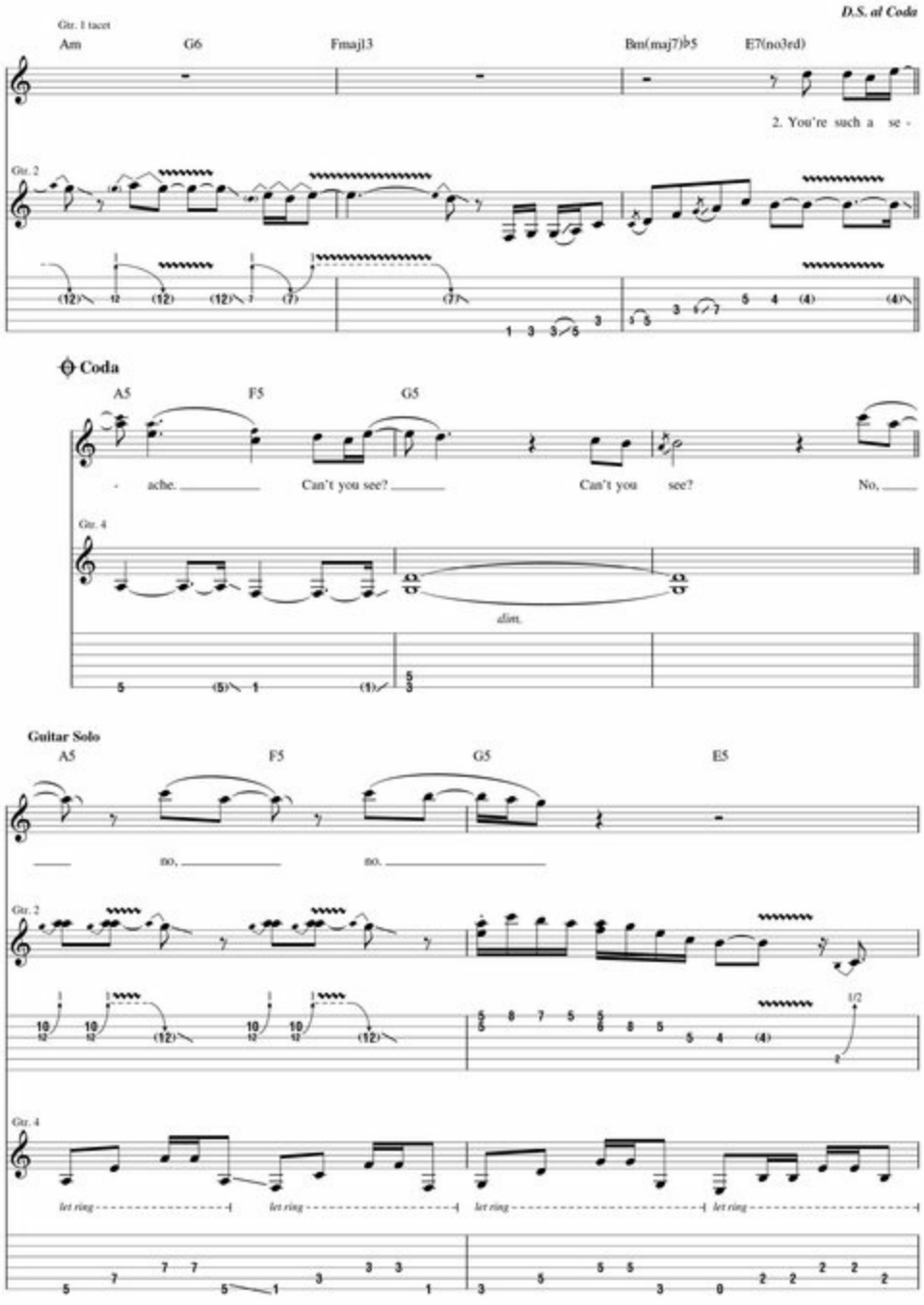
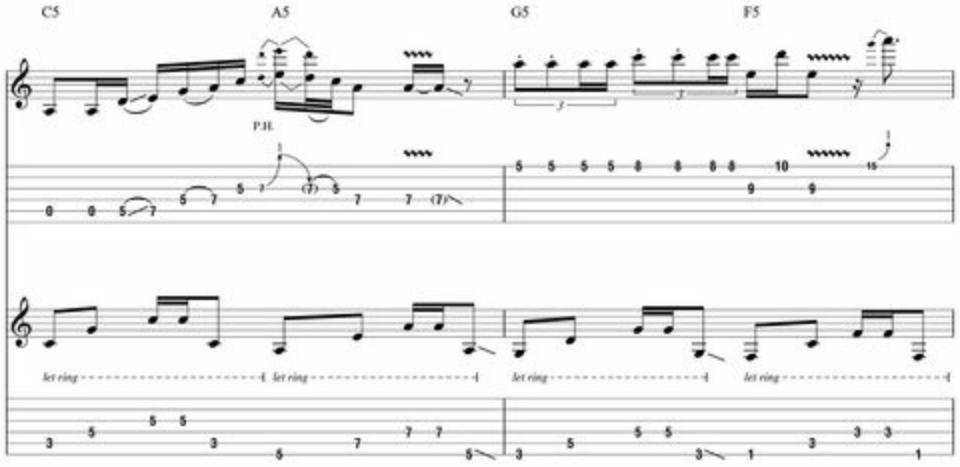
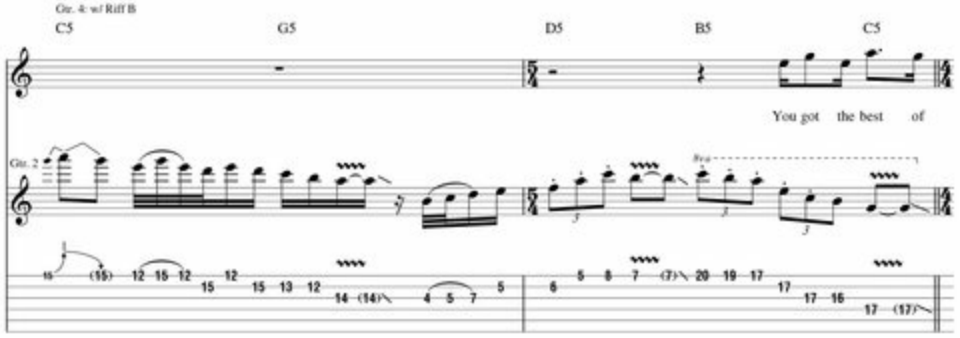
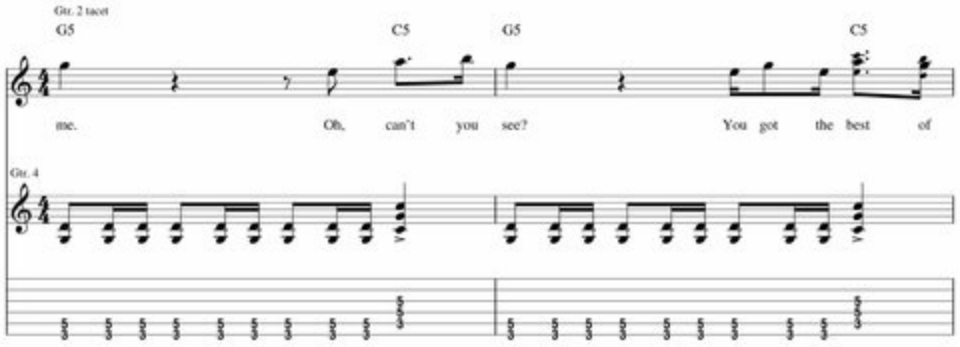
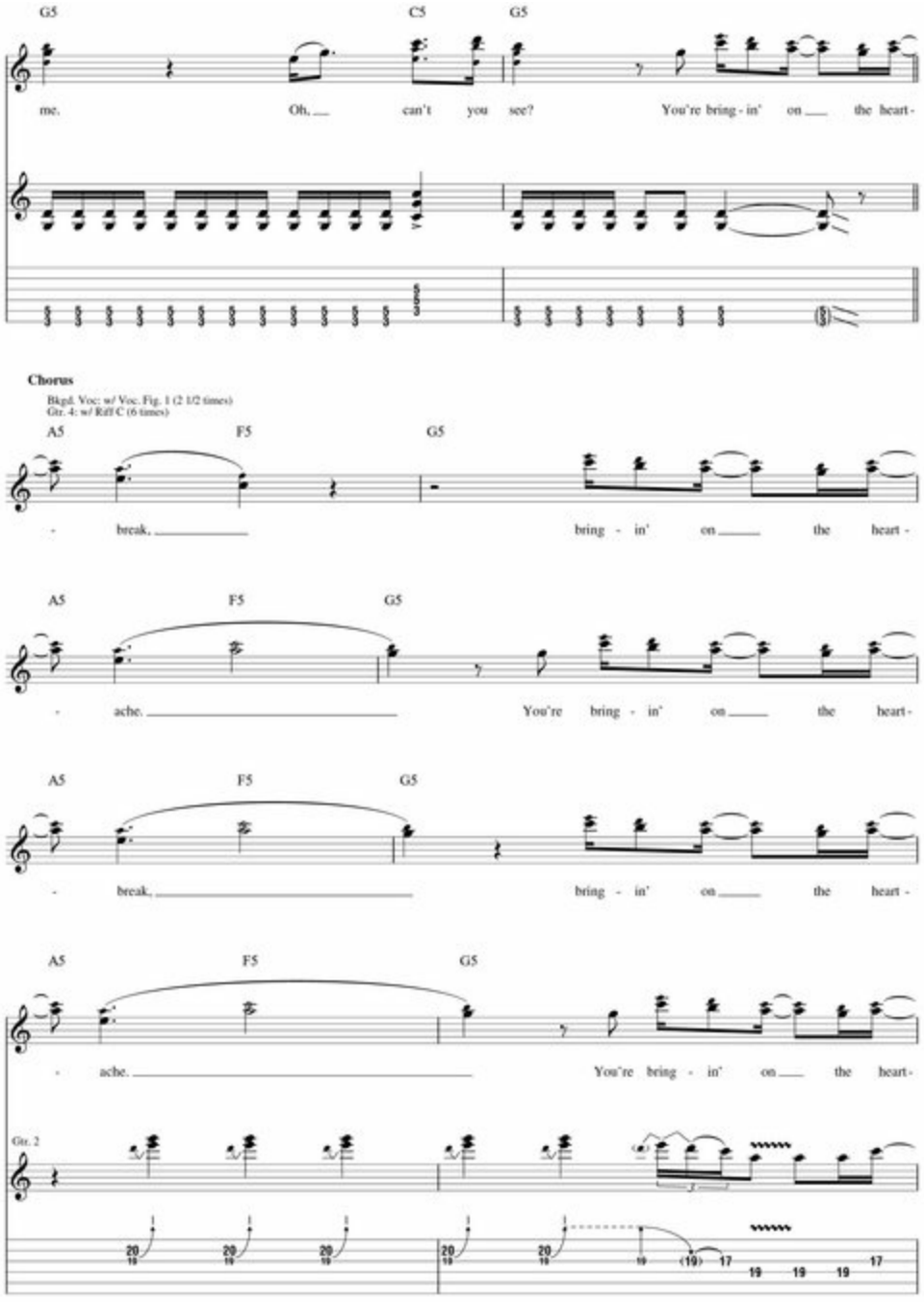
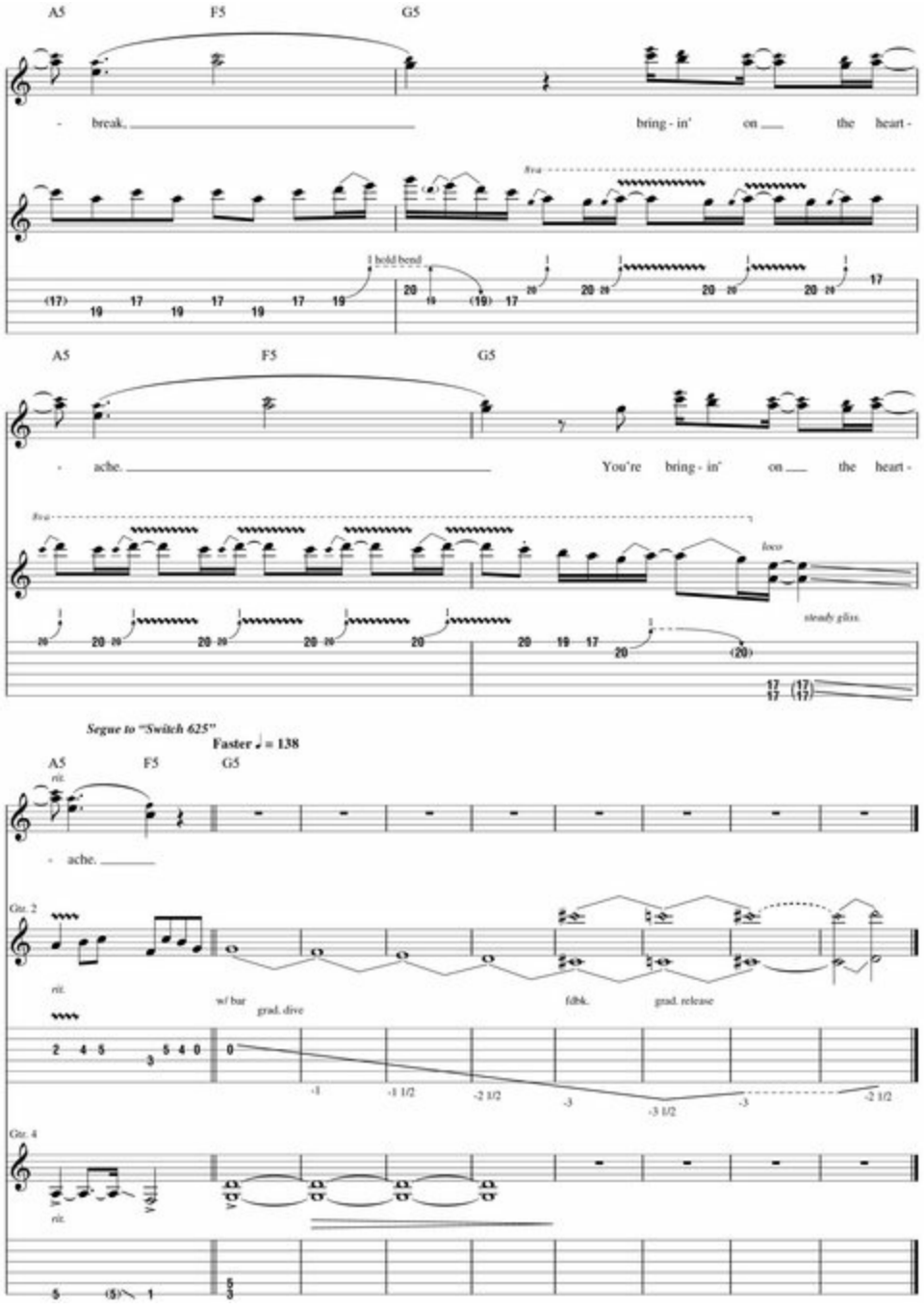

Verse
1st time, Gtr. 3: w/ Riff A (3 times)
Am F(♯11)/A Am G6 Fmaj13
1. Gyp - sy, sit - ting look - ing pret - ty, a bro - ken rose with laugh - ing eyes.
2nd time, Gtr. 3: w/ Riff B (2 times)
Bm(maj7)♭5 E7(no3rd) Am F(♯11)/A Am G6
You're a mys - t'ry, al - ways run - ning wild like a child with -
- cret, mist - y eyed and shad - y. La - dy, how you
Fmaj13 Bm(maj7)♭5 E7(no3rd) Am F(♯11)/A
out a home. You're al - ways search - ing, search - ing for a feel -
hold the key. Oh, you're like a can - dle your flame is slow - ly fad -
Am G6 Fmaj13 Bm(maj7)♭5 E7(no3rd)
- ing, but it's eas - y come and eas - y go. Oh, I'm sor - ry, but it's
- ing, burn - ing out and burn - ing me. Can't you see? Just try'n' to say to you,
Pre-Chorus
C5 G5 D5 B5 C5 G5 C5
true, you're bring - in' on the heart - ache, tak - in' all the best of me. Oh, can't you
Riff B
*Gtr. 4 (dist.)
End Riff B
let ring
P.M.
*Doubled throughout
G5 C5 G5 C5 G5
see? You got the best of me. Oh, can't you see? You're bring - in' on the heart -
P.M.
slight P.M.


Chorus
A5
F5
G5
*Voc. Fig. 1
break,
bring - in' on the heart -
(Bring - in' on the heart-
Riff C
End Riff C
let ring
*Applies to downstemmed vocs. only.
Gtr. 4: w/ Riff C (2 times)
ache.
You're bring - in' on the heart -
Bring - in' on the heart -
To Coda
End Voc. Fig. 1
break.)
bring - in' on the heart -
Interlude
Gtr. 3: w/ Riff A
Gtr. 4 tacet
Am
F(♯11)/A
ache.
Can't you see?
Oh.
Gtr. 4
Gtr. 2
w/ ambient delay
Steve Clark
Gtr. 1
1 1/2

D.S. al Coda
Gtr. 1 tacet
Am
G6
Fmaj13
Bm(maj7)♭5
E7(no3rd)
2. You're such a se -
Gtr. 2
Coda
A5
F5
G5
- ache.
Can't you see?
Can't you
see?
No,
Gtr. 4
dim.
Guitar Solo
A5
F5
G5
E5
no,
no.
Gtr. 2
1/2
Gtr. 4
let ring
let ring
let ring
let ring

C5
A5
G5
F5
P.H.
let ring
let ring
let ring
let ring

Gtr. 4: w/ Riff B
C5
G5
D5
B5
C5
You got the best of
Gtr. 2
Fig.

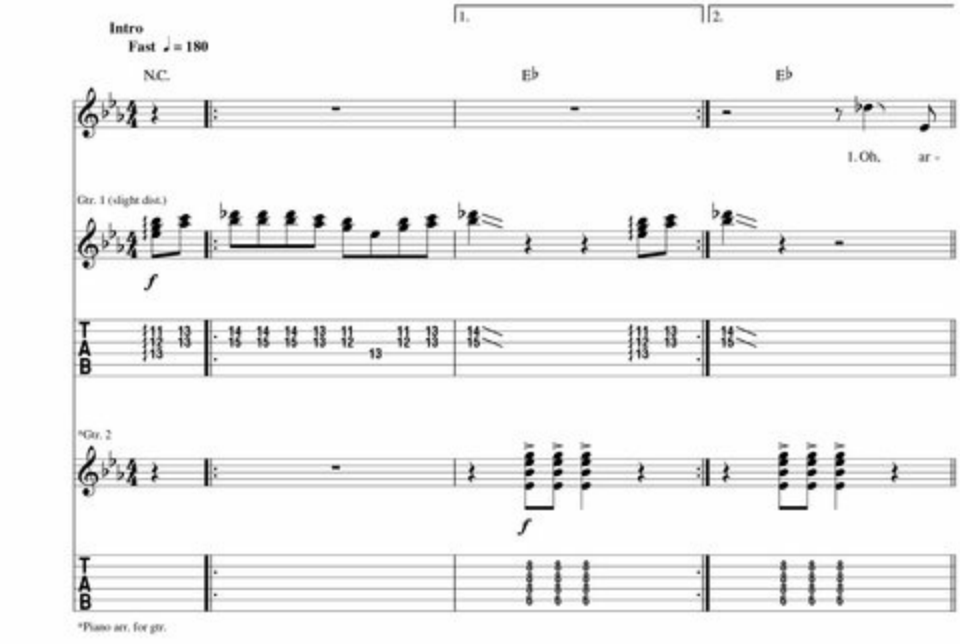
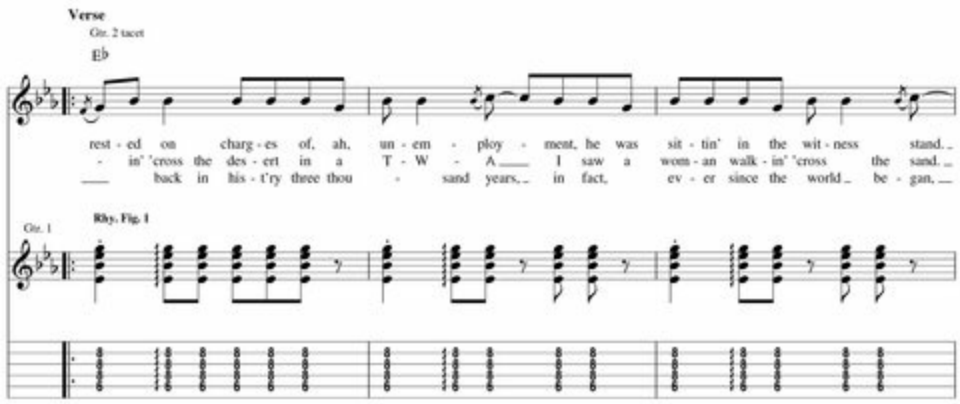
Pre-Chorus

Gtr. 2 tacet
G5
C5
G5
C5
me.
Oh, can't you see?
You got the best of
Gtr. 4


G5
C5
G5
me.
Oh, ___ can't you see?
You're bring - in' on ___ the heart -
Chorus
Bkgd. Voc: w/ Voc. Fig. 1 (2 1/2 times)
Gtr. 4: w/ Riff C (6 times)
A5
F5
G5
- break, _____
bring - in' on _____ the heart -
A5
F5
G5
- ache. _____
You're bring - in' on _____ the heart -
A5
F5
G5
- break, _____
bring - in' on _____ the heart -
A5
F5
G5
- ache. _____
You're bring - in' on ___ the heart -
Gtr. 2

A5
F5
G5
- break.
bring - in' on the heart -
8va
full bend
A5
F5
G5
- ache.
You're bring - in' on the heart -
8va
loco
steady gliss.
Segue to "Switch 625"
Faster ♩ = 138
A5
F5
G5
rit.
- ache.
Gtr. 2
rit.
w/ bar
grad. dive
fdbk.
grad. release
Gtr. 4
rit.

from Chuck Berry - *After School Session*

Brown-Eyed Handsome Man

Words and Music by Chuck Berry



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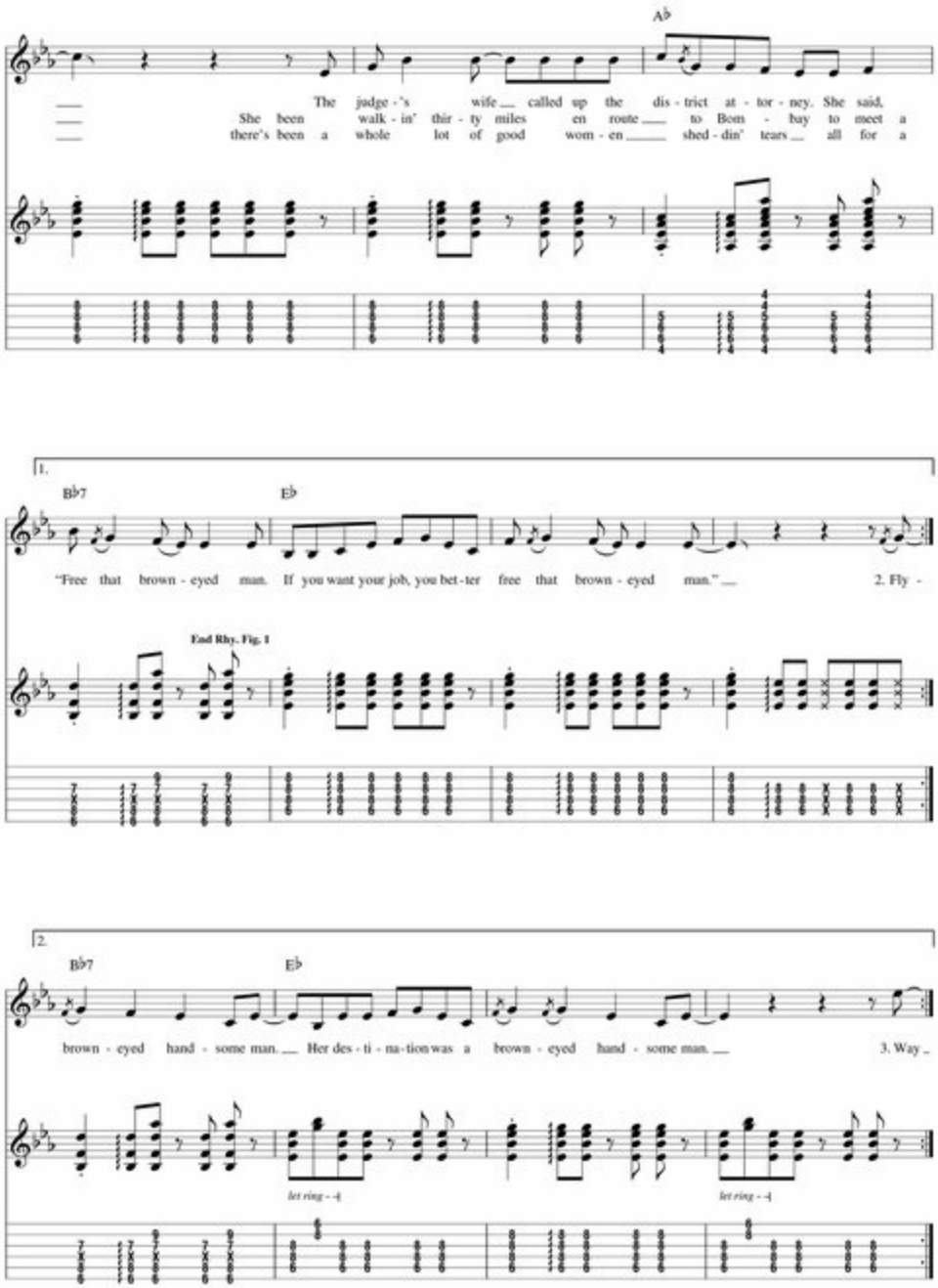
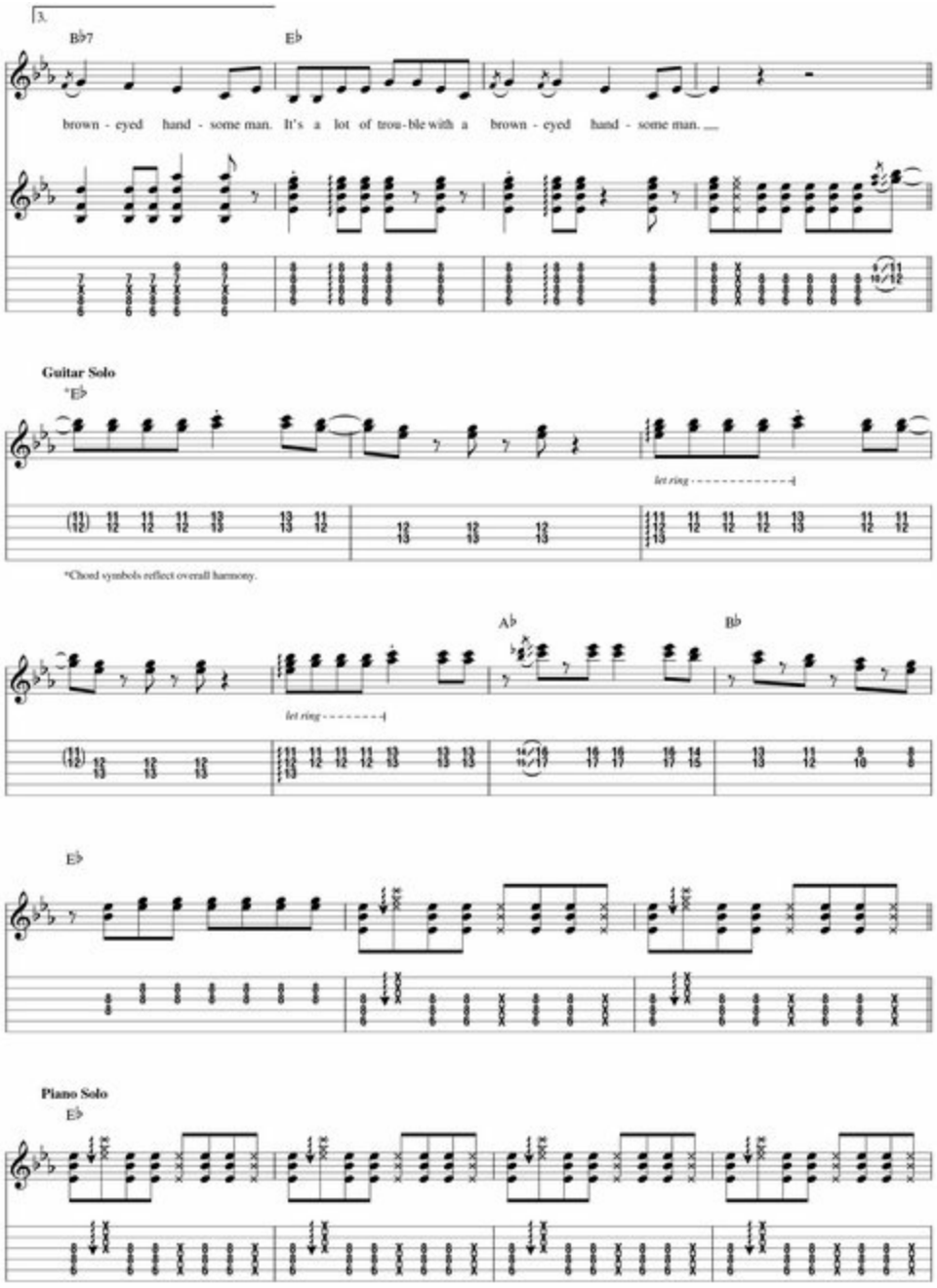
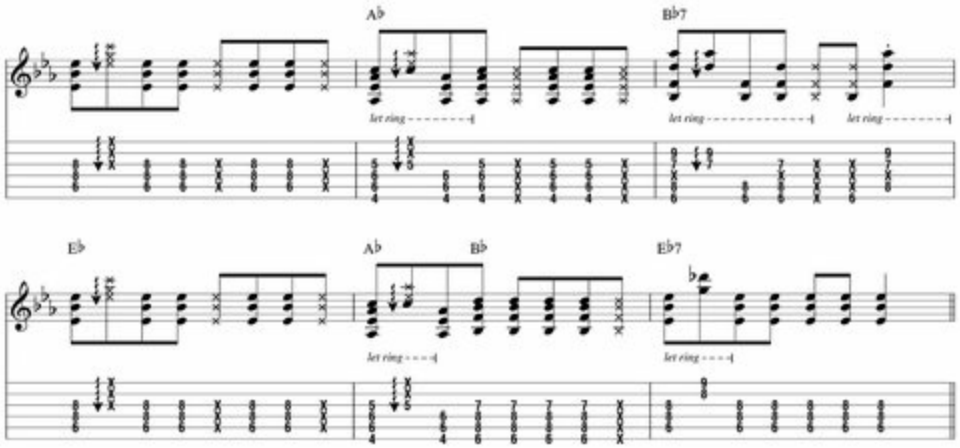
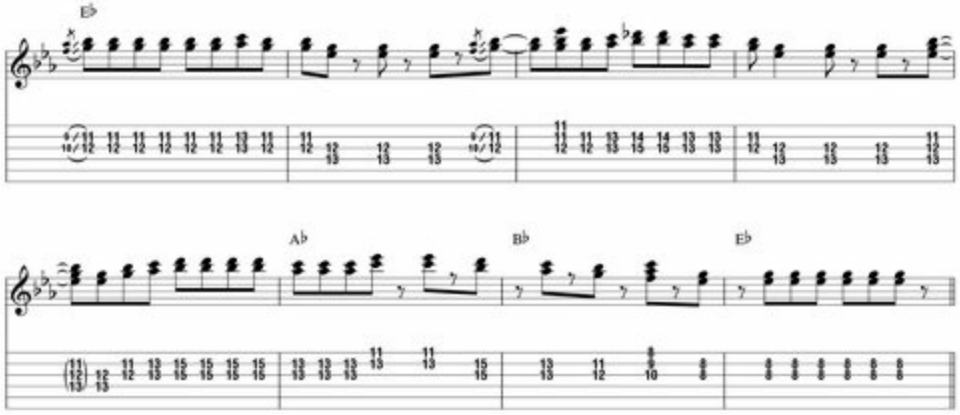
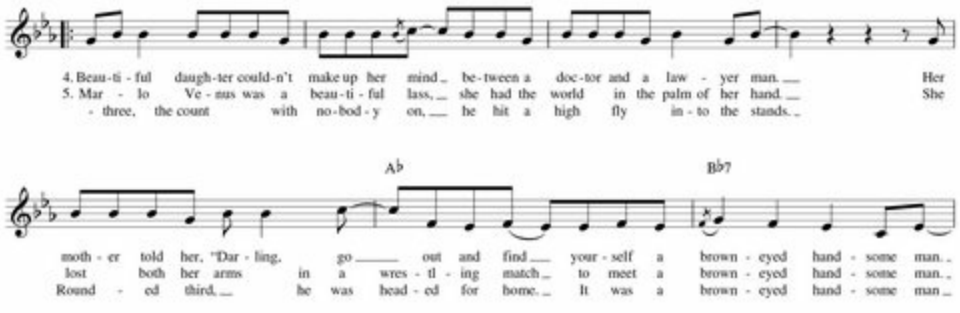
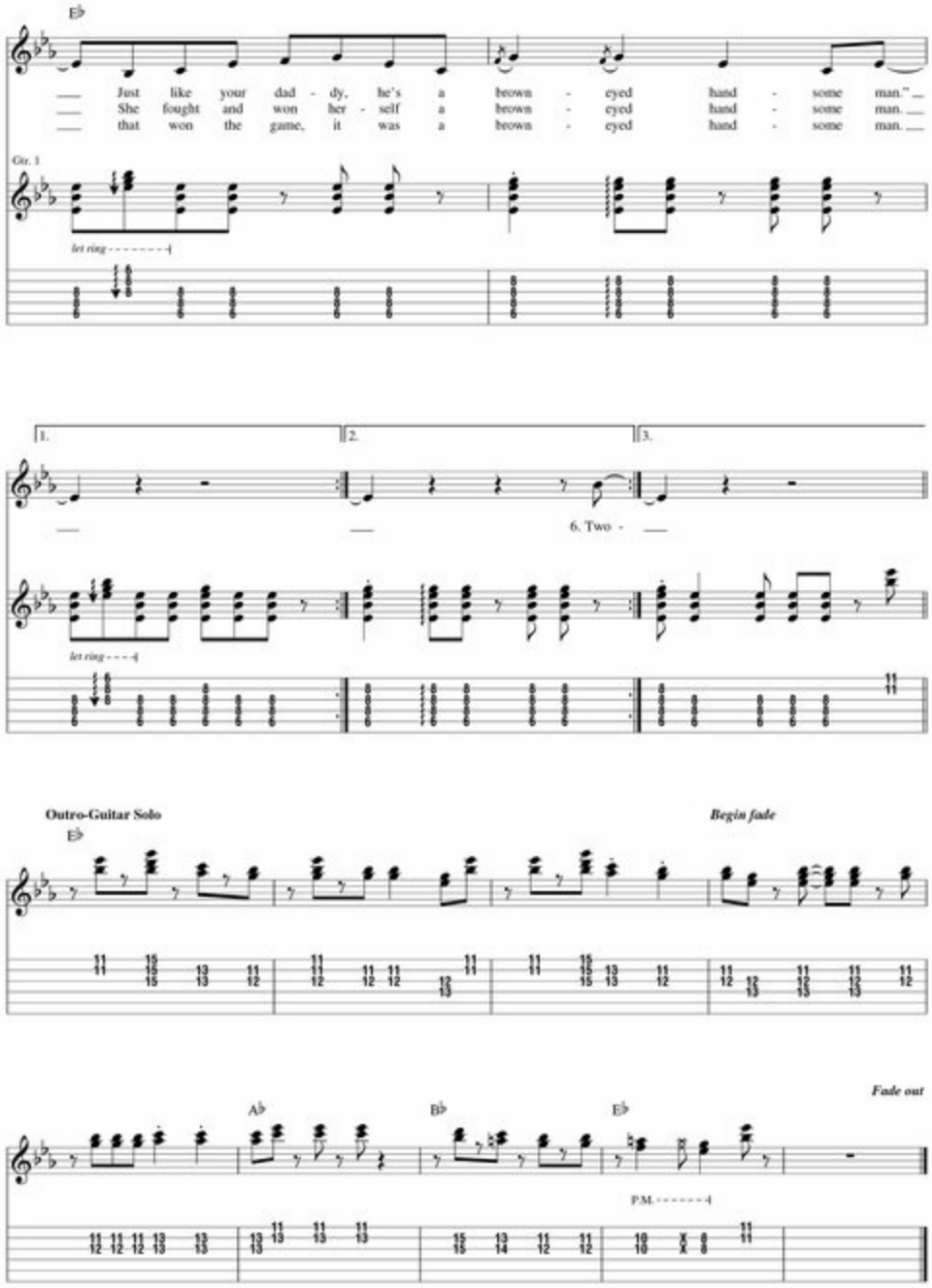

A♭
The judge - 's wife called up the dis - trict at - tor - ney. She said,
She been walk - in' thir - ty miles en route to Bom - bay to meet a
there's been a whole lot of good wom - en shed - din' tears all for a
1.
B♭7
E♭
"Free that brown - eyed man. If you want your job, you bet - ter free that brown - eyed man." 2. Fly -
End Rhy. Fig. 1
2.
B♭7
E♭
brown - eyed hand - some man. Her des - ti - na - tion was a brown - eyed hand - some man. 3. Way -
let ring - -
let ring - -

3.
B♭7
E♭
brown - eyed hand - some man. It's a lot of trou-ble with a brown - eyed hand - some man.
Guitar Solo
*E♭
let ring
*Chord symbols reflect overall harmony.
A♭
B♭
let ring
E♭
Piano Solo
E♭

Guitar Solo

Verse

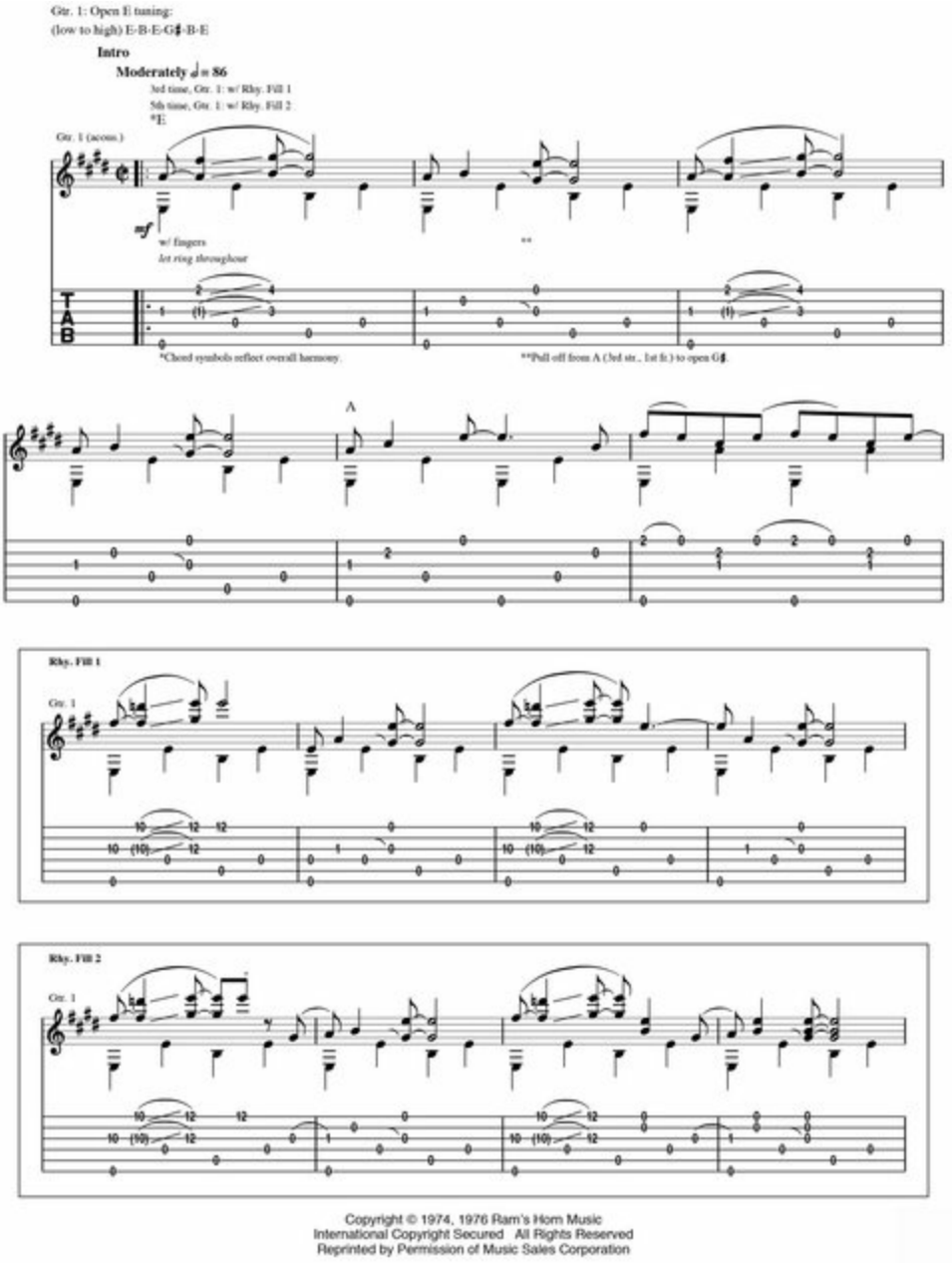
Gtr. 1: w/ Rhy. Fig. 1



E♭
Just like your dad - dy, he's a brown - eyed hand - some man."
She fought and won her - self a brown - eyed hand - some man.
that won the game, it was a brown - eyed hand - some man.
Gtr. 1
let ring
1.
2.
3.
6. Two -
let ring
Outro-Guitar Solo
Begin fade
E♭
A♭
B♭
E♭
Fade out
P.M.

from Bob Dylan - *Blood on the Tracks*

Buckets of Rain

Words and Music by Bob Dylan

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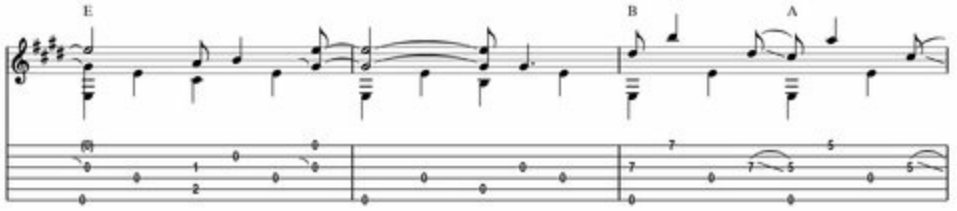
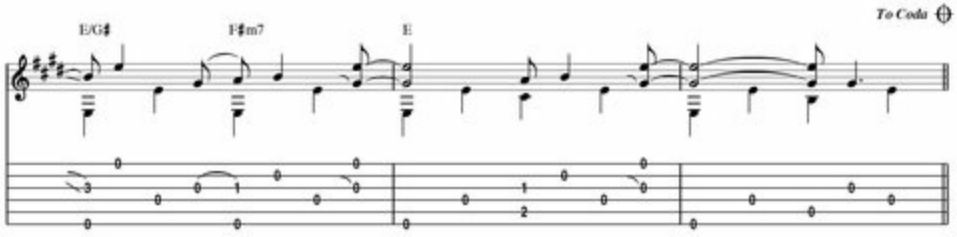
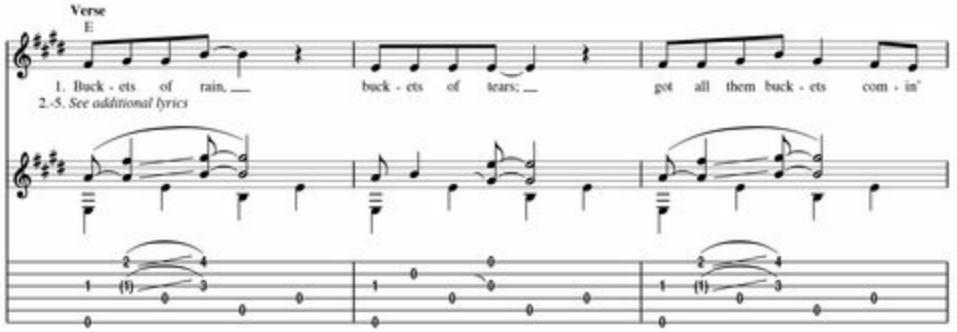
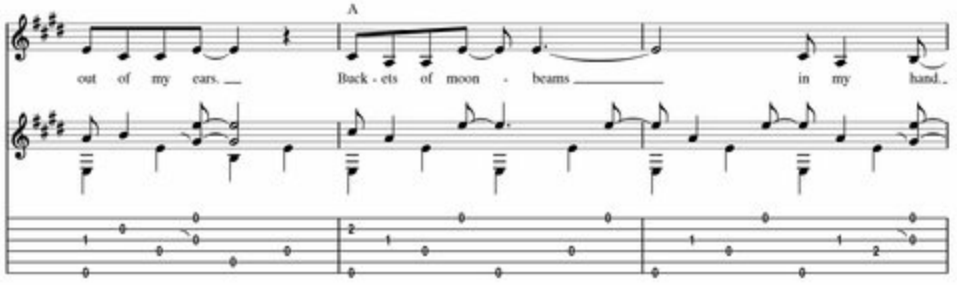
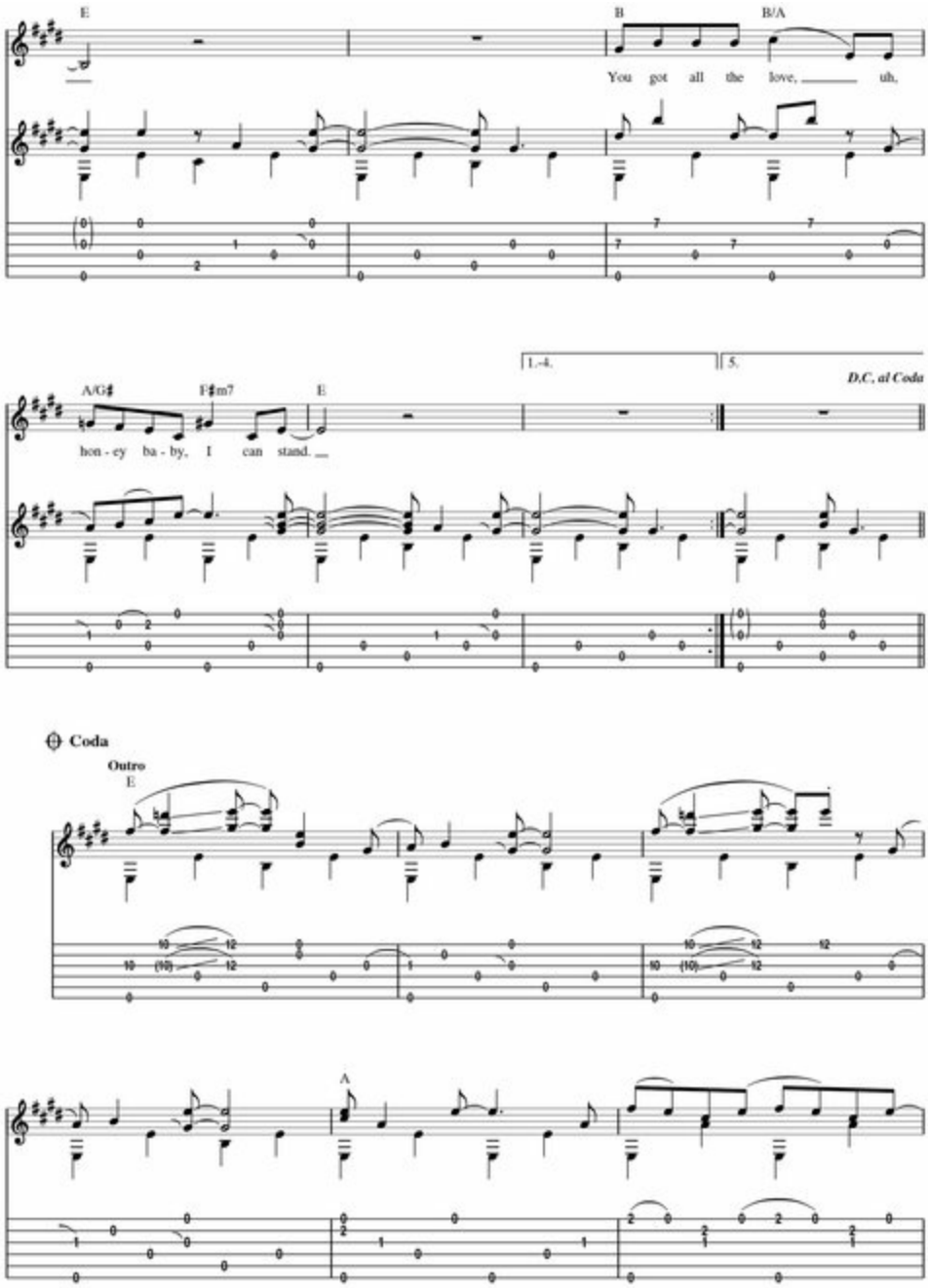
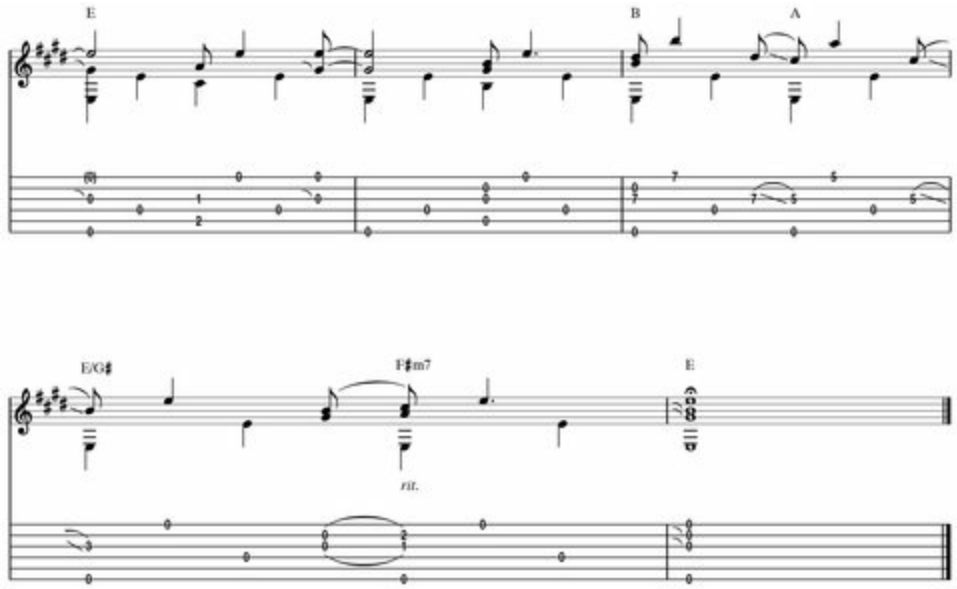

E
B
A

E/G♯
F♯m7
E
To Coda

Verse
E
1. Buck - ets of rain. buck - ets of tears; got all them buck - ets com - in'
2.-5. See additional lyrics

A
out of my ears. Buck - ets of moon - beams in my hand.

E
B
B/A
You got all the love, uh,
1.-4.
5.
D.C. al Coda
A/G♯
F♯m7
E
hon - ey ba - by, I can stand.
Coda
Outro
E
A

Additional Lyrics

2. I’ve been meek and hard like an oak.
   I’ve seen pretty people disappear like smoke.
   Friends will arrive, friends will disappear.
   If you want me, honey baby, I’ll be here.

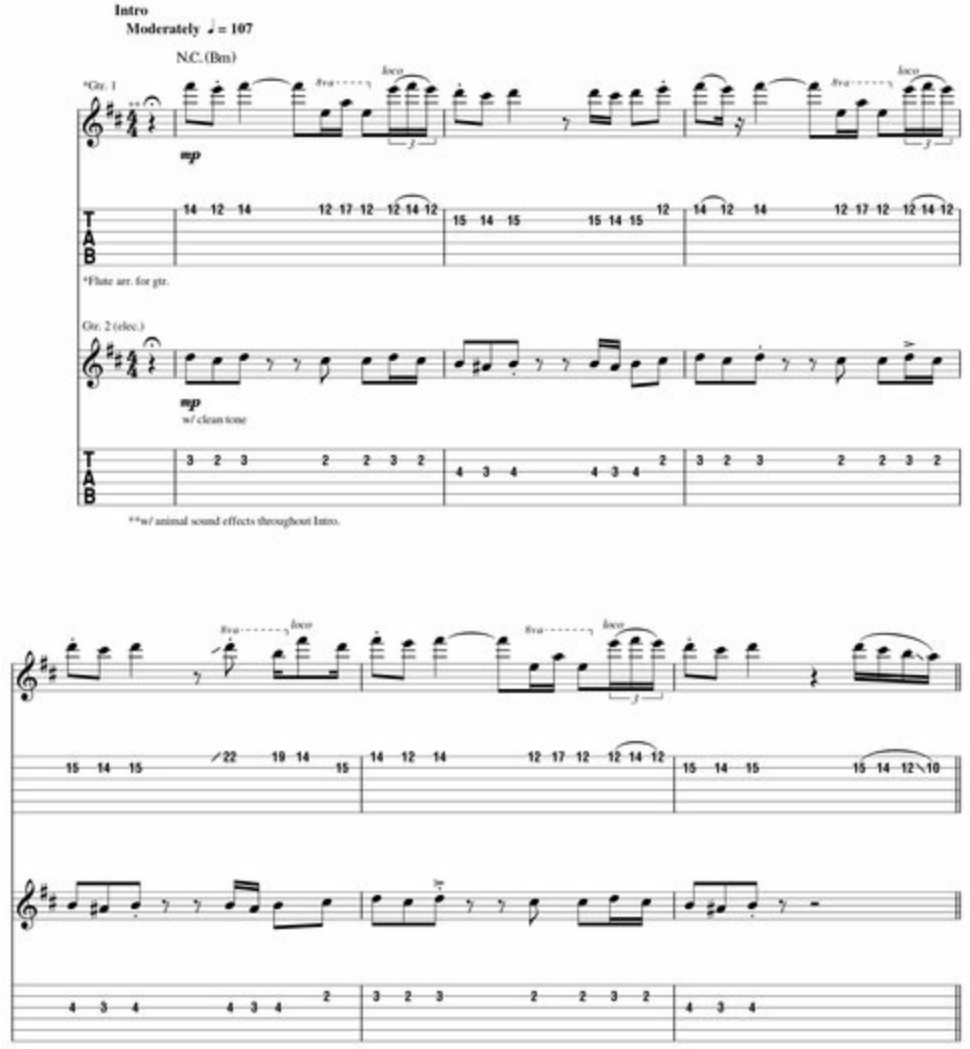
3. I like your smile and your fingertips.
   I like the way that you move your hips.
   I like the cool way you look at me.
   Everything about you is bringing me misery.

4. Little red wagon, little red bike;
   I ain’t no monkey but I know what I like.
   I like the way you love me strong and slow.
   I’m taking you with me, honey baby, when I go.

5. Life is sad, life is a bust.
   All you can do is do what you must.
   You do what you must do, and you do it well.
   I do it for you. Honey baby, can’t you tell?

from “M.U.” - *The Best of Jethro Tull*

Bungle in the Jungle

Words and Music by Ian Anderson

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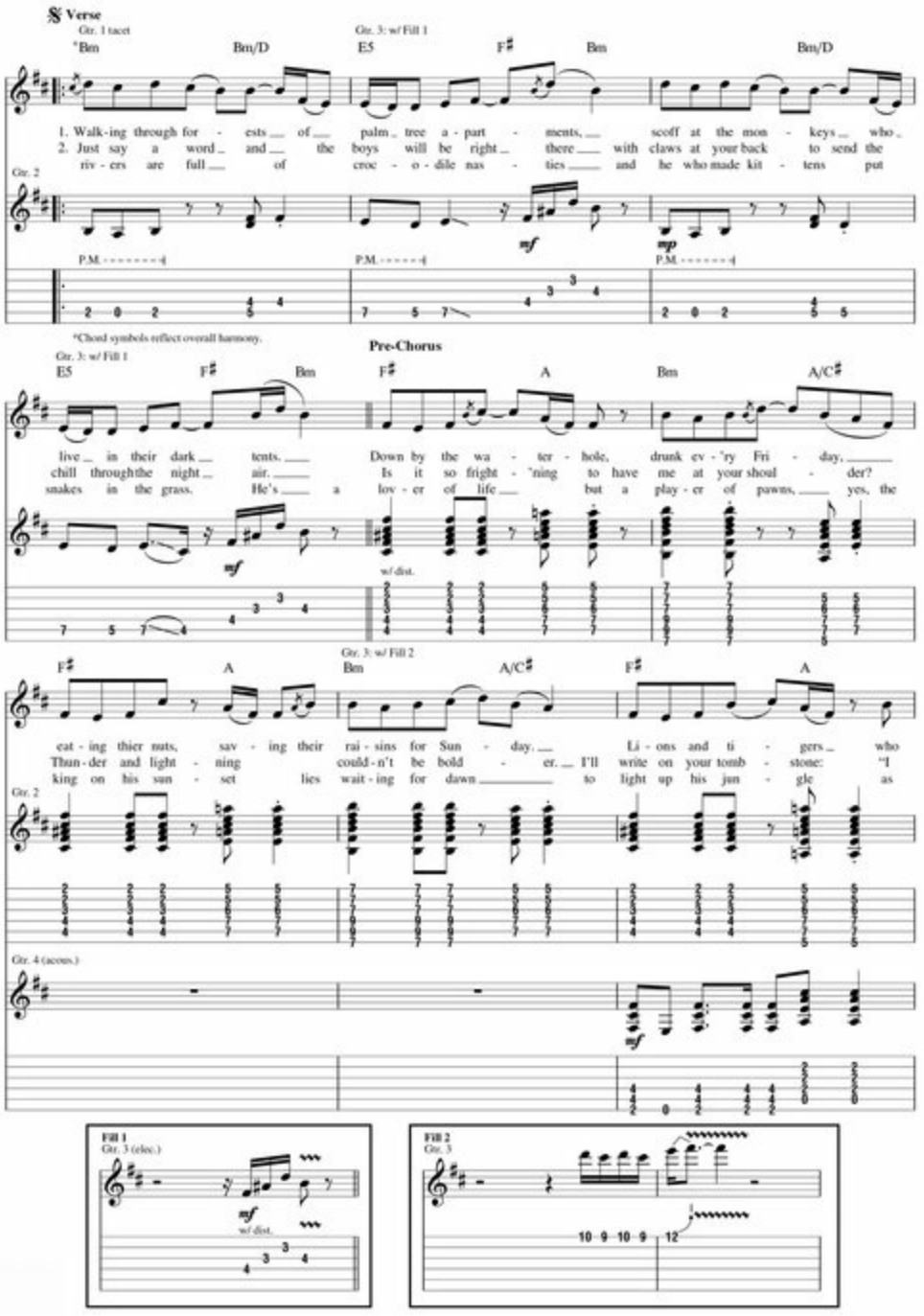
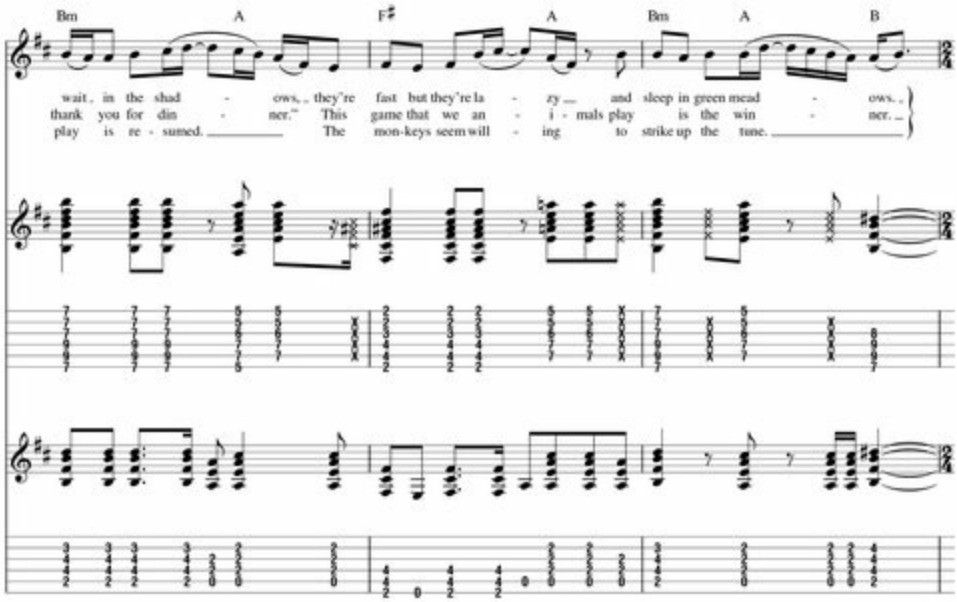
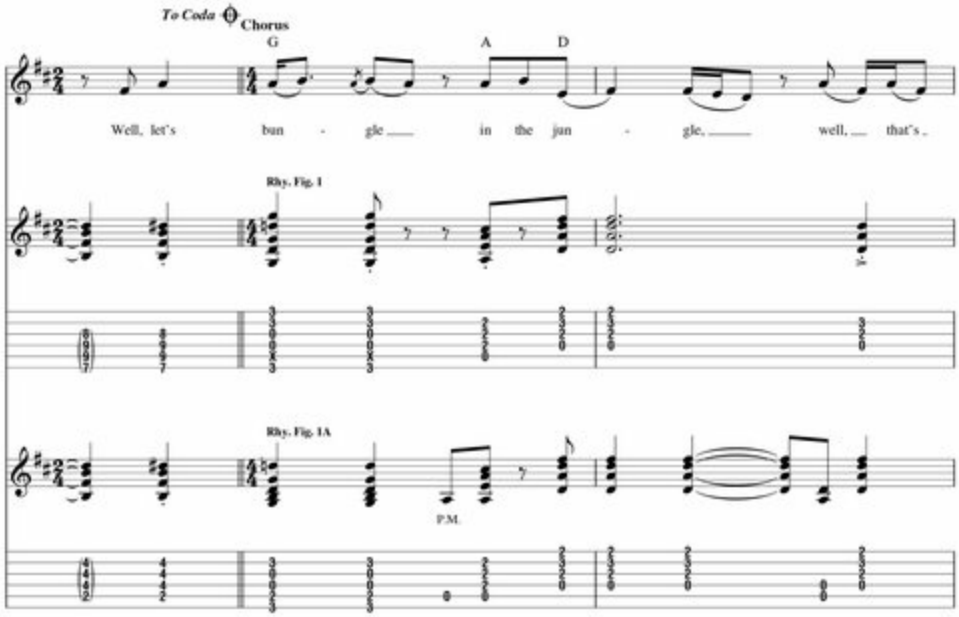
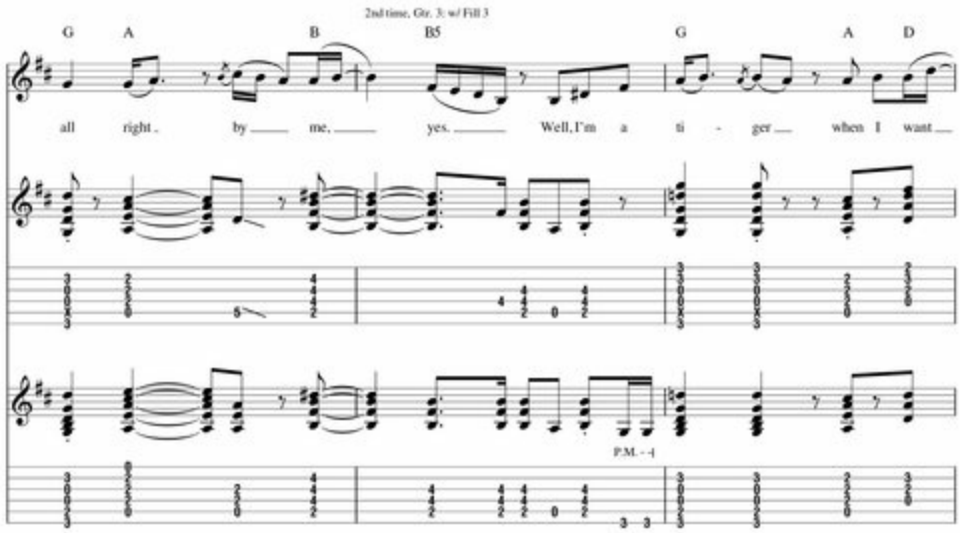
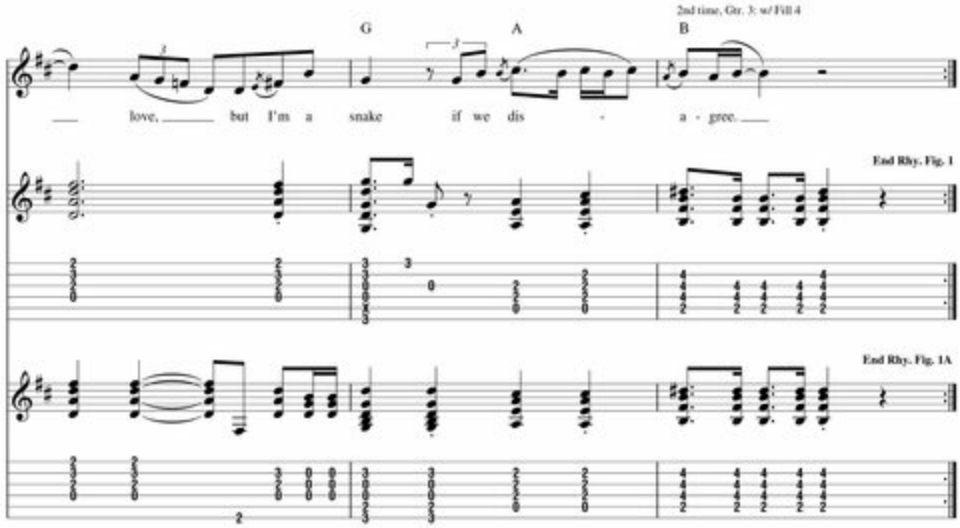
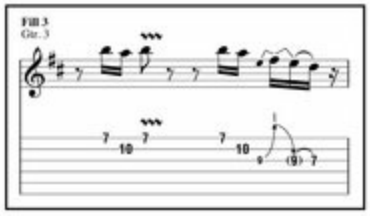
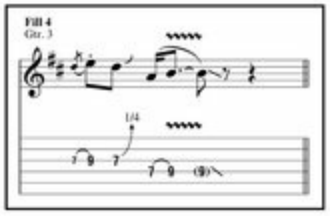
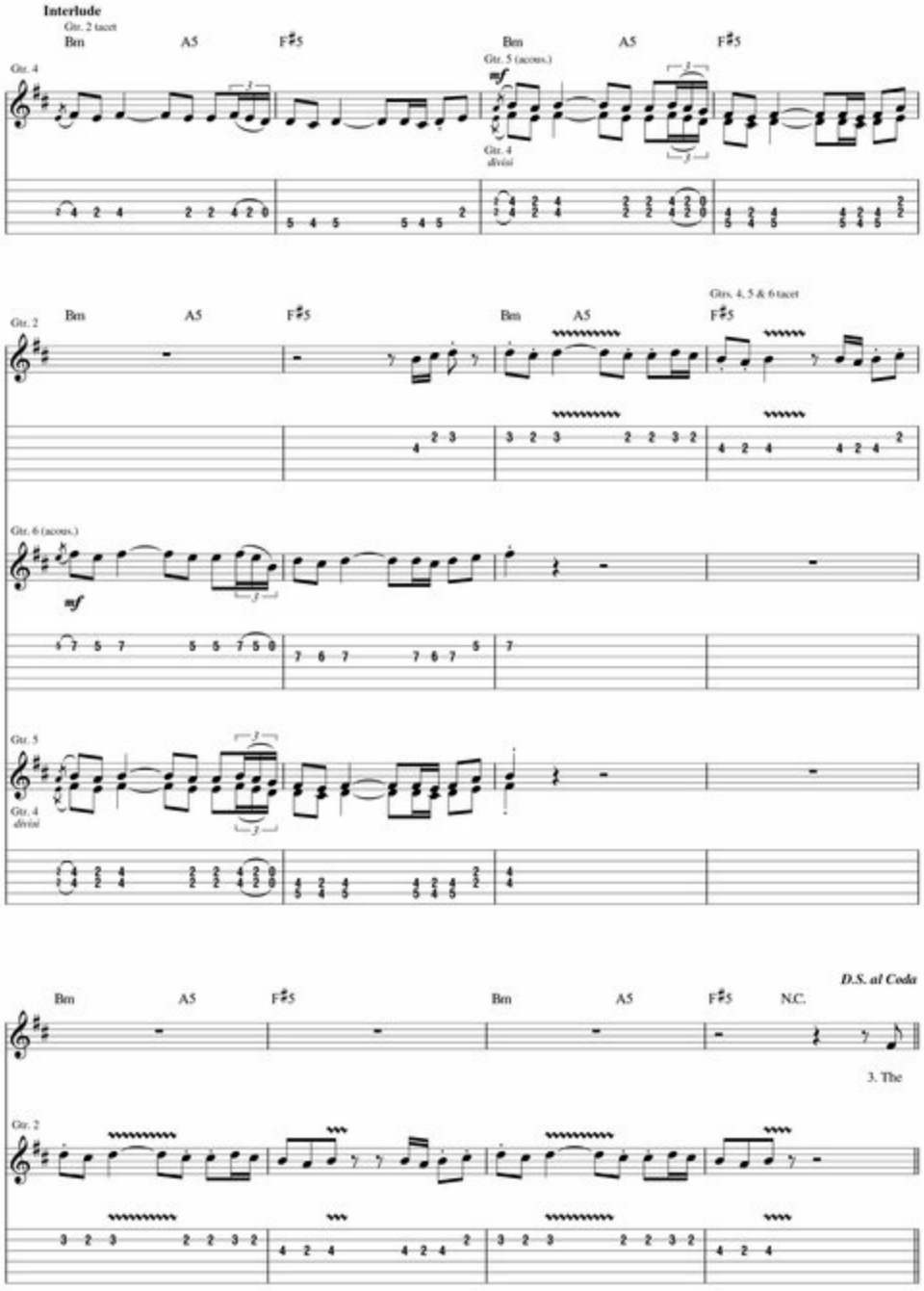

Verse
Gtr. 1 tacet
*Bm
Bm/D
Gtr. 3: w/ Fill 1
E5
F♯
Bm
Bm/D
1. Walk-ing through for - ests of palm tree a - part - ments, scoff at the mon - keys who
2. Just say a word and the boys will be right there with claws at your back to send the
riv - ers are full of croc - o - dile nas - ties and he who made kit - tens put
Gtr. 2
mf
mp
P.M.
*Chord symbols reflect overall harmony.
Pre-Chorus
Gtr. 3: w/ Fill 1
E5
F♯
Bm
F♯
A
Bm
A/C♯
live in their dark tents. Down by the wa - ter - hole, drunk ev - 'ry Fri - day,
chill through the night air. Is it so fright - 'ning to have me at your shoul - der?
snakes in the grass. He's a lov - er of life but a play - er of pawns, yes, the
mf
w/ dist.
Gtr. 3: w/ Fill 2
F♯
A
Bm
A/C♯
F♯
A
eat - ing thier nuts, sav - ing their rai - sins for Sun - day. Li - ons and ti - gers who
Thun - der and light - ning could - n't be bold - er. I'll write on your tomb - stone: "I
king on his sun - set lies wait - ing for dawn to light up his jun - gle as
Gtr. 2
Gtr. 4 (acous.)
mf
Fill 1
Gtr. 3 (elec.)
mf
w/ dist.
Fill 2
Gtr. 3
10 9 10 9 12

Bm A F♯ A Bm A B
wait, in the shad - ows, they're fast but they're la - zy and sleep in green mead - ows.
thank you for din - ner." This game that we an - i - mals play is the win - ner.
play is re - sumed. The mon-keys seem will - ing to strike up the tune.

To Coda
Chorus
G A D
Well, let's bun - gle in the jun - gle, well, that's
Rhy. Fig. 1
Rhy. Fig. 1A
P.M.

2nd time, Gtr. 3: w/ Fill 3
G
A
B
B5
G
A
D
all right . by me, yes. Well, I'm a ti - ger when I want
P.M. - -|

2nd time, Gtr. 3: w/ Fill 4
G
A
B
love, but I'm a snake if we dis - a - gree.
End Rhy. Fig. 1
End Rhy. Fig. 1A

Fill 3
Gtr. 3

Fill 4
Gtr. 3

Interlude
Gtr. 2 tacet
Bm
A5
F♯5
Gtr. 4
Gtr. 5 (acous.)
mf
Gtr. 4 divisi
Gtrs. 4, 5 & 6 tacet
Gtr. 2
Gtr. 6 (acous.)
Gtr. 5
D.S. al Coda
N.C.
3. The

Coda

Chorus

Gtrs. 2 & 4: w/ Rhy. Figs. 1 & 1A (1st 7 meas.)

G A D G A B

bun - gle in the jun - gle, well, that's all right by me,

B5 G A D

yes. I'm a ti - ger when I want love, and I'm a

Gtr. 3

Gtrs. 2 & 4: w/ Rhy. Fill 1

Gtr. 2 & 4: w/ Rhy. Figs. 1 & 1A (till fade)

G A B5 G A D

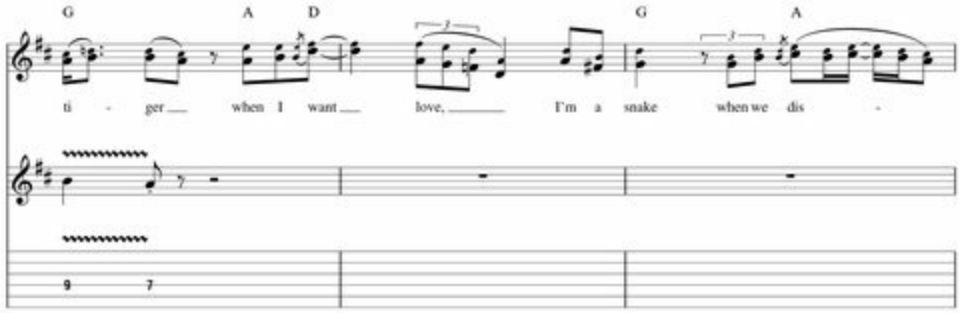
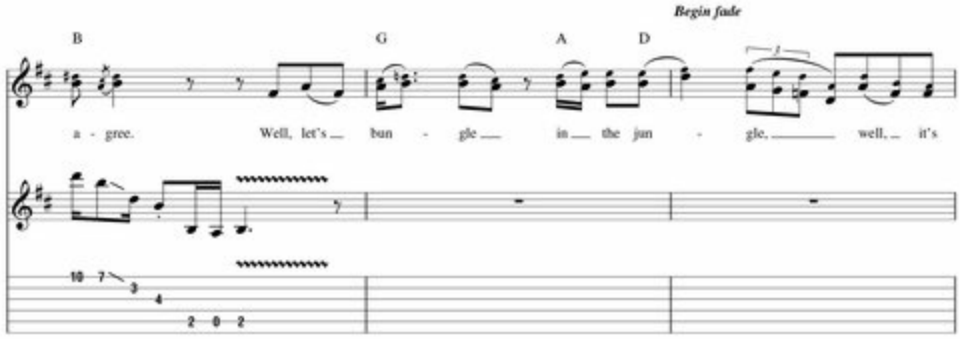
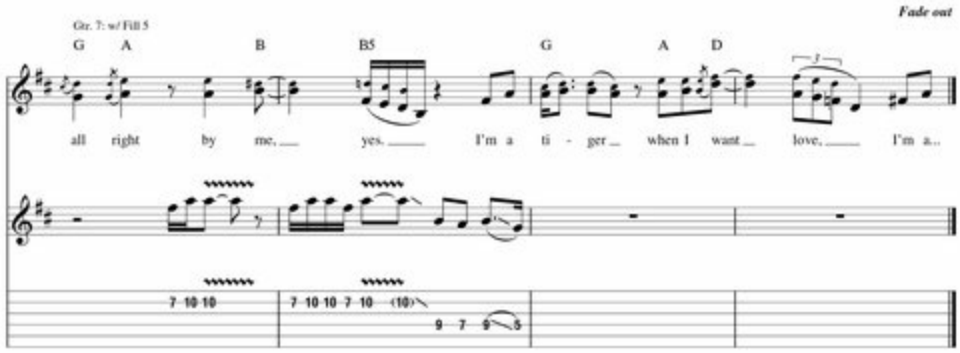
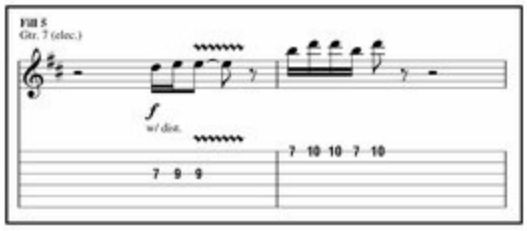
snake when we dis - a - gree, yes. Let's bun - gle in the jun -

G A B B5

- gle, well, it's all right by me, yes. Well, I'm a

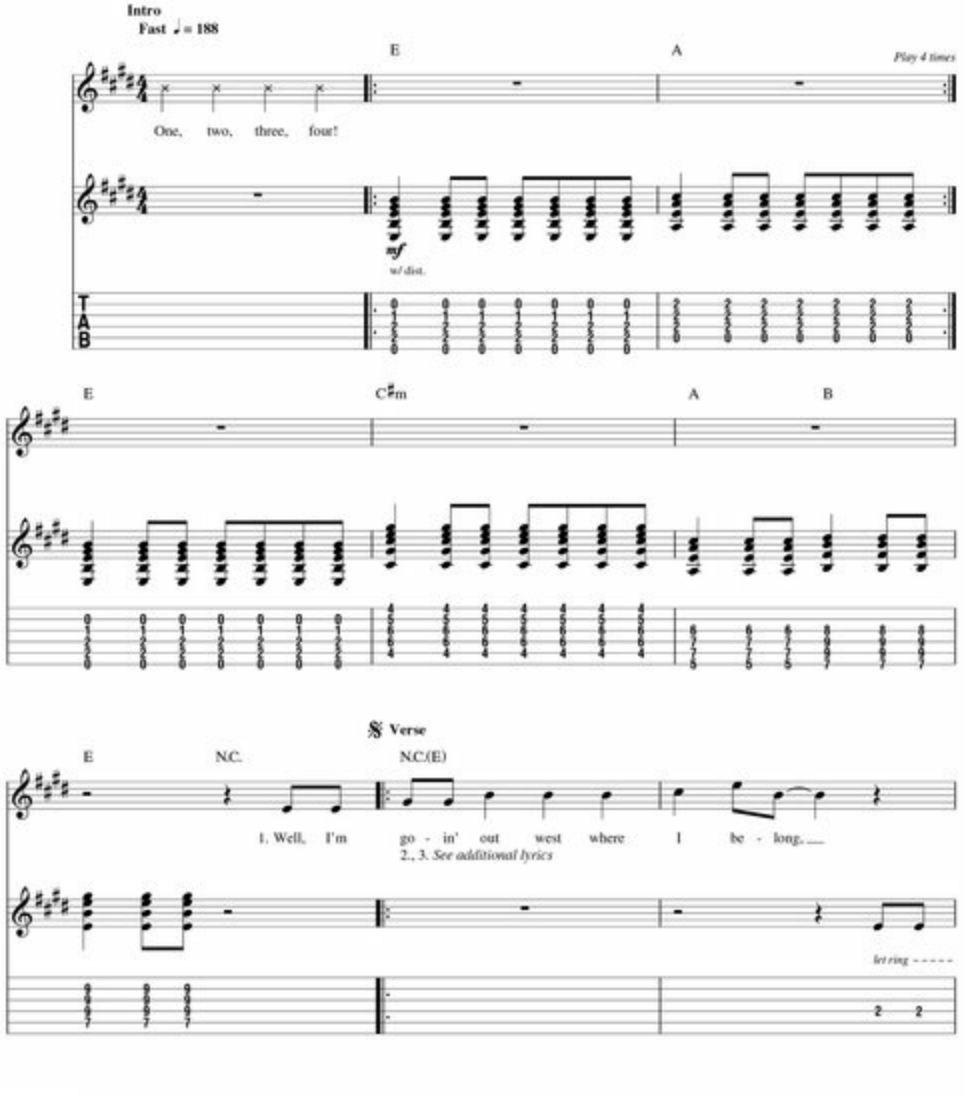
grad. bend

Rhy. Fill 1

Gtrs. 2 & 4

G
A
D
G
A
ti - ger when I want love, I'm a snake when we dis -

Begin fade
B
G
A
D
a - gree. Well, let's bun - gle in the jun - gle, well, it's

Fade out
Gtr. 7: w/ Fill 5
G
A
B
B5
G
A
D
all right by me, yes. I'm a ti - ger when I want love, I'm a...

Fill 5
Gtr. 7 (elec.)
f
w/ dist.

from The Ramones - *Leave Home*

California Sun

Words and Music by Morris Levy and Henry Glover

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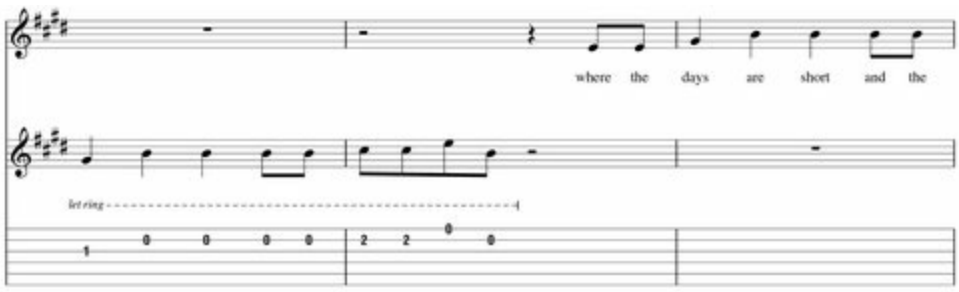
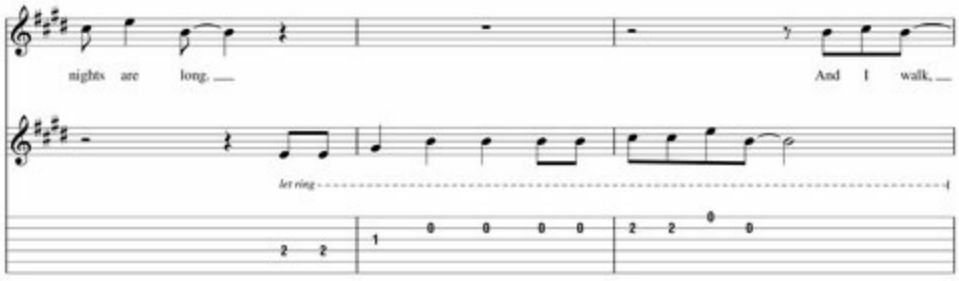
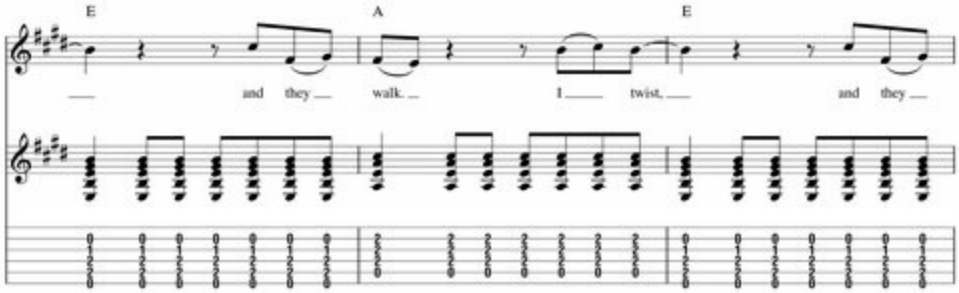
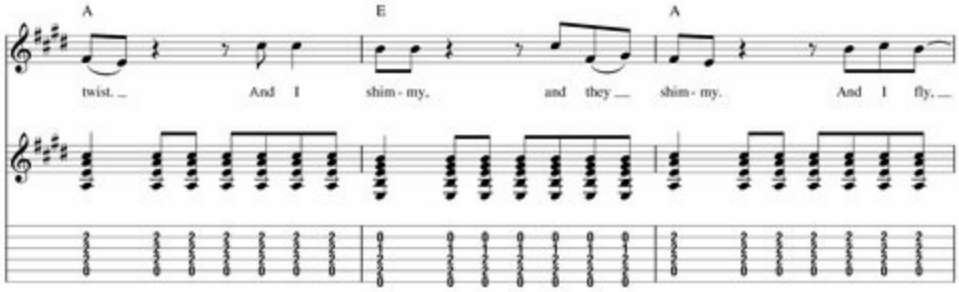
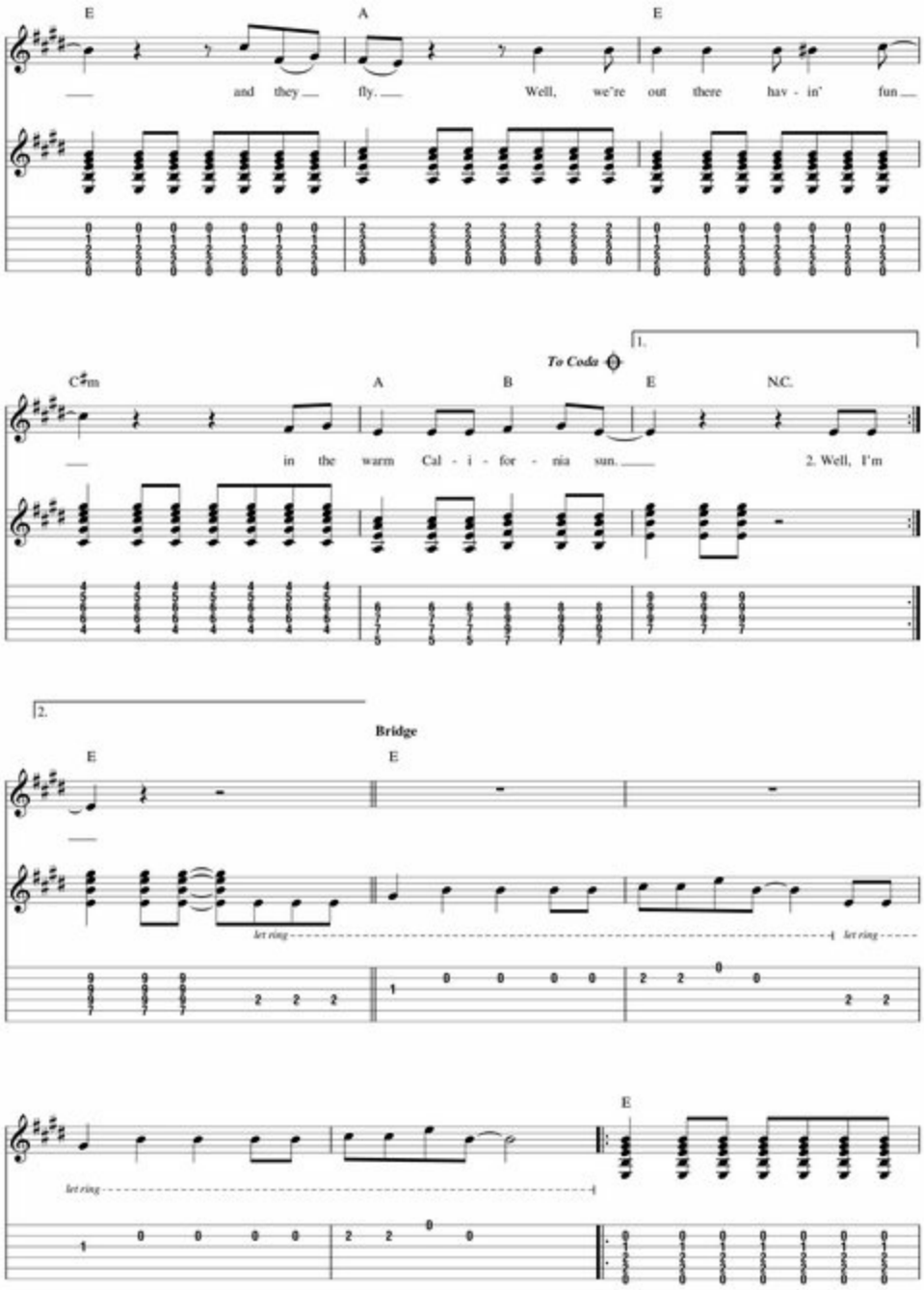
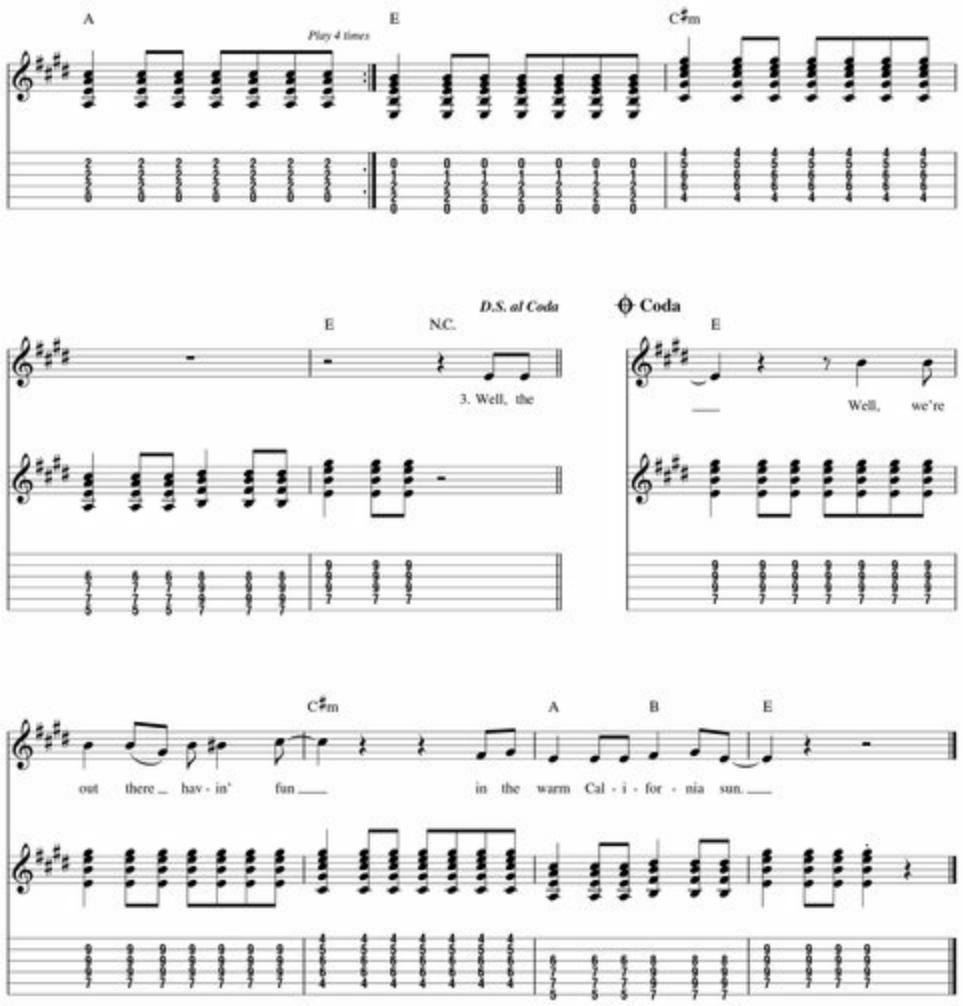

where the days are short and the
let ring

nights are long.
And I walk,
let ring

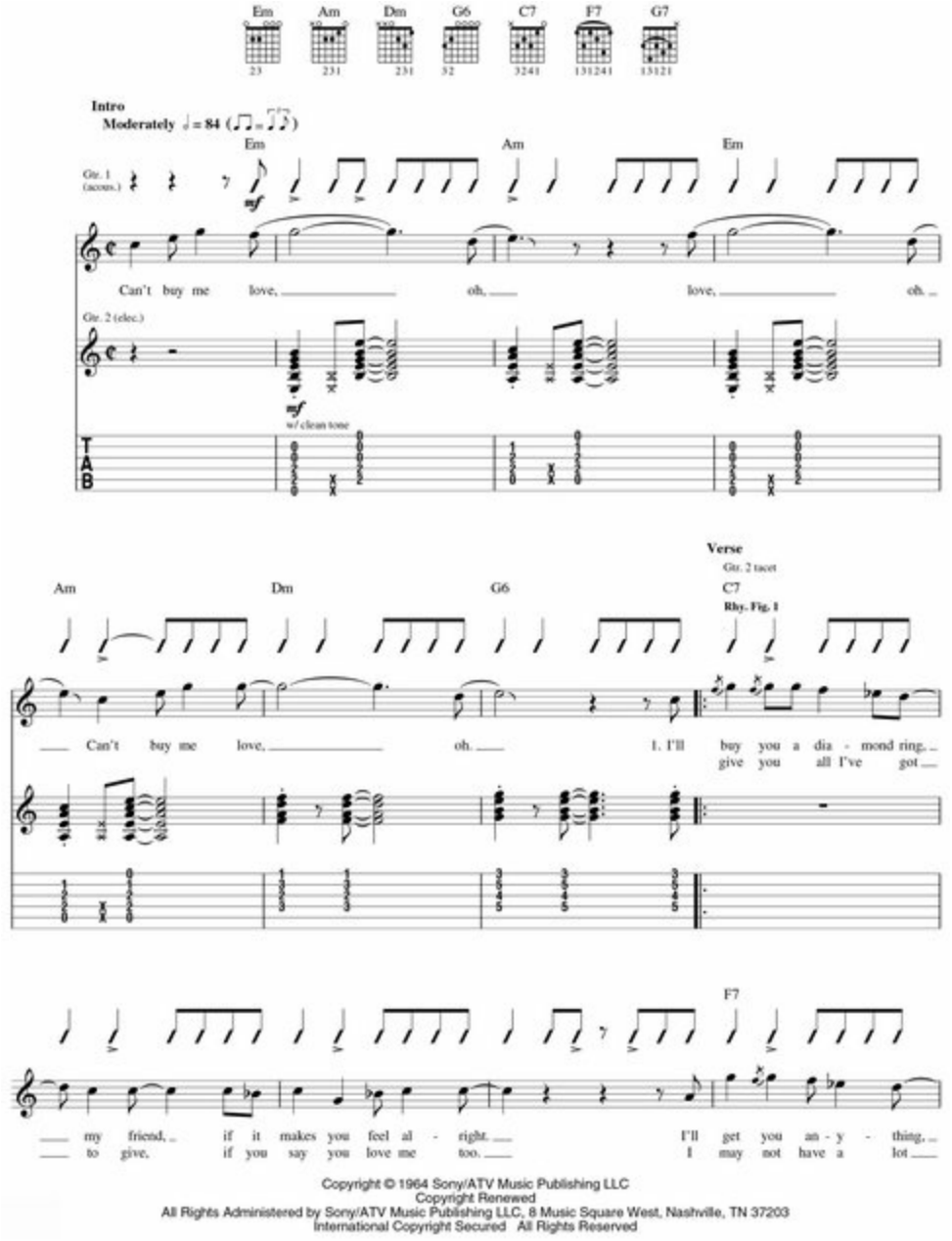

E
A
E
and they
walk.
I
twist,
and they

A
E
A
twist.
And I
shim - my,
and they
shim - my.
And I fly,

E
A
E
and they fly. Well, we're out there hav - in' fun
C♯m
A
B
E
N.C.
To Coda
1.
in the warm Cal - i - for - nia sun. 2. Well, I'm
2.
Bridge
E
E
let ring
let ring
E
let ring

Additional Lyrics

2. Well, I'm goin' out west down on the coast
   Where the California girls are really the most.
   And I walk, and they walk. I twist, and they twist.
   And I shimmy, and they shimmy. And I fly, and they fly.
   Well, we're out there havin' fun in the warm California sun.

3. Well, the girls are frisky in old Frisco.
   A pretty little chick wherever you go.
   Oh, and I walk, and they walk. I twist, and they twist.
   And I shimmy, and they shimmy. And I fly, and they fly.
   Well, we're out there havin' fun in the warm California sun.
   Well, we're out there havin' fun in the warm California sun.

from The Beatles - *A Hard Day's Night*

Can't Buy Me Love

Words and Music by John Lennon and Paul McCartney

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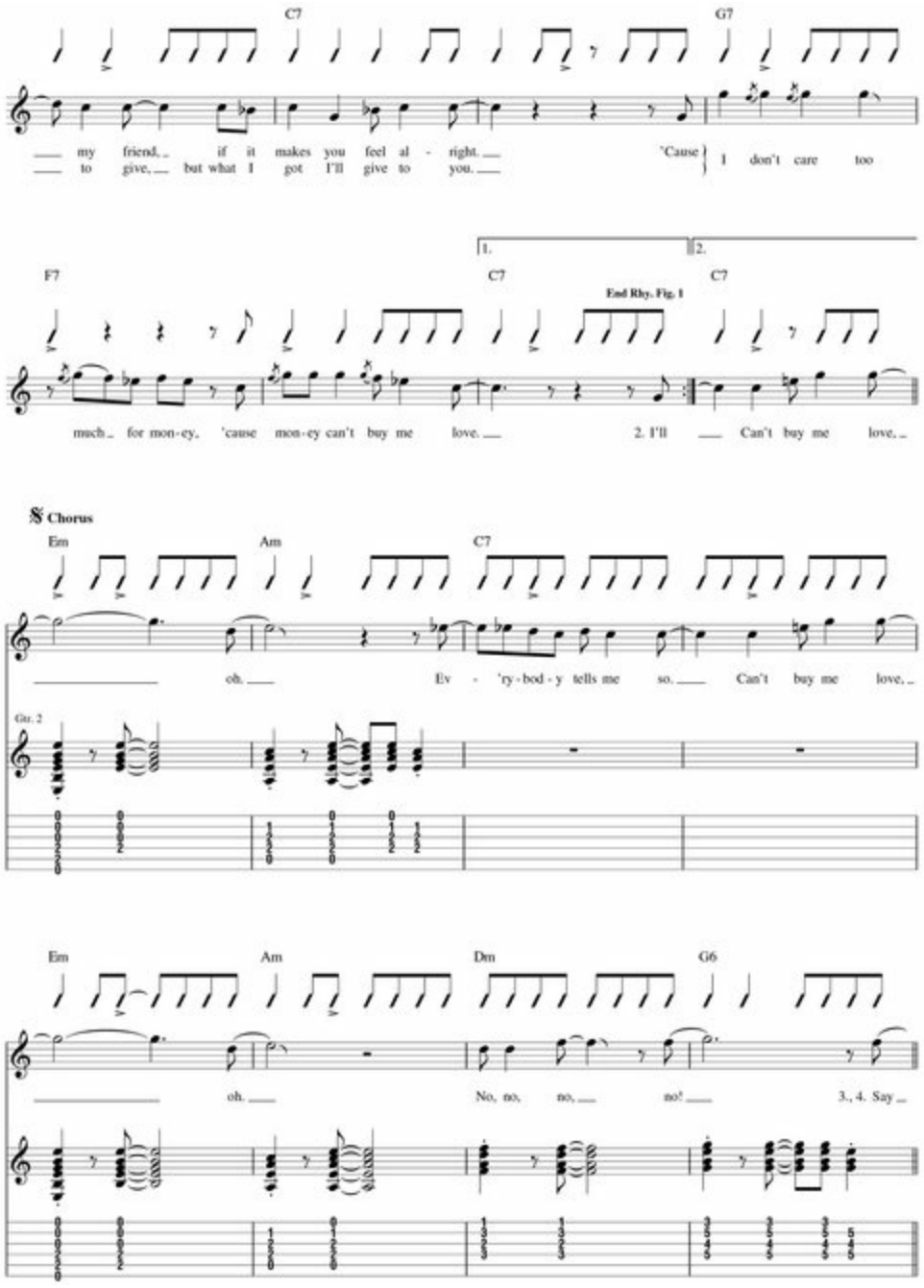
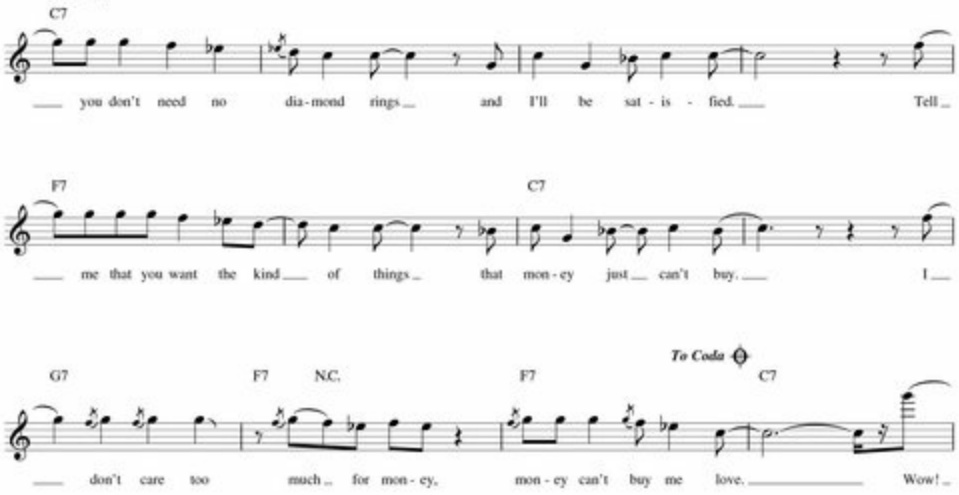
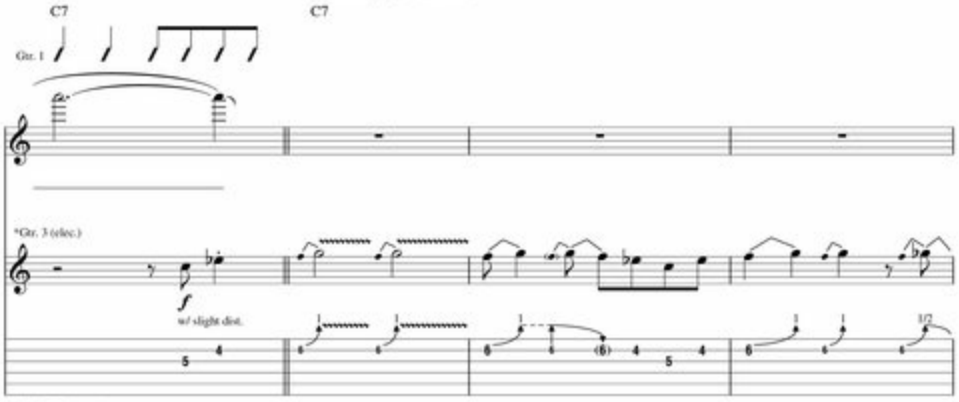
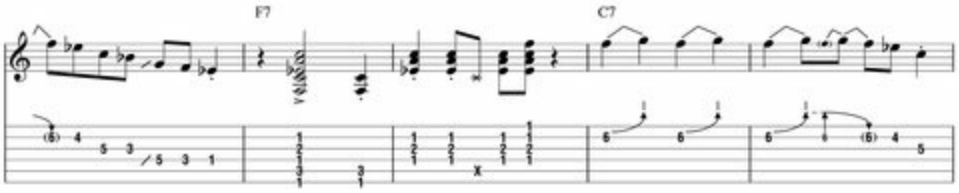
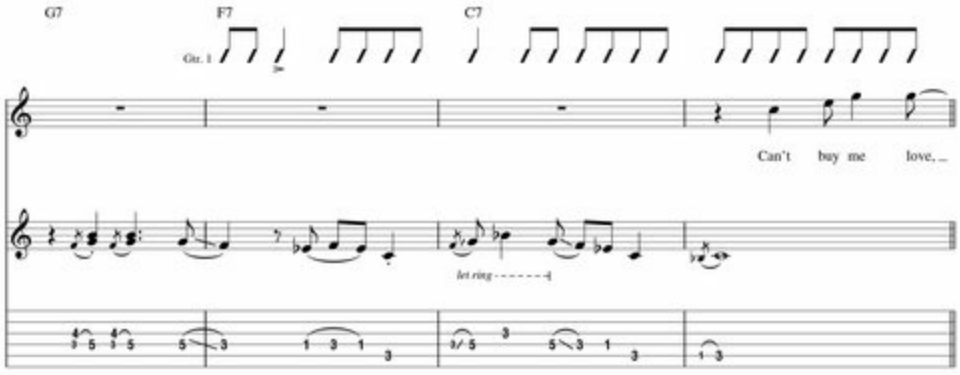
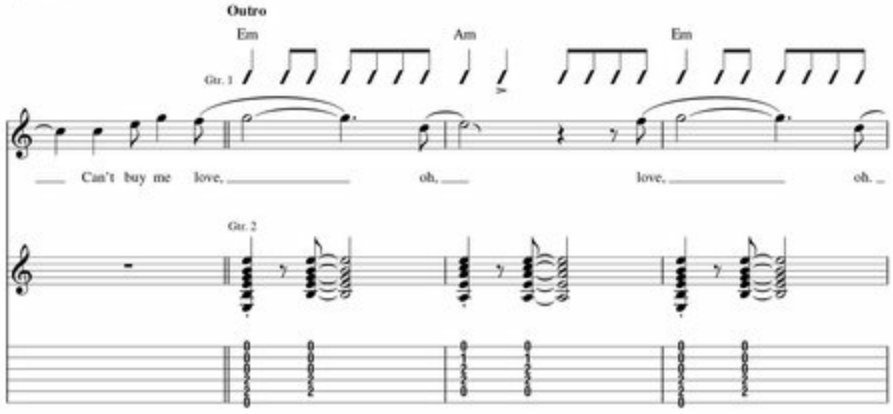
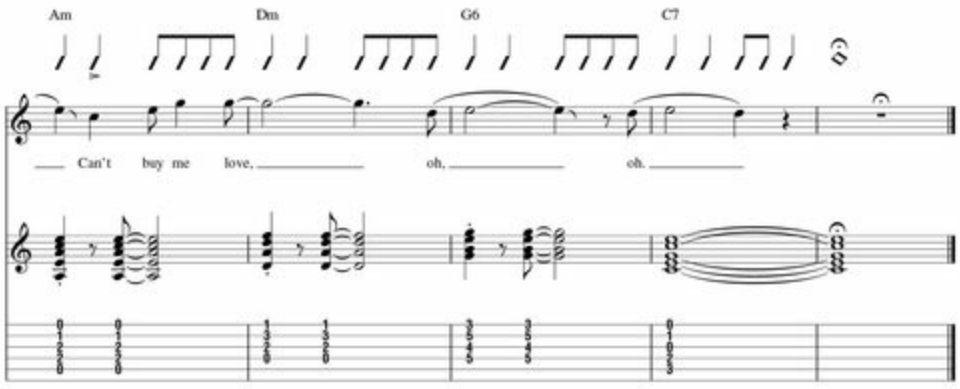
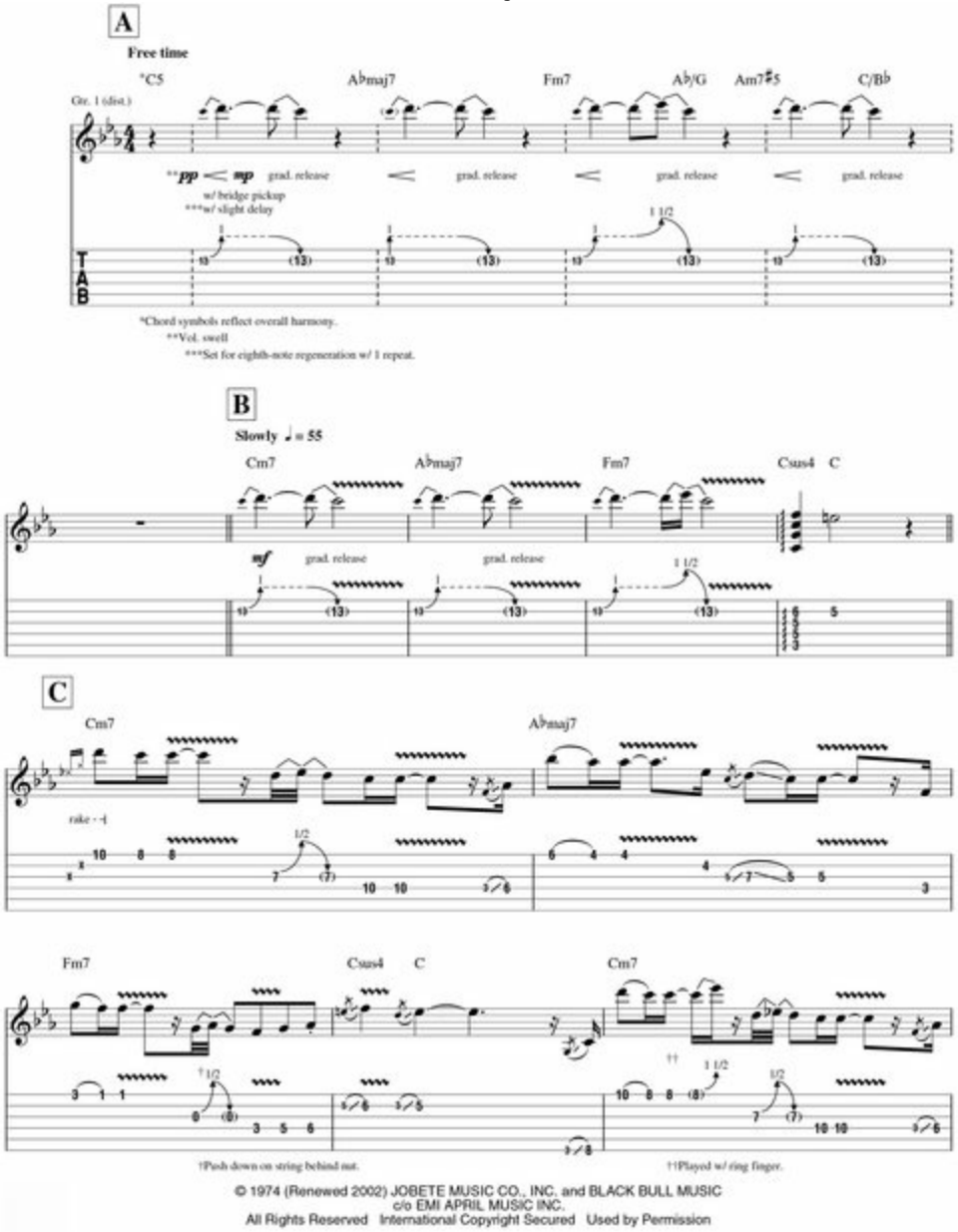

C7
G7
my friend, if it makes you feel al - right.
to give, but what I got I'll give to you.
'Cause I don't care too
1.
2.
F7
C7
End Rhy. Fig. 1
C7
much for mon-ey, 'cause mon-ey can't buy me love.
2. I'll Can't buy me love,
Chorus
Em
Am
C7
oh.
Ev - 'ry-bod-y tells me so. Can't buy me love,
Gtr. 2
Em
Am
Dm
G6
oh.
No, no, no, no!
3., 4. Say

Verse

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (1st 9 meas.)

*Doubled throughout

D.S. al Coda

Coda

from Jeff Beck - *Blow by Blow*

Cause We've Ended as Lovers

Words and Music by Stevie Wonder

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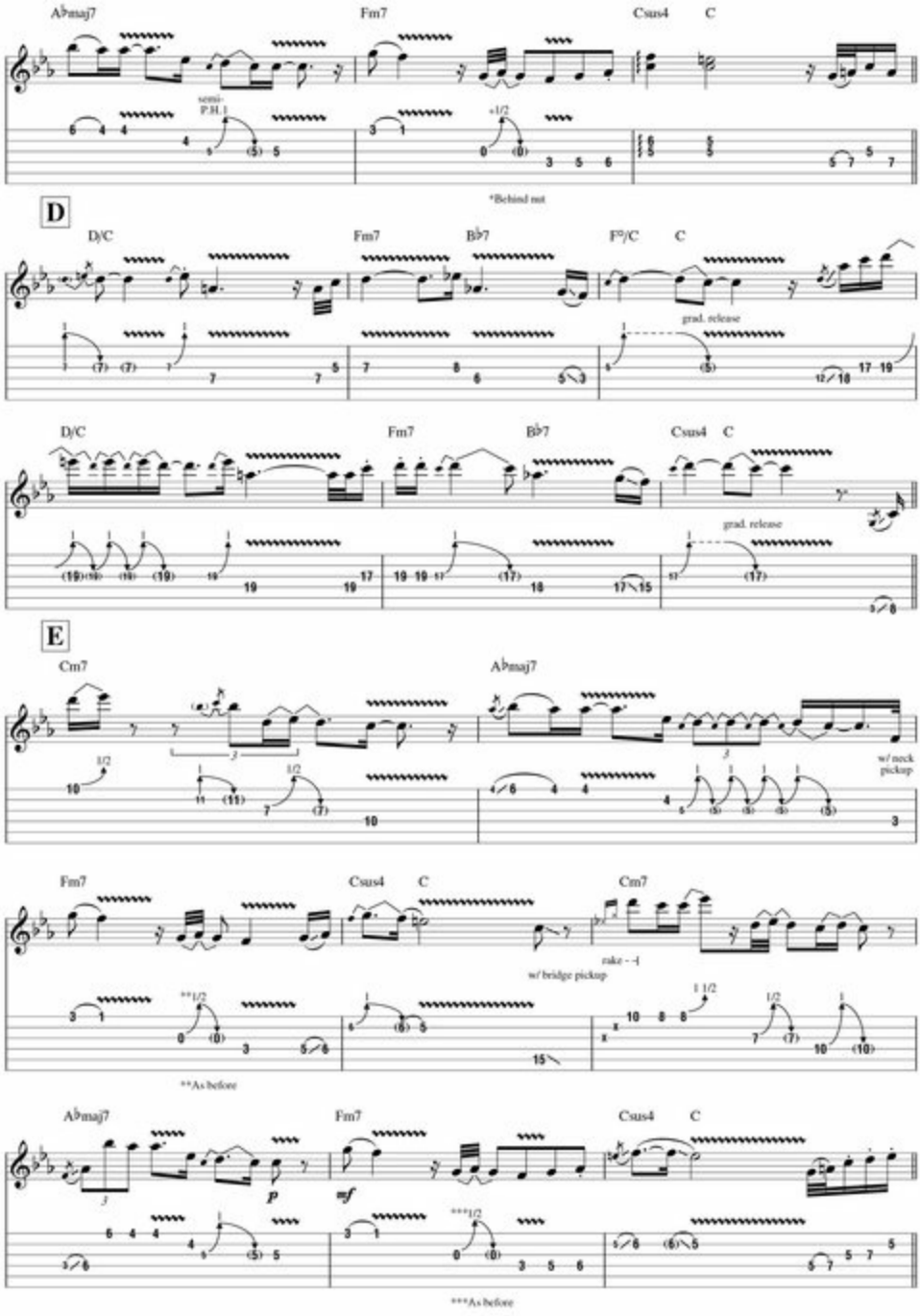
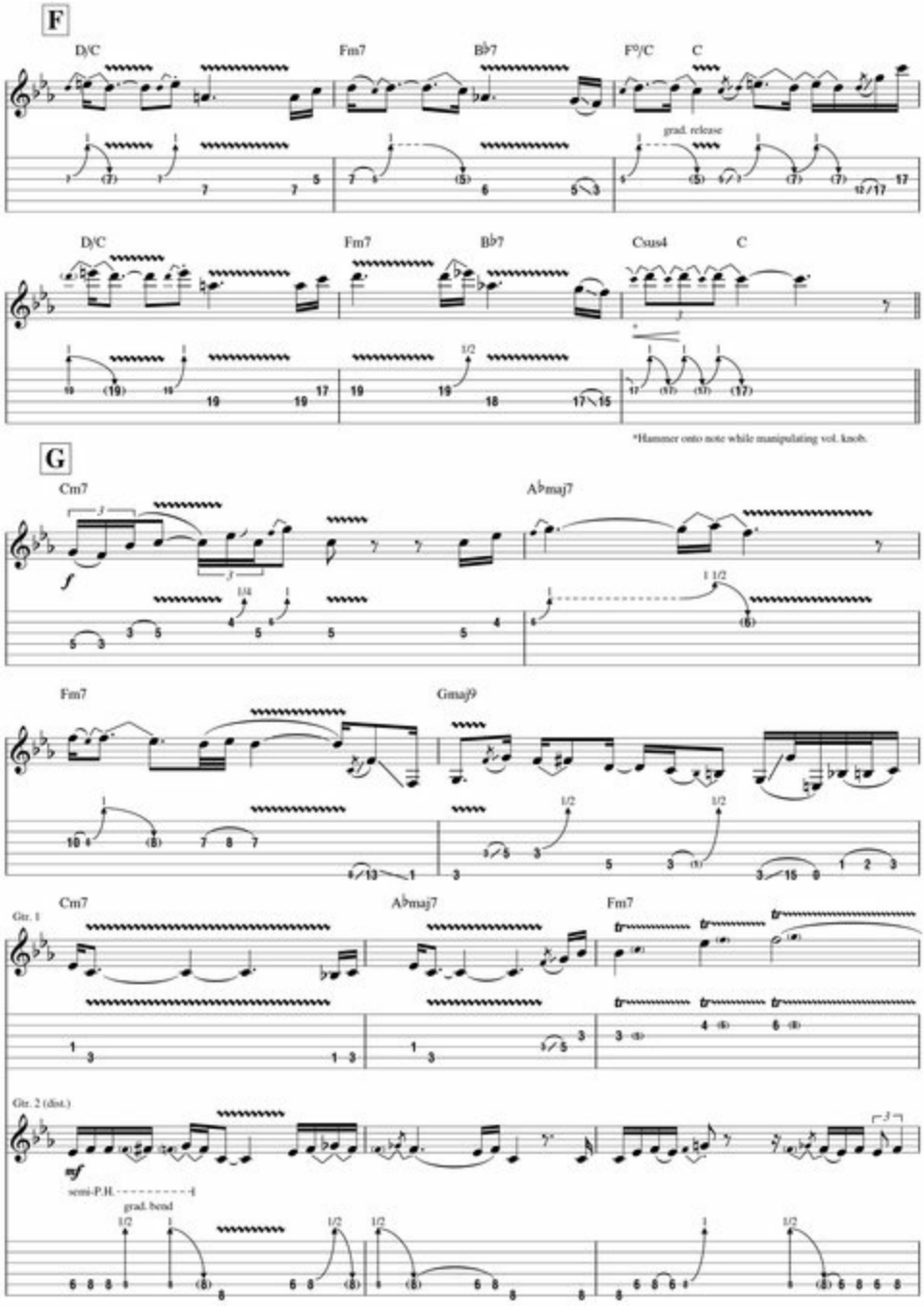
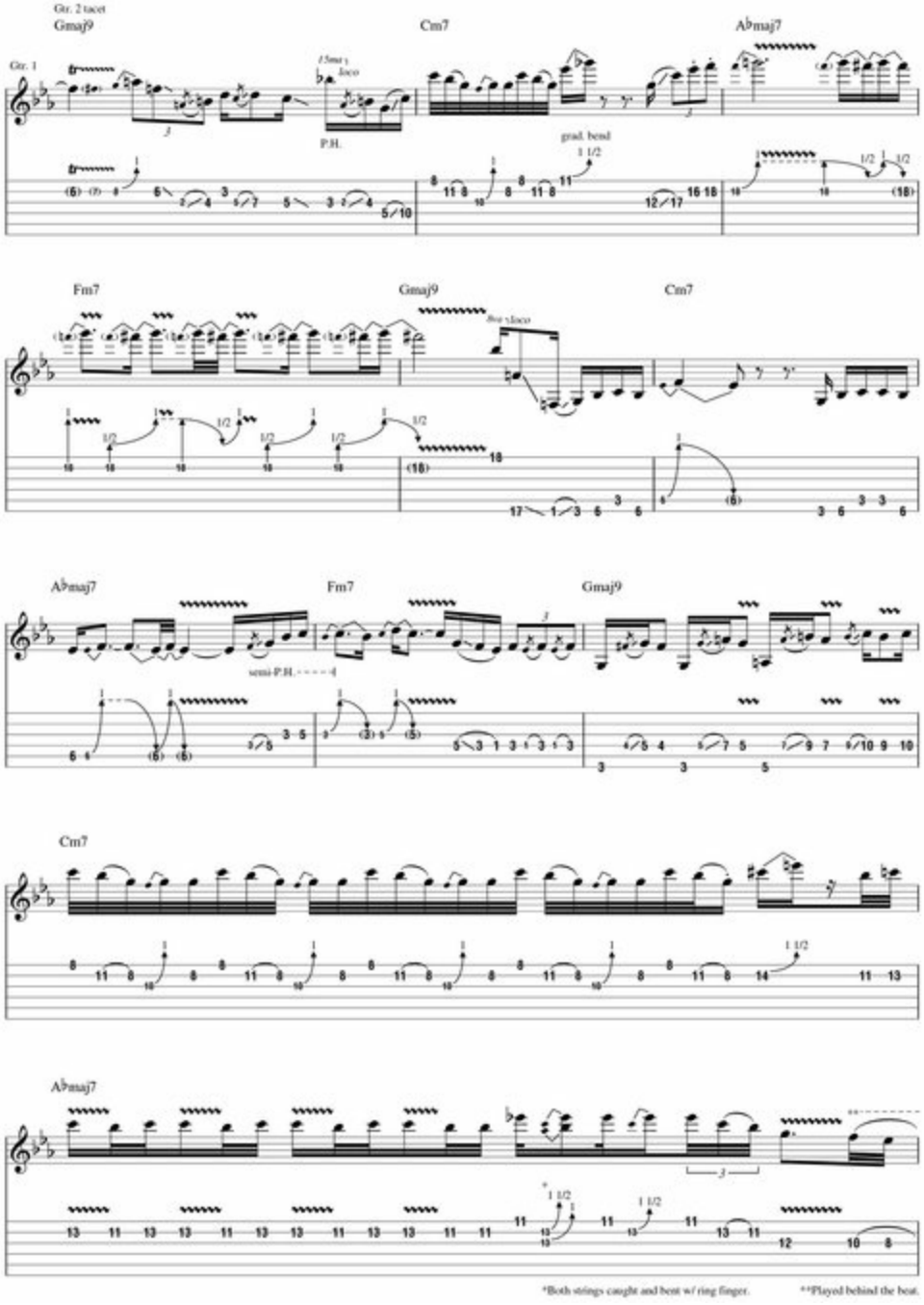
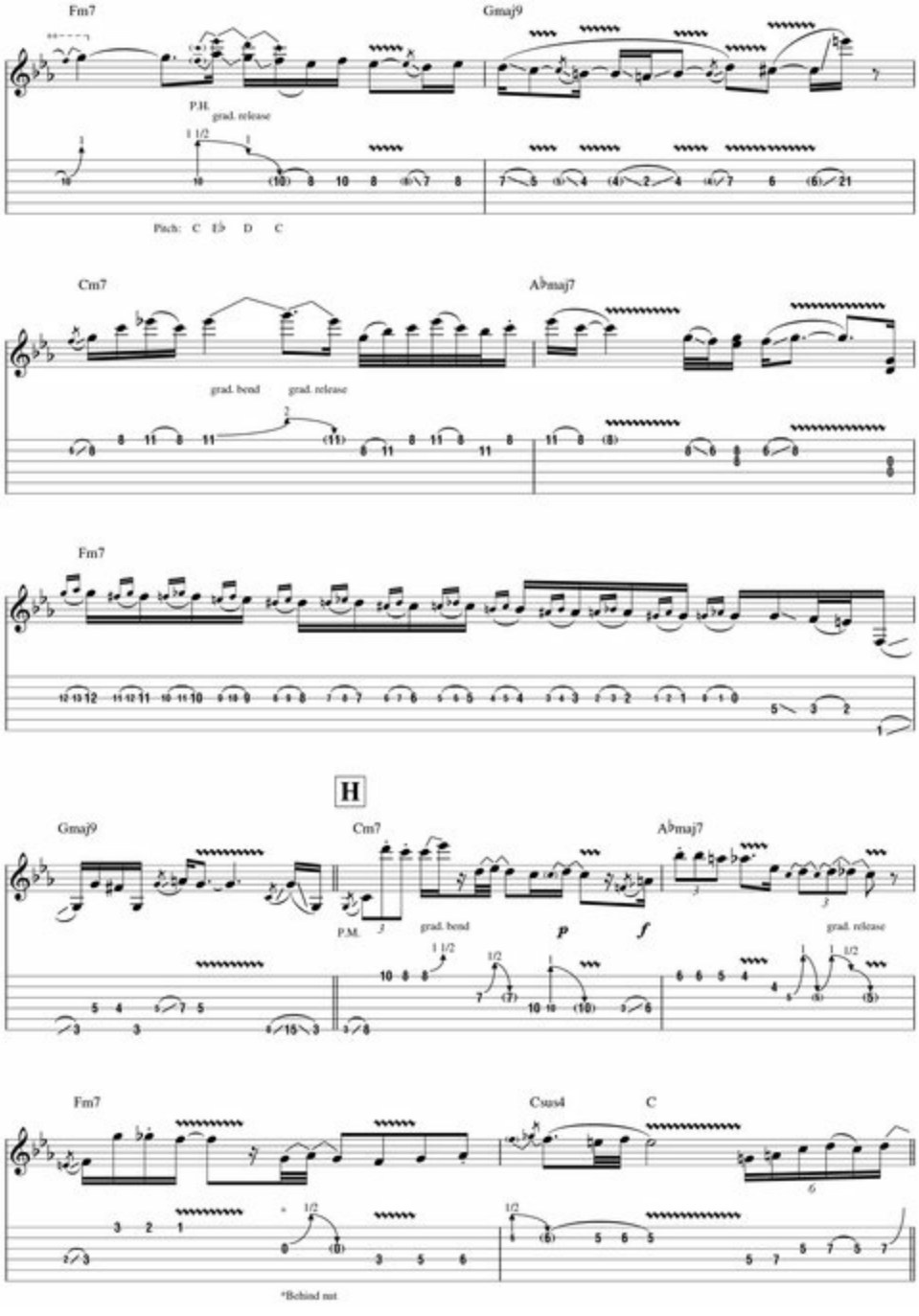
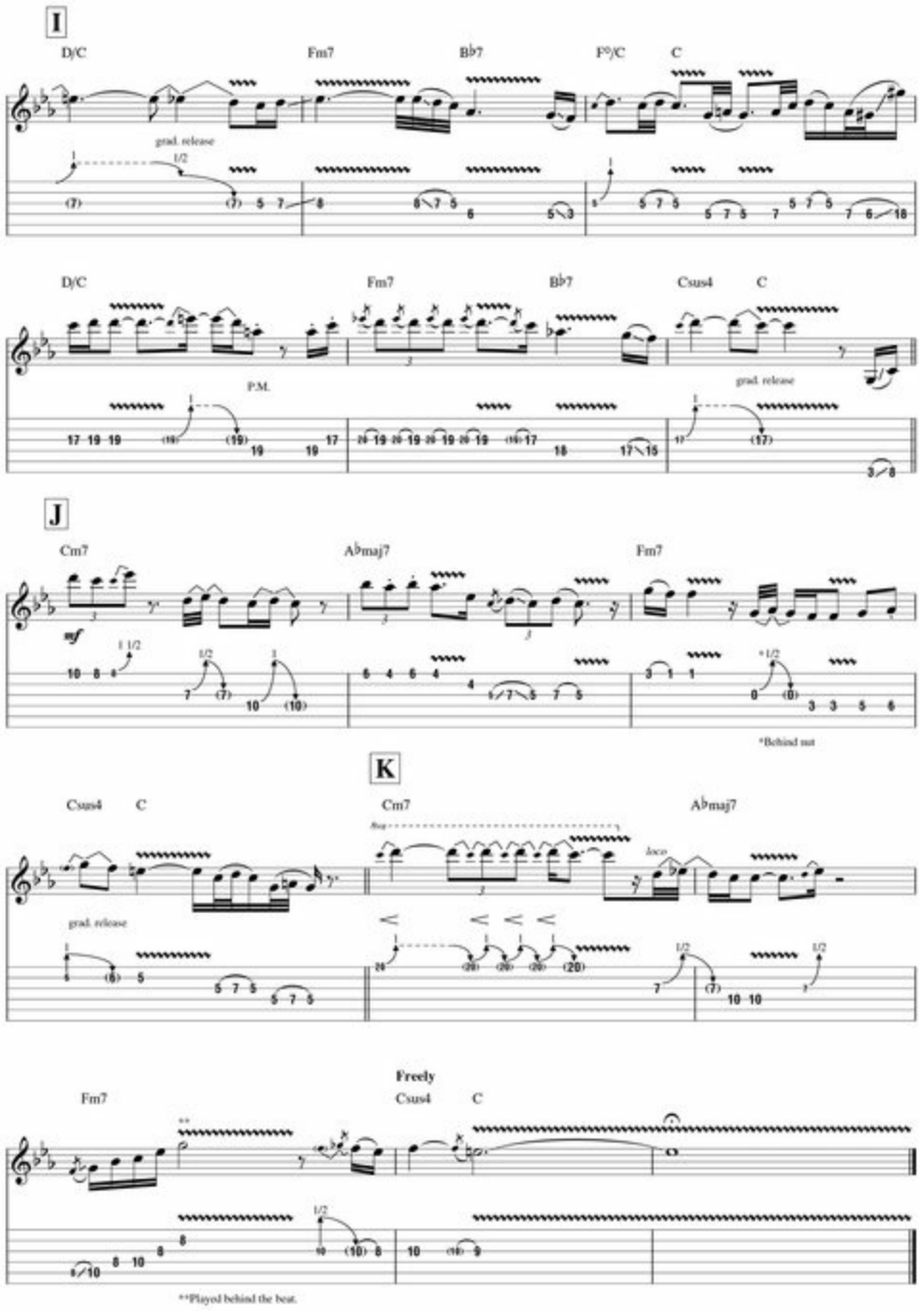
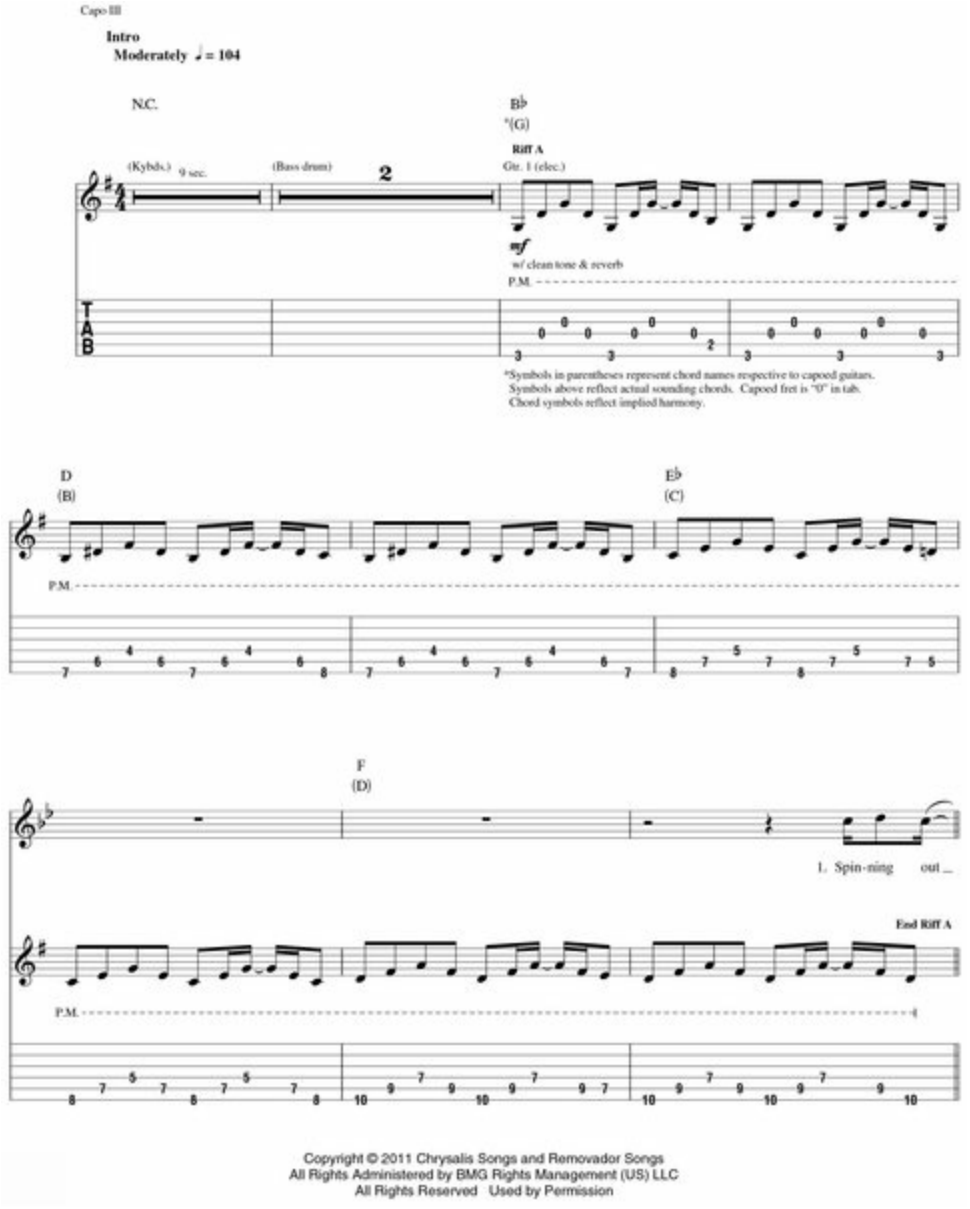

A♭maj7
Fm7
Csus4
C
semi-
P.M.
+1/2
*Behind nut
D
D/C
Fm7
B♭7
F⁵/C
C
grad. release
D/C
Fm7
B♭7
Csus4
C
grad. release
E
Cm7
A♭maj7
1/2
1/2
w/ neck
pickup
Fm7
Csus4
C
Cm7
rake
w/ bridge pickup
**1/2
**As before
A♭maj7
Fm7
Csus4
C
p
mf
***1/2
***As before

F
D♭/C
Fm7
B♭7
F°/C
C
grad. release
D♭/C
Fm7
B♭7
Csus4
C
*Hammer onto note while manipulating vol. knob.
G
Cm7
A♭maj7
Fm7
Gmaj9
Cm7
A♭maj7
Fm7
Gtr. 1
Gtr. 2 (dist.)
mf
semi-P.H.
grad. bend

*Both strings caught and bent w/ ring finger.

**Played behind the beat.

Fm7
Gmaj9
P.H.
grad. release
Pitch: C E♭ D C
Cm7
A♭maj7
grad. bend
grad. release
Fm7
H
Gmaj9
Cm7
A♭maj7
P.M.
grad. bend
grad. release
Fm7
Csus4
C
*Behind nut

I
D/C
Fm7
B♭7
F⁵/C
C
grad. release
1/2
D/C
Fm7
B♭7
Csus4
C
P.M.
grad. release
J
Cm7
A♭maj7
Fm7
mf
*Behind nut
K
Csus4
C
Cm7
A♭maj7
flag
loco
grad. release
Freely
Fm7
Csus4
C
**Played behind the beat.

from My Morning Jacket - *Circuital*

C i r c u i t a l

Words and Music by James Olliges, Jr.

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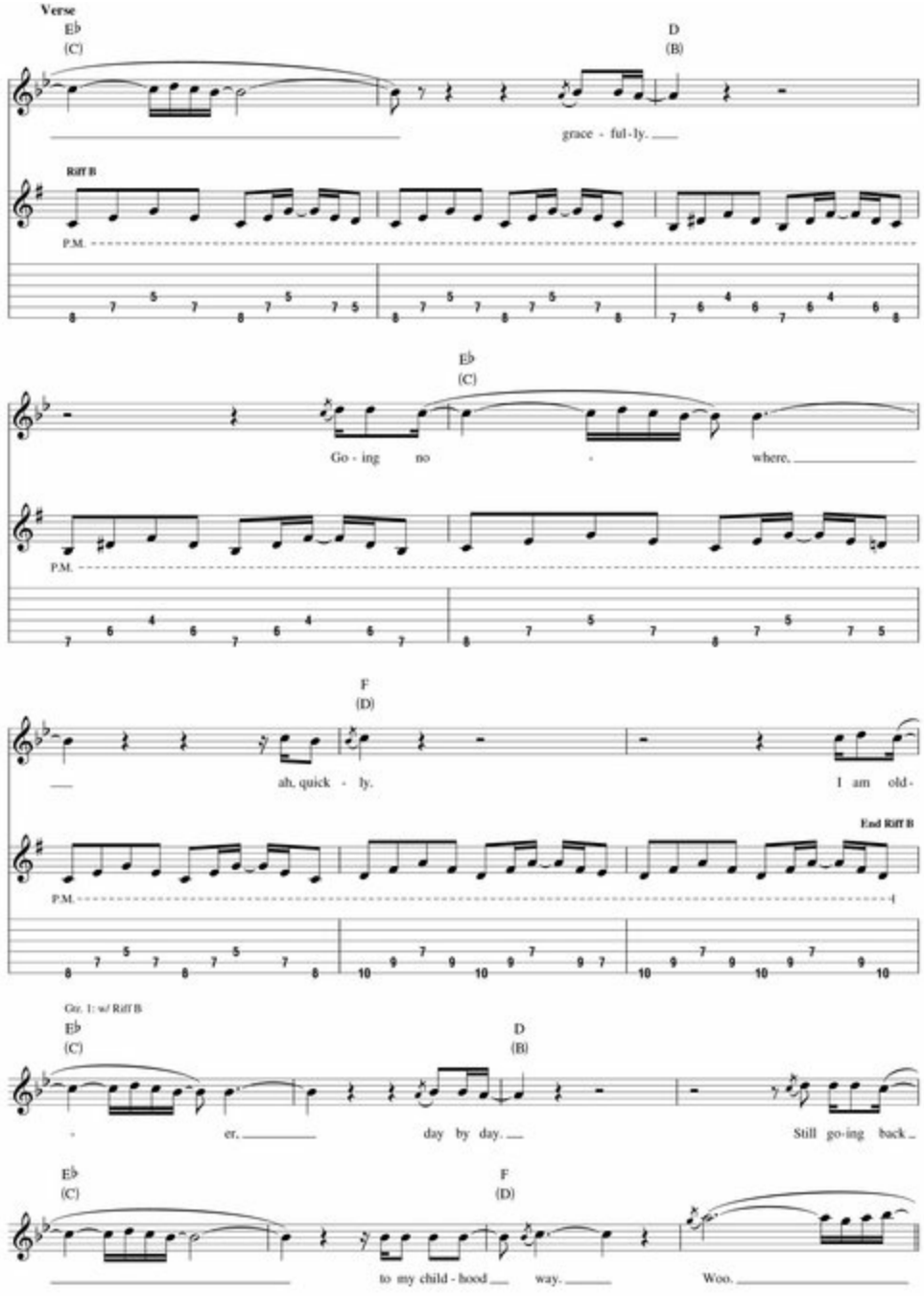

Verse
E♭
(C)
D
(B)
grace - ful - ly.
Riff B
P.M.
E♭
(C)
Go - ing no - where.
P.M.
F
(D)
ah, quick - ly.
I am old -
End Riff B
P.M.
Gtr. 1: w/ Riff B
E♭
(C)
D
(B)
- er.
day by day.
Still go-ing back
E♭
(C)
F
(D)
to my child - hood
way.
Woo.

Interlude

Gtr. 1 tacet

B♭ (G) | E♭/B♭ (C/G) | B♭ (G) | F (D) | B♭ (G)

Gtr. 1

P.M.

Gtr. 2 (elec.)

w/ dist.

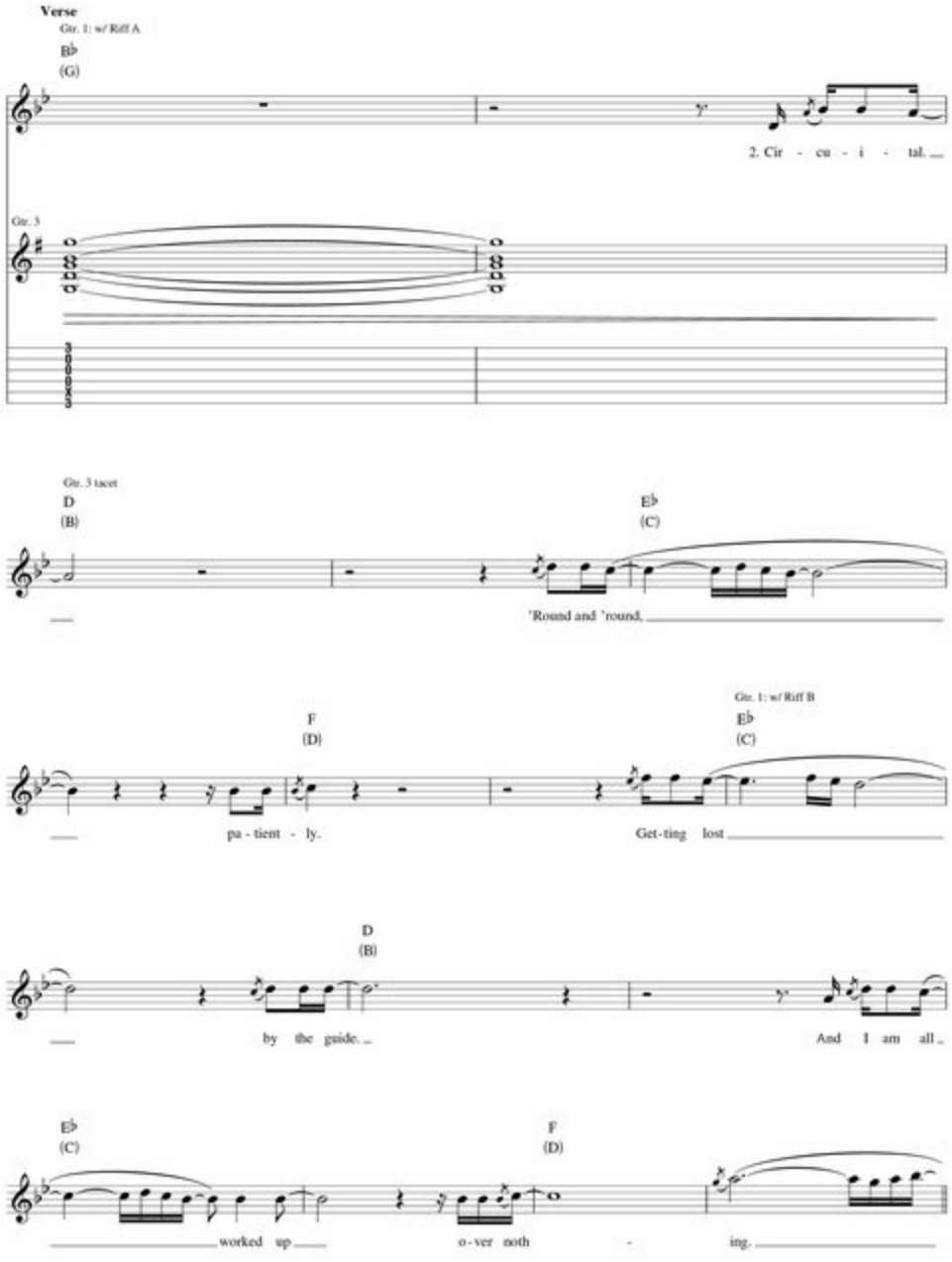
*Gtr. 3 (acous.)

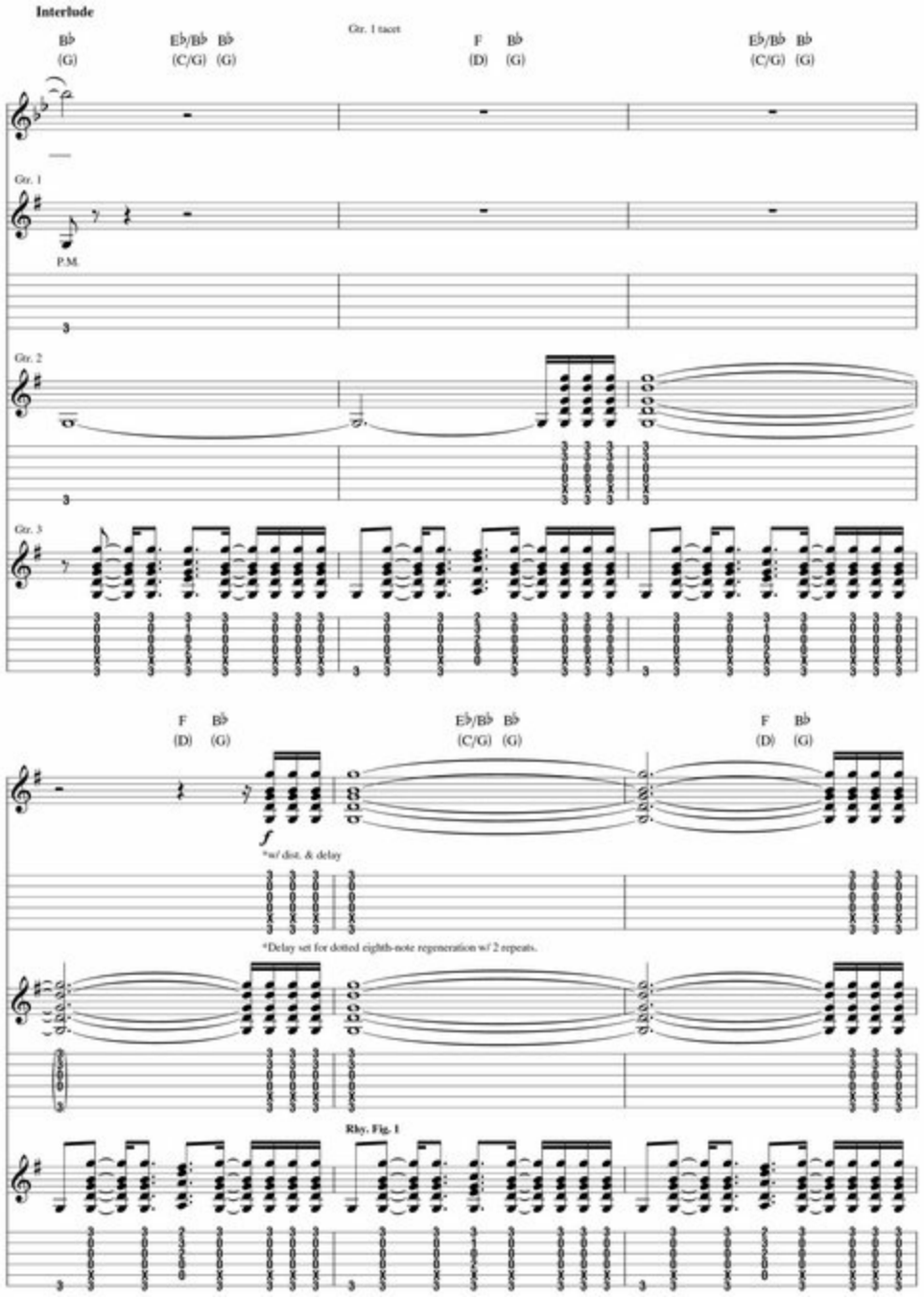
*Two gtrs. arr. for one.

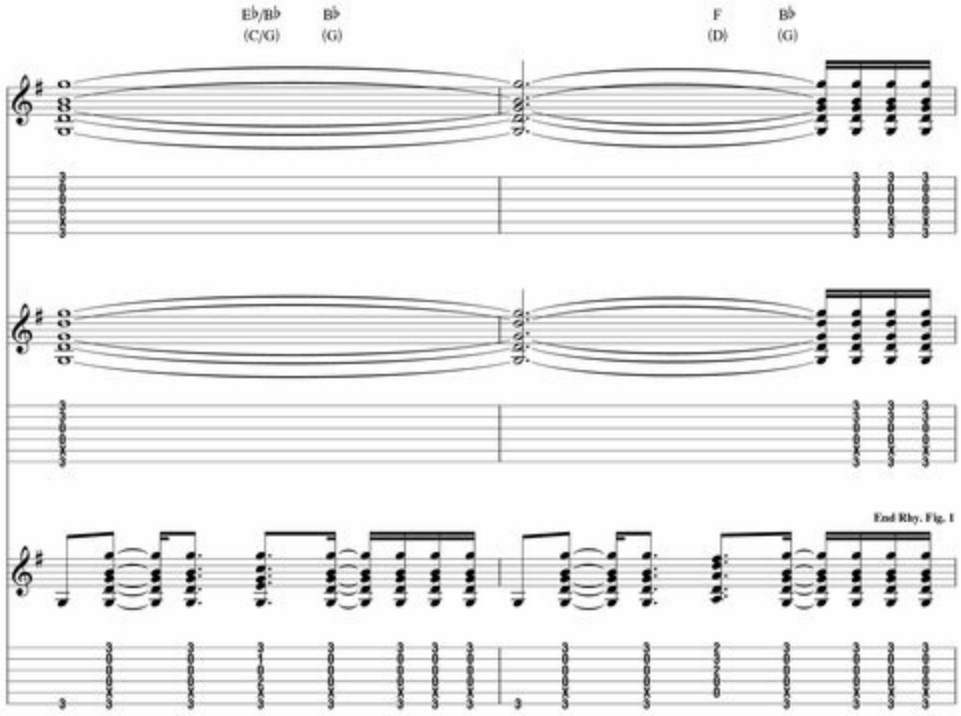
Gtr. 2 tacet

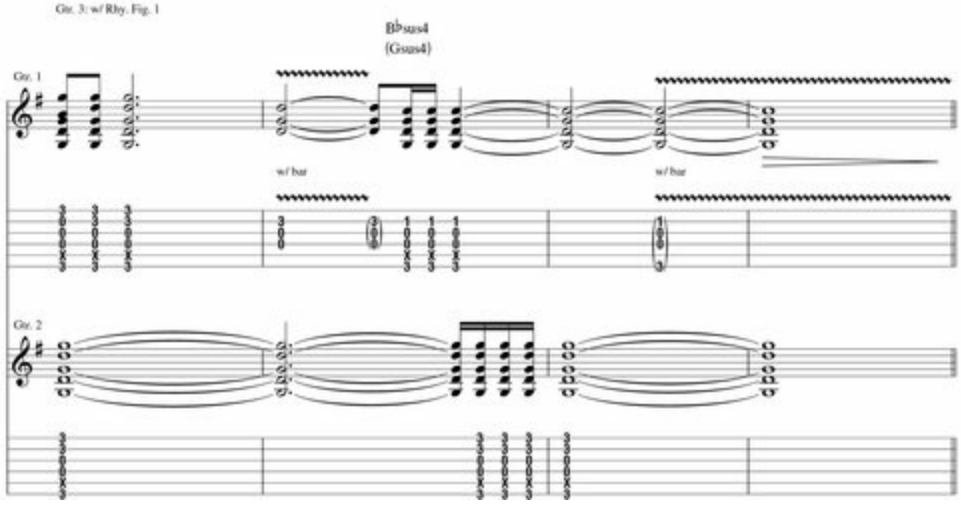
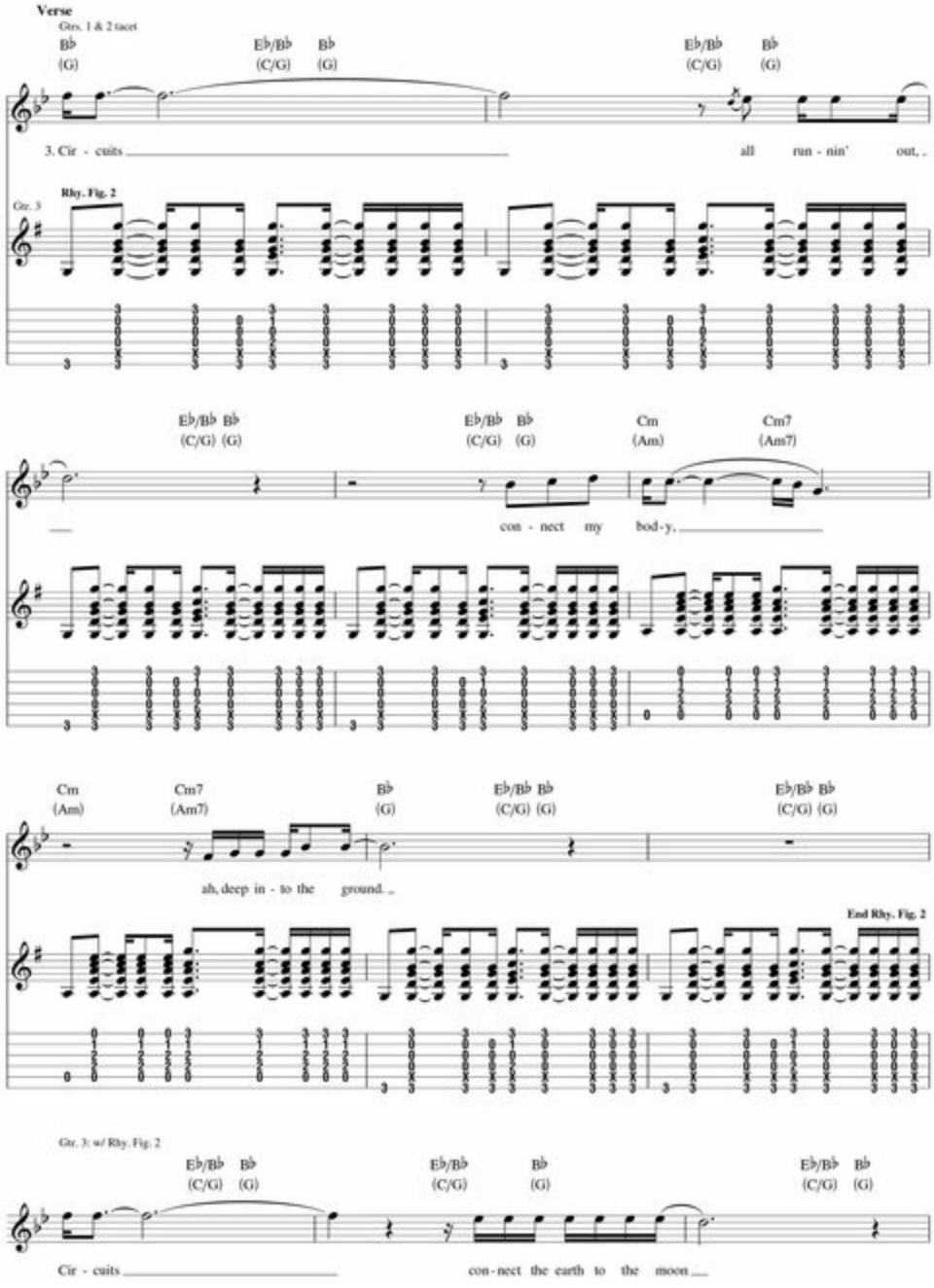
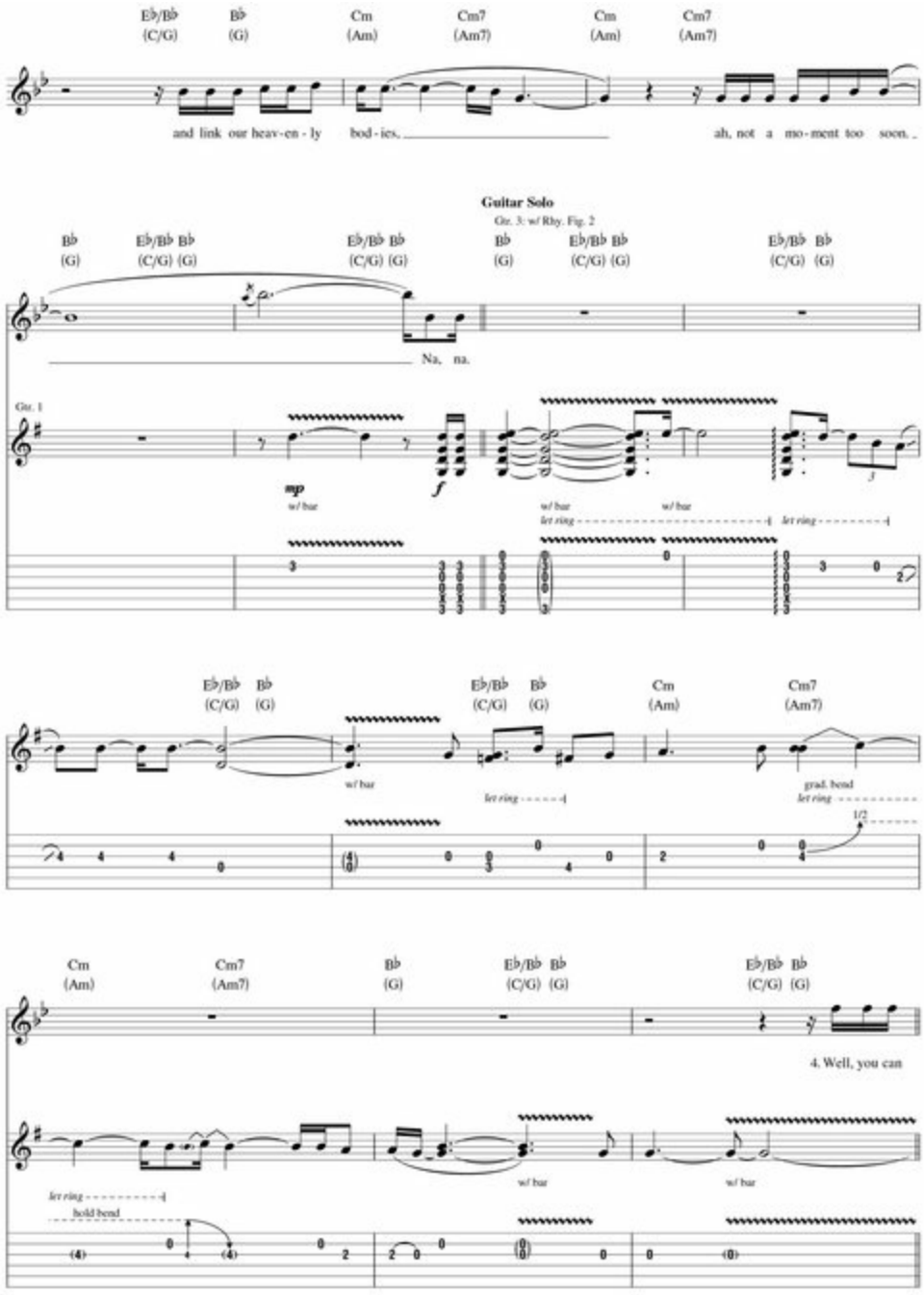
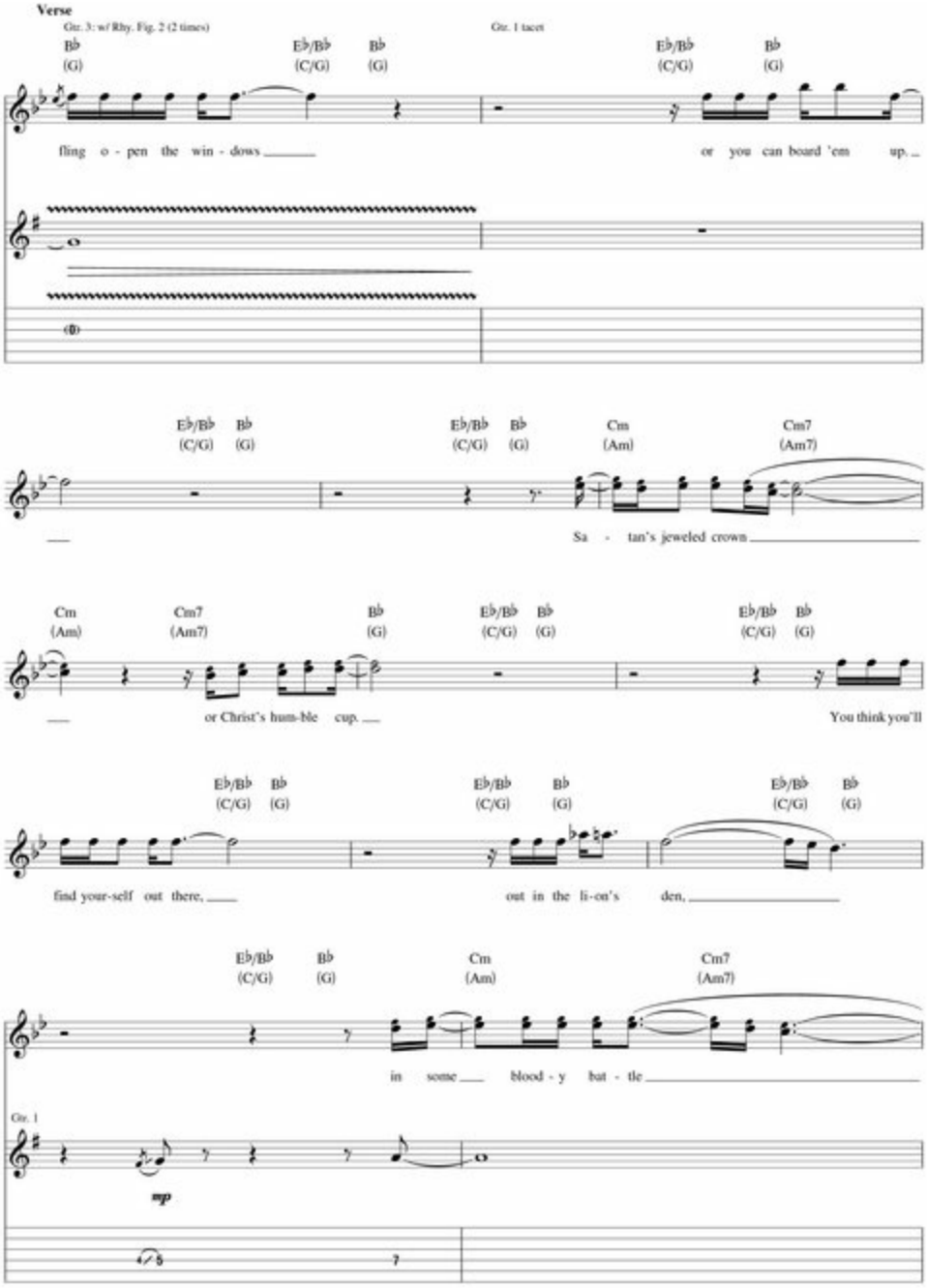
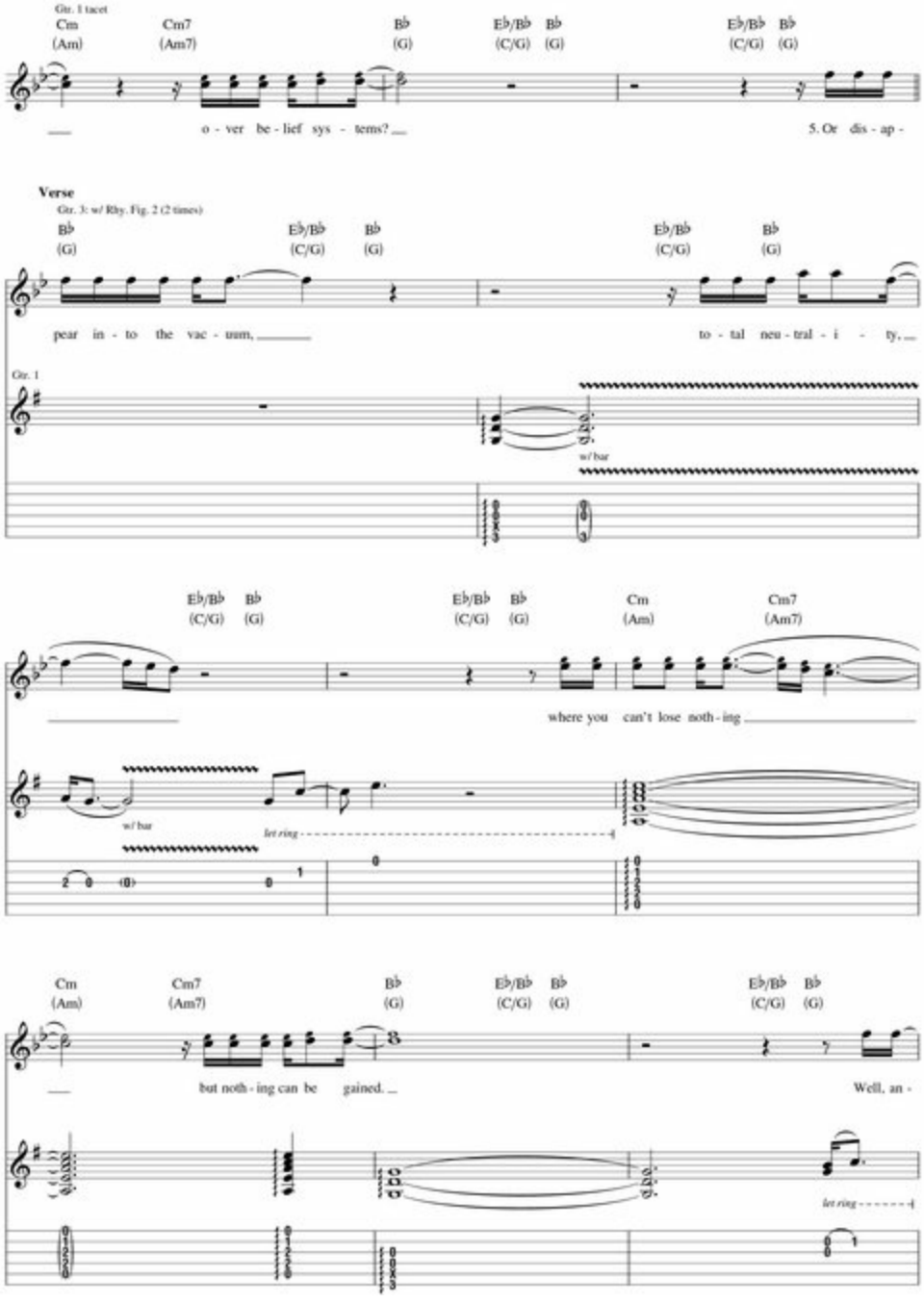
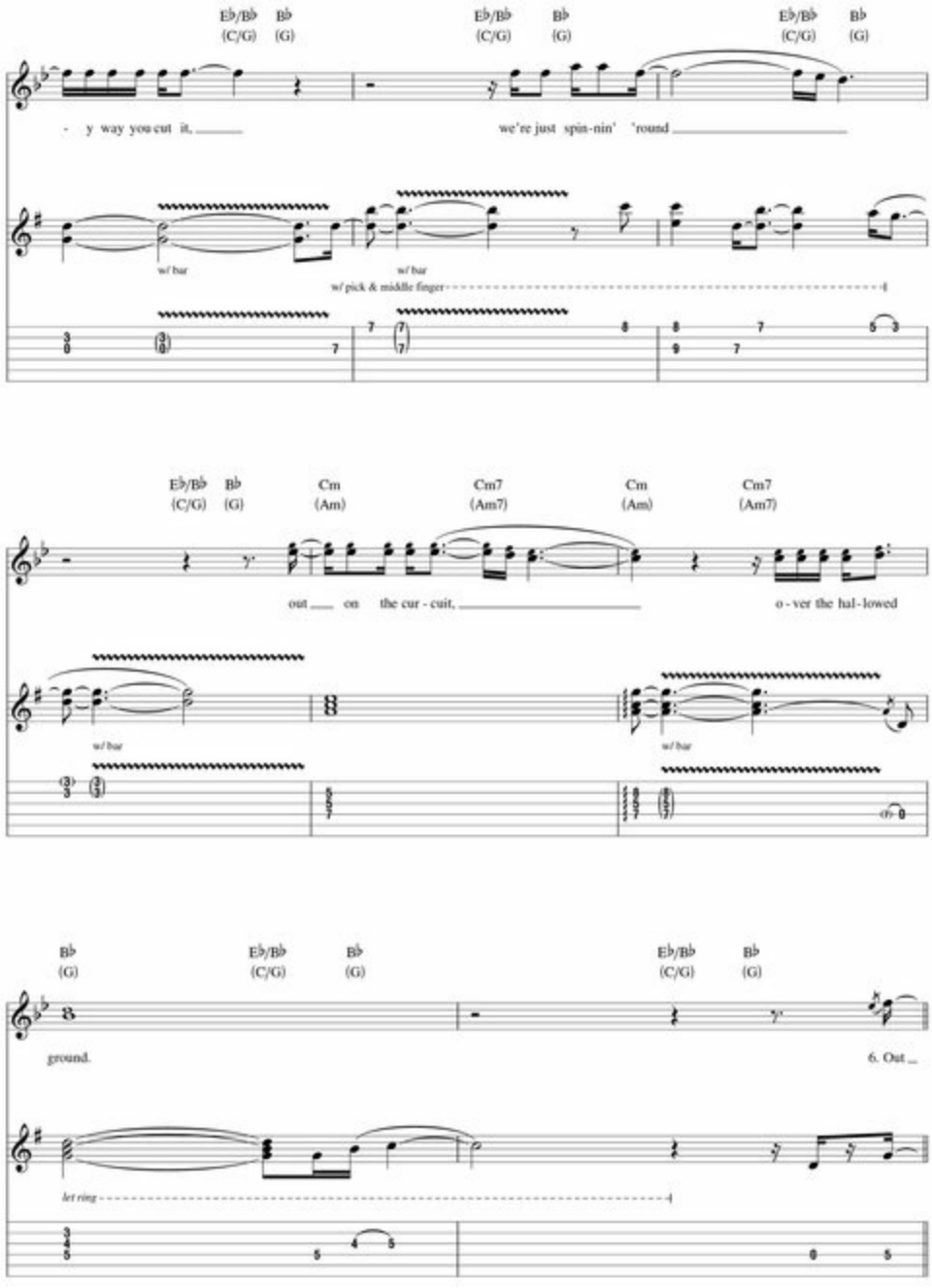
E♭/B♭ (C/G) | B♭ (G) | F (D) | B♭ (G)

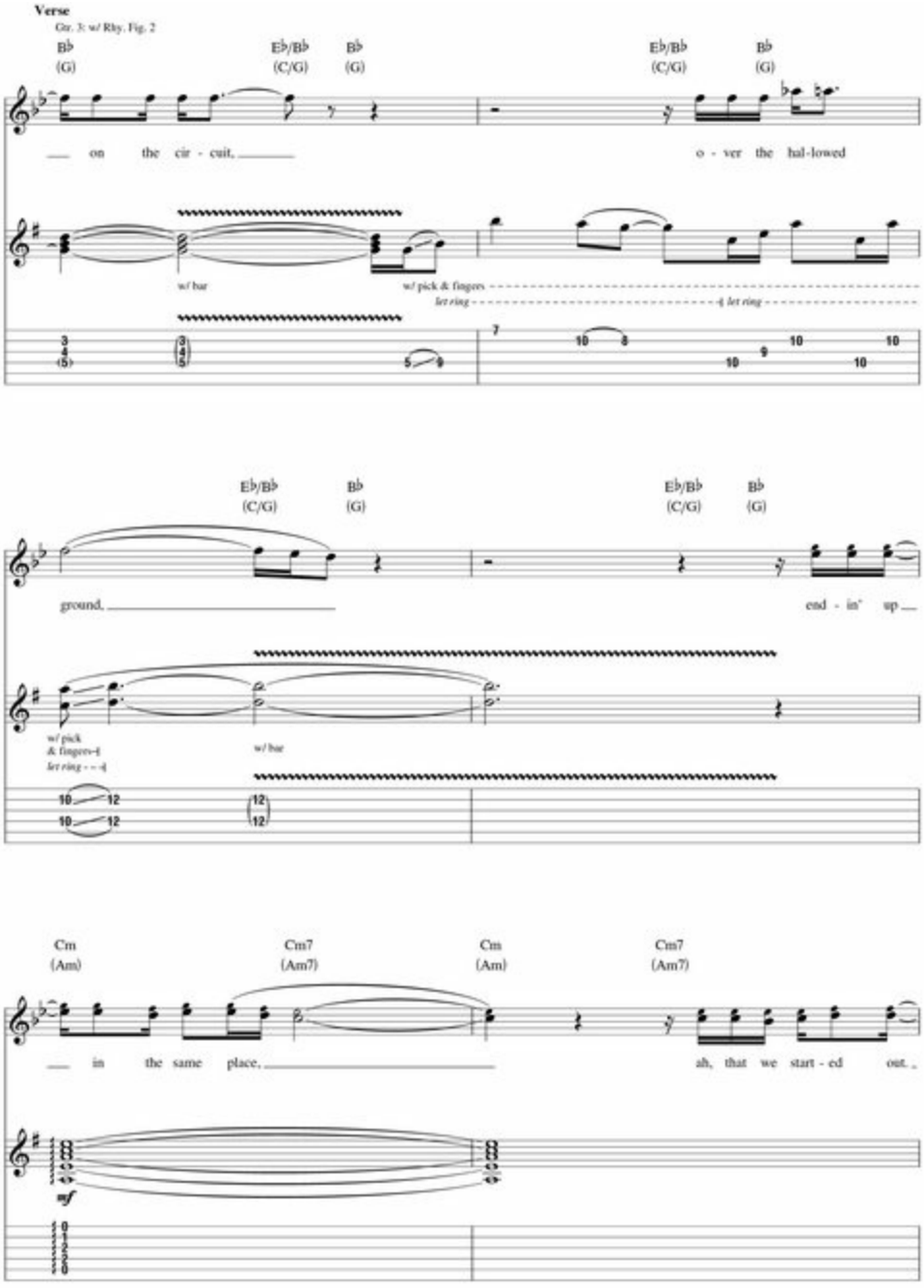
Gtr. 2

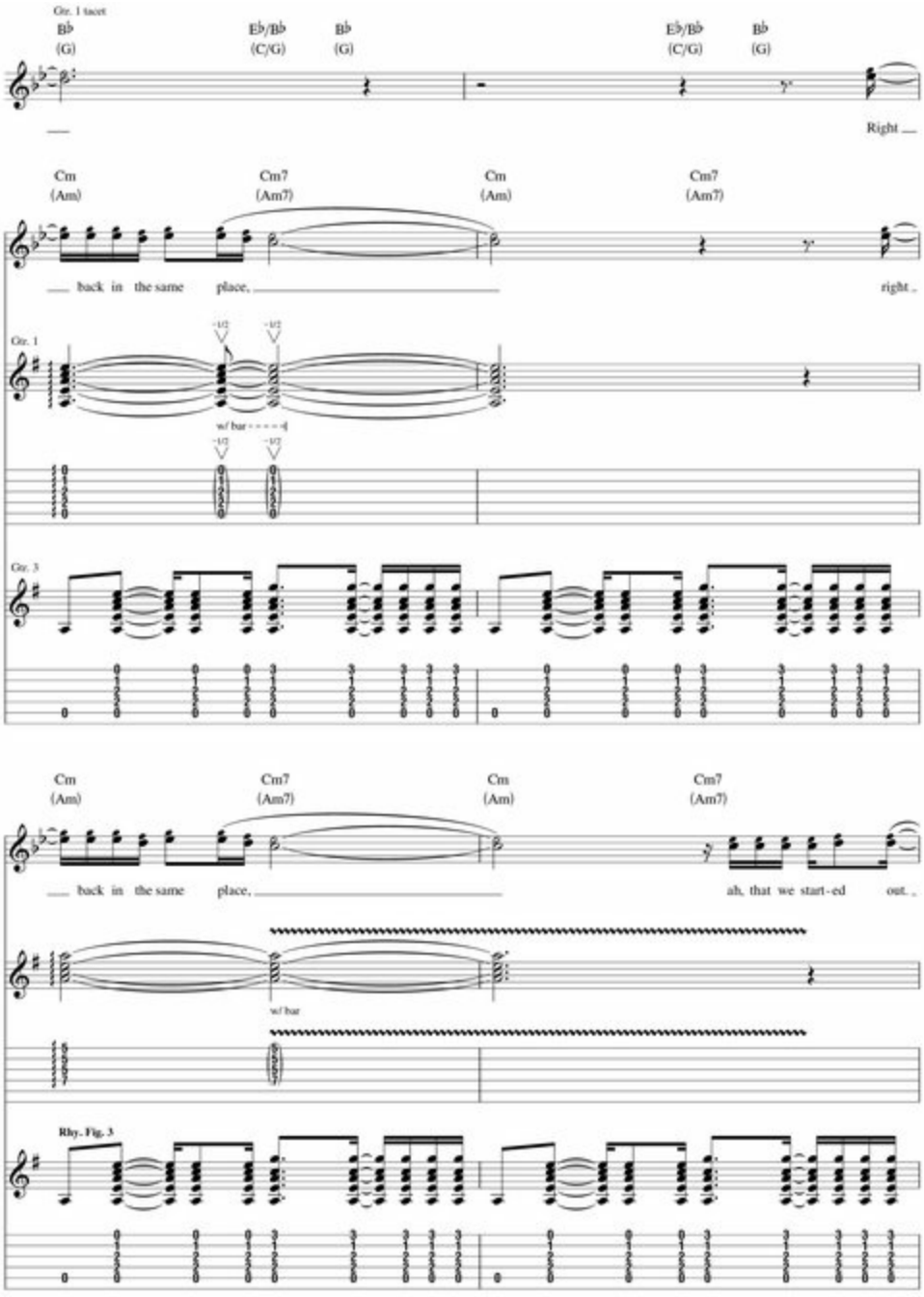
Gtr. 3

Verse
Gtr. 1: w/ Riff A
B♭
(G)
2. Cir - cu - i - tal.
Gtr. 3
Gtr. 3 tacet
D
(B)
E♭
(C)
'Round and 'round,
F
(D)
Gtr. 1: w/ Riff B
E♭
(C)
pa - tient - ly.
Get-ting lost
D
(B)
by the guide.
And I am all
E♭
(C)
F
(D)
worked up
o-ver noth - ing.

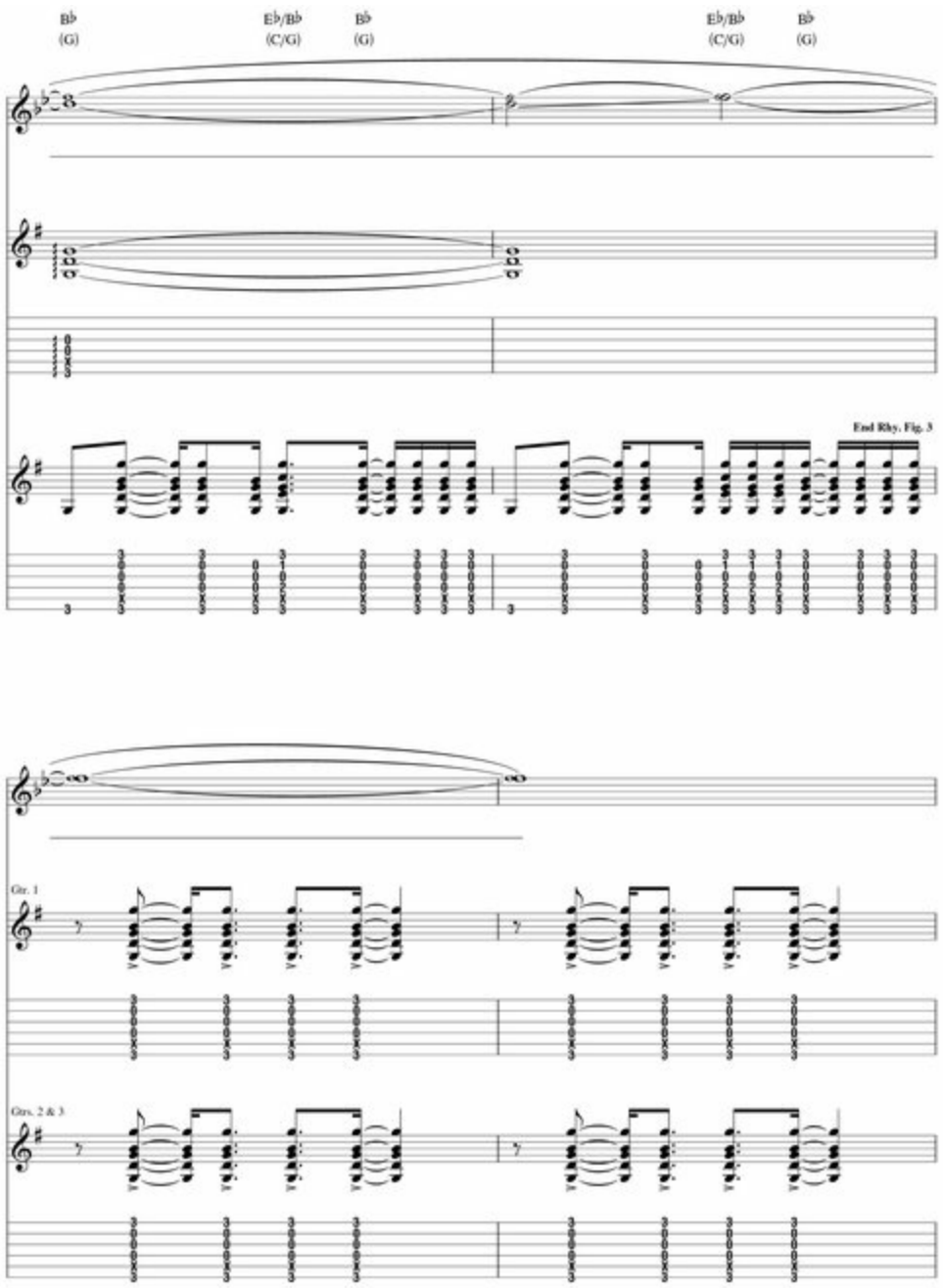
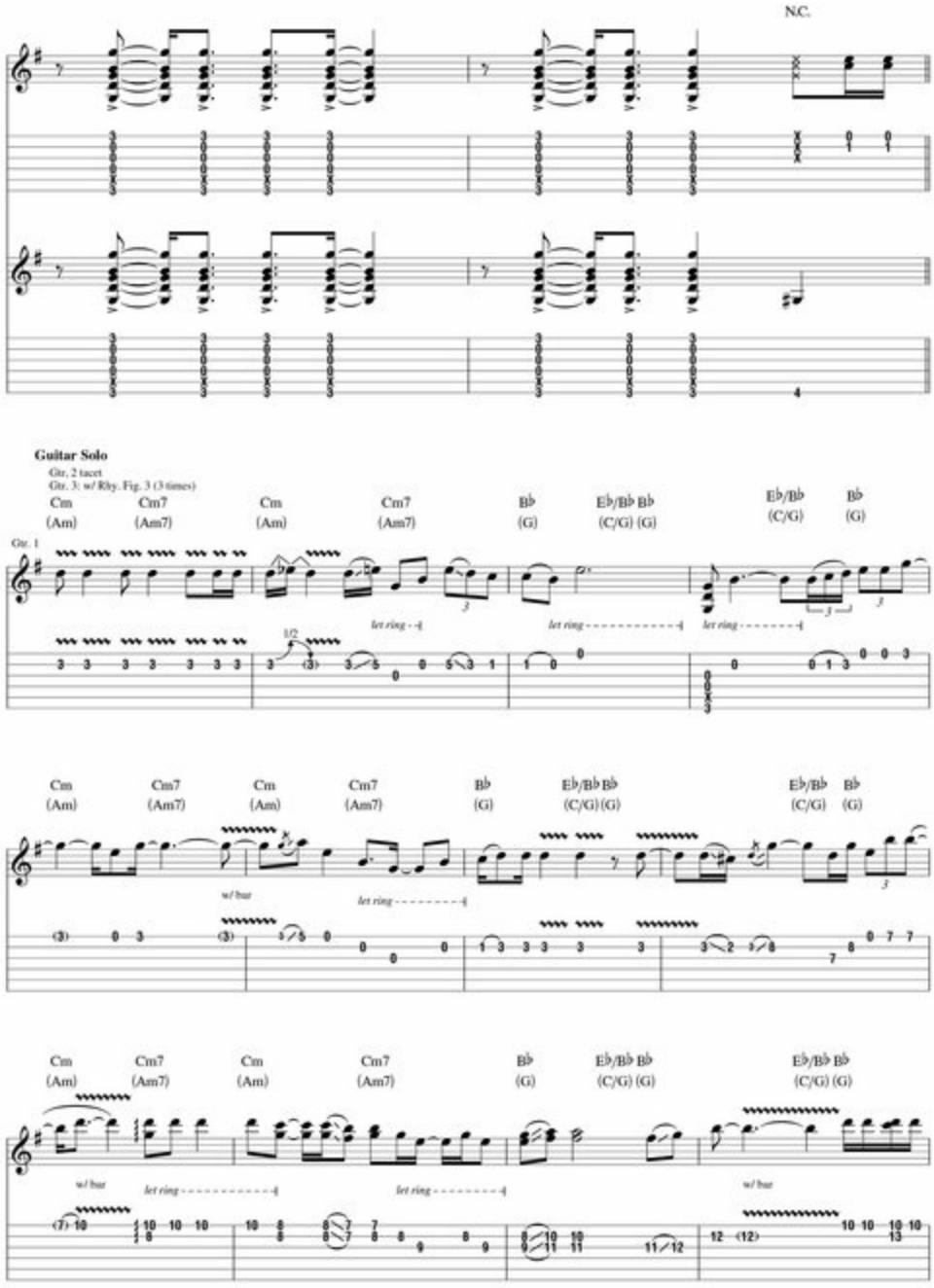

Interlude
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
Gtr. 1 tacet
F (D)
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
Gtr. 1
P.M.
Gtr. 2
Gtr. 3
F (D)
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
F (D)
B♭ (G)
f
*w/ dist. & delay
*Delay set for dotted eighth-note regeneration w/ 2 repeats.
Rhy. Fig. 1

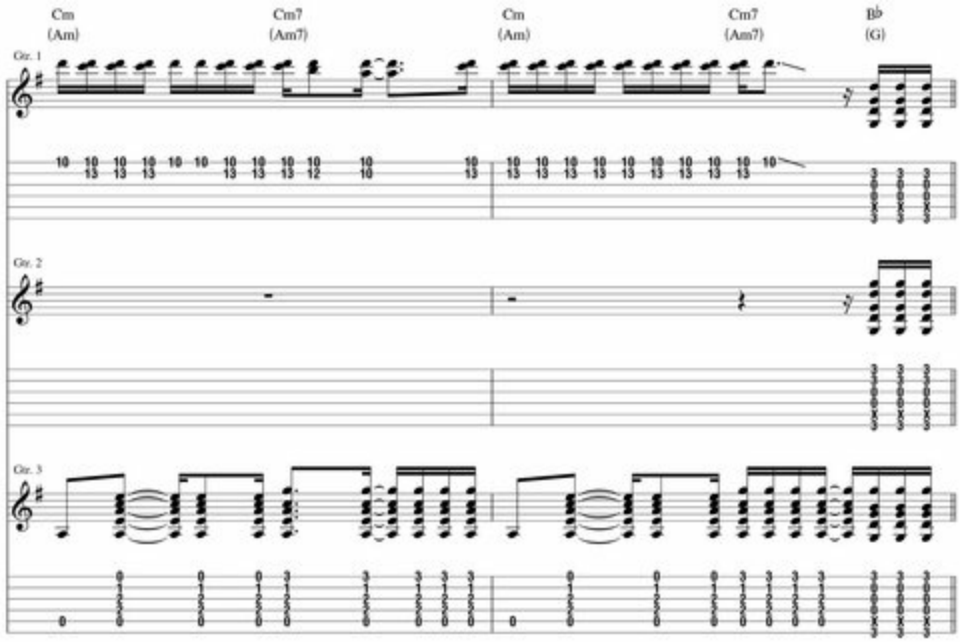

E♭/B♭
(C/G)
B♭
(G)
F
(D)
B♭
(G)
End Rhy. Fig. 1

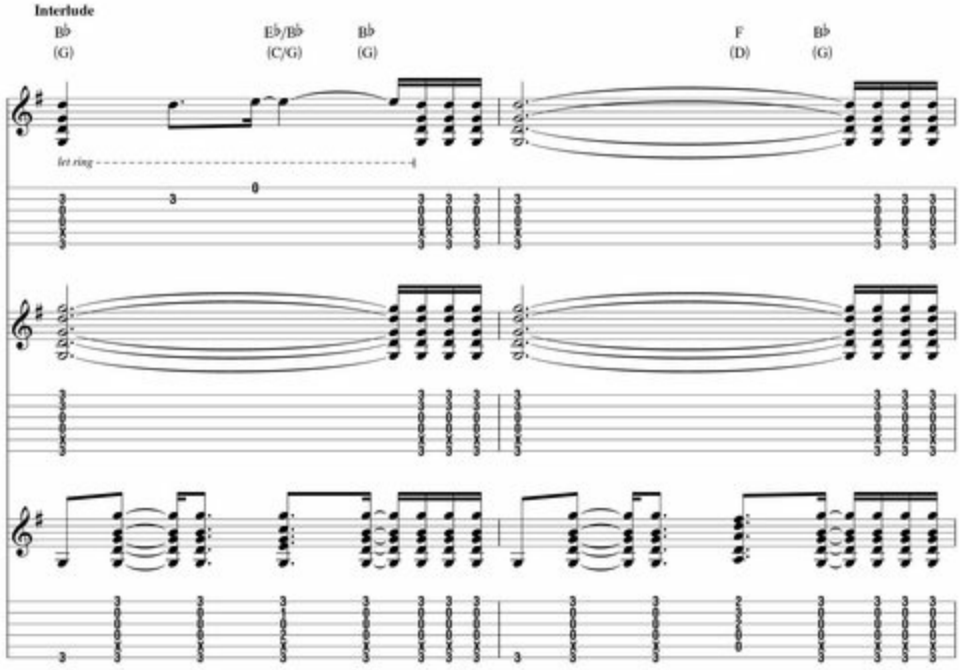
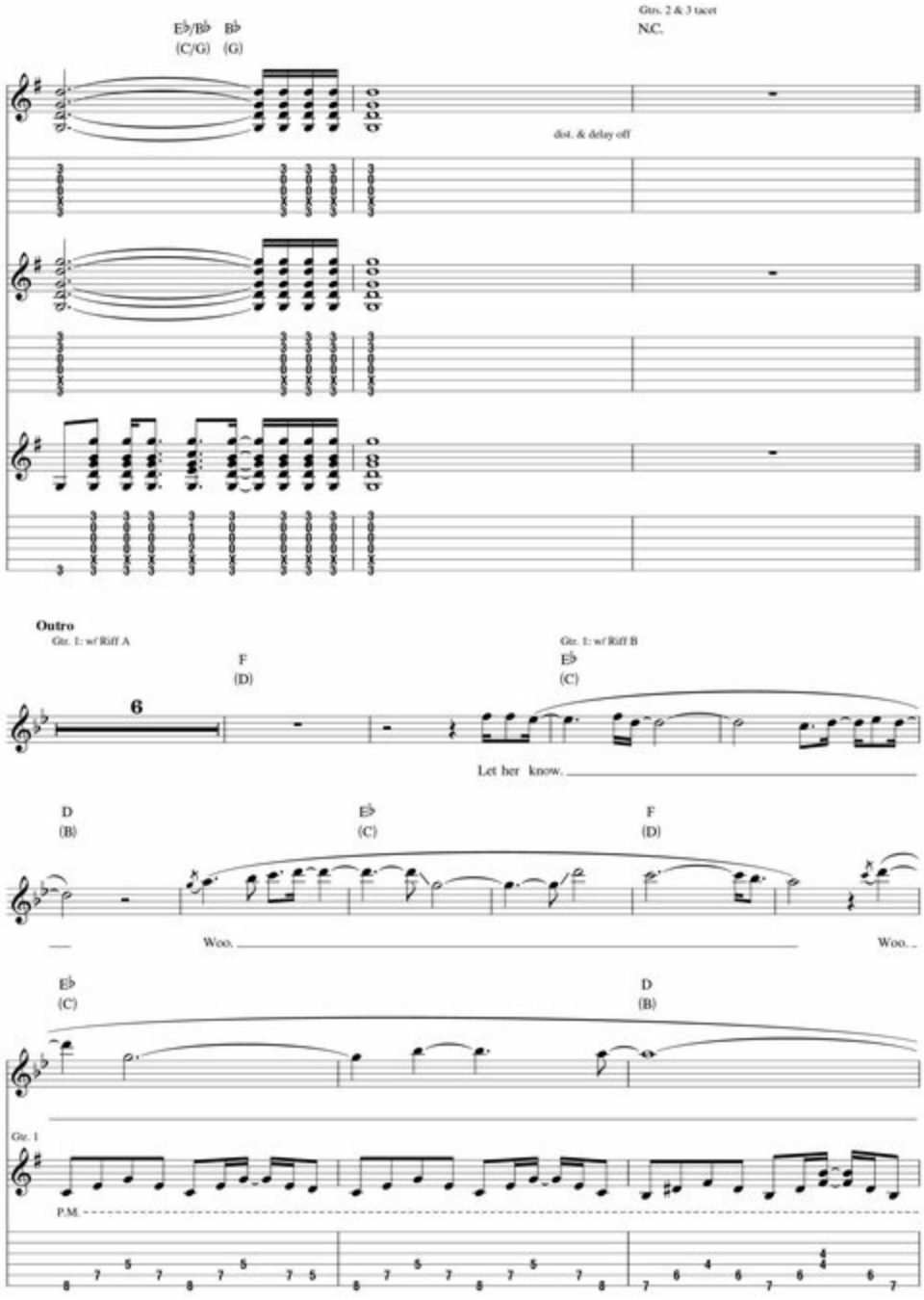
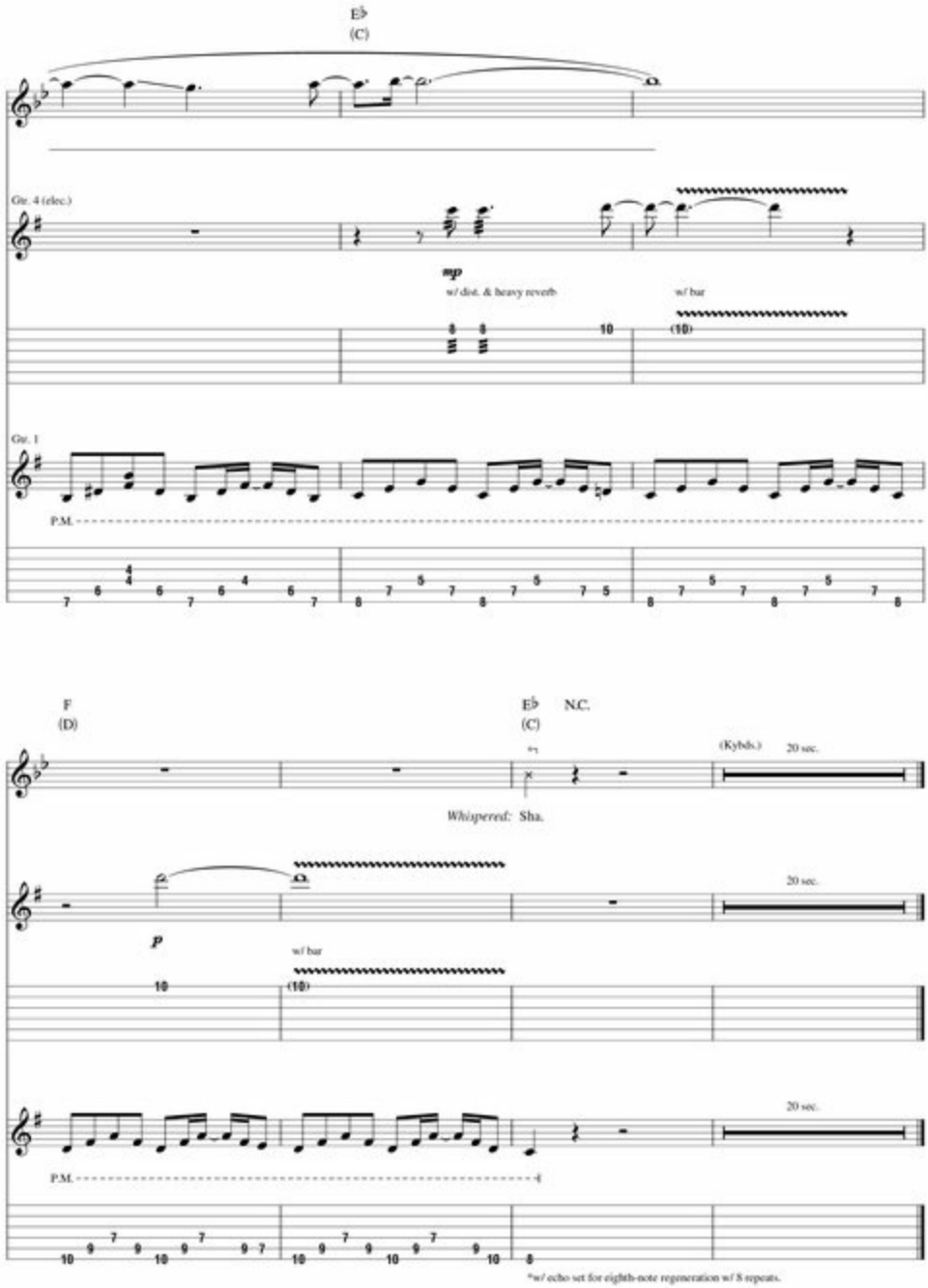

Gtr. 3: w/ Rhy. Fig. 1
B♭sus4
(Gsus4)
Gtr. 1
w/ bar
w/ bar
Gtr. 2

Verse
Gtrs. 1 & 2 tacet
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
3. Cir - cuits
all run - nin' out,
Rhy. Fig. 2
Gtr. 3
E♭/B♭ (C/G)
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
Cm (Am)
Cm7 (Am7)
con - nect my bod - y,
Cm (Am)
Cm7 (Am7)
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
ah, deep in - to the ground.
End Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2
E♭/B♭ (C/G)
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
Cir - cuits
con - nect the earth to the moon

E♭/B♭ B♭ Cm Cm7 Cm Cm7
(C/G) (G) (Am) (Am7) (Am) (Am7)
and link our heav-en-ly bod-ies, ah, not a mo-ment too soon,
Guitar Solo
Gtr. 3: w/ Rhy. Fig. 2
B♭ E♭/B♭ B♭ E♭/B♭ B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭
(G) (C/G) (G) (C/G) (G) (G) (C/G) (G) (C/G) (G)
Na, na.
Gtr. 1
mp
w/ bar
let ring
w/ bar
w/ bar
let ring
E♭/B♭ B♭ E♭/B♭ B♭ Cm Cm7
(C/G) (G) (C/G) (G) (Am) (Am7)
w/ bar
let ring
grad. bend
let ring
1/2
Cm Cm7 B♭ E♭/B♭ B♭ E♭/B♭ B♭
(Am) (Am7) (G) (C/G) (G) (C/G) (G)
4. Well, you can
let ring
hold bend
w/ bar
w/ bar

Verse
Gtr. 3: w/ Rhy. Fig. 2 (2 times)
Gtr. 1 tacet
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
fling o - pen the win - dows
or you can board 'em up.
Cm (Am)
Cm7 (Am7)
Sa - tan's jeweled crown
or Christ's hum-ble cup.
You think you'll
find your-self out there,
out in the li-on's den,
in some blood - y bat - tle
Gtr. 1
mp

Gtr. 1 tacet
Cm
(Am)
Cm7
(Am7)
B♭
(G)
E♭/B♭
(C/G)
B♭
(G)
E♭/B♭
(C/G)
B♭
(G)
o - ver be - lief sys - tems?
5. Or dis - ap -
Verse
Gtr. 3: w/ Rhy. Fig. 2 (2 times)
B♭
(G)
E♭/B♭
(C/G)
B♭
(G)
E♭/B♭
(C/G)
B♭
(G)
pear in - to the vac - uum,
to - tal neu - tral - i - ty,
Gtr. 1
w/ bar
E♭/B♭
(C/G)
B♭
(G)
E♭/B♭
(C/G)
B♭
(G)
Cm
(Am)
Cm7
(Am7)
where you can't lose noth - ing
w/ bar
let ring
Cm
(Am)
Cm7
(Am7)
B♭
(G)
E♭/B♭
(C/G)
B♭
(G)
E♭/B♭
(C/G)
B♭
(G)
but noth - ing can be gained.
Well, an -
let ring

E♭/B♭ B♭
(C/G) (G)
E♭/B♭ B♭
(C/G) (G)
E♭/B♭ B♭
(C/G) (G)
- y way you cut it,
we're just spin-nin' 'round
w/ bar
w/ bar
w/ pick & middle finger
E♭/B♭ B♭ Cm Cm7 Cm Cm7
(C/G) (G) (Am) (Am7) (Am) (Am7)
out on the cur - cuit,
o - ver the hal - lowed
w/ bar
w/ bar
B♭ E♭/B♭ B♭ E♭/B♭ B♭
(G) (C/G) (G) (C/G) (G)
ground.
6. Out
let ring


Verse
Gtr. 3: w/ Rhy. Fig. 2
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
___ on the cir - cuit, ___
o - ver the hal-lowed
w/ bar
w/ pick & fingers
let ring
let ring
E♭/B♭ (C/G)
B♭ (G)
E♭/B♭ (C/G)
B♭ (G)
ground, ___
end - in' up ___
w/ pick & fingers
let ring
w/ bar
Cm (Am)
Cm7 (Am7)
Cm (Am)
Cm7 (Am7)
___ in the same place, ___
ah, that we start - ed out.
mf


Gtr. 1 tacet
B♭
(G)
E♭/B♭
(C/G)
B♭
(G)
E♭/B♭
(C/G)
B♭
(G)
Right
Cm
(Am)
Cm7
(Am7)
Cm
(Am)
Cm7
(Am7)
back in the same place,
right
Gtr. 1
-1/2
-1/2
w/ bar
-1/2
-1/2
Gtr. 3
Cm
(Am)
Cm7
(Am7)
Cm
(Am)
Cm7
(Am7)
back in the same place,
ah, that we start-ed out.
w/ bar
Rhy. Fig. 3

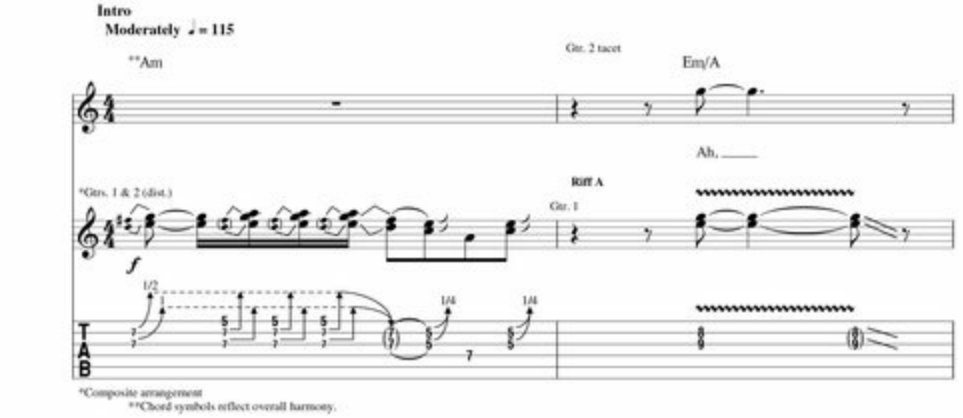
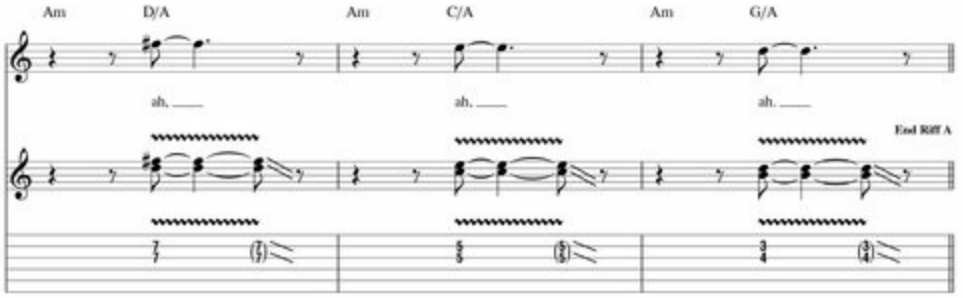
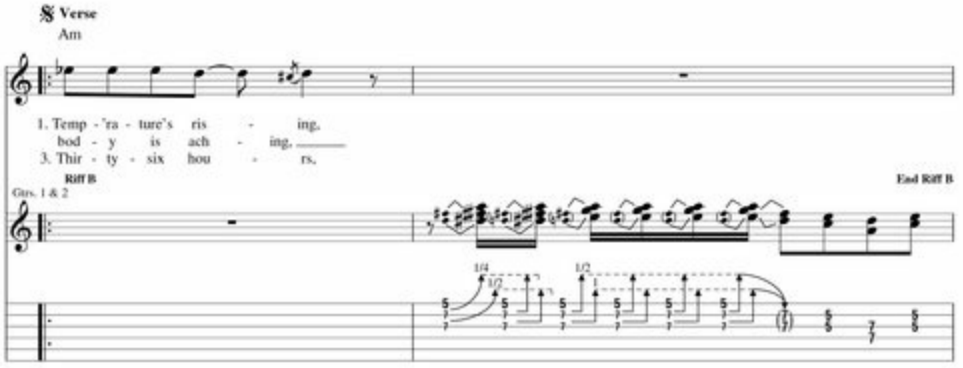

B♭
(G)
E♭/B♭
(C/G)
B♭
(G)
E♭/B♭
(C/G)
B♭
(G)
End Rhy. Fig. 3
Gtr. 1
Gtrs. 2 & 3

N.C.
Guitar Solo
Gtr. 2 tacet
Gtr. 3: w/ Rhy. Fig. 3 (3 times)
Cm (Am)
Cm7 (Am7)
Cm (Am)
Cm7 (Am7)
B♭ (G)
E♭/B♭ B♭ (C/G) (G)
E♭/B♭ (C/G)
B♭ (G)
Gtr. 1
let ring
1/2
w/ bar


Cm
(Am)
Cm7
(Am7)
Cm
(Am)
Cm7
(Am7)
B♭
(G)
Gtr. 1
Gtr. 2
Gtr. 3


Interlude
B♭
(G)
E♭/B♭
(C/G)
B♭
(G)
F
(D)
B♭
(G)
let ring

Grs. 2 & 3 tacet
N.C.
E♭/B♭ B♭
(C/G) (G)
dist. & delay off
Outro
Gtr. 1: w/ Riff A
F
(D)
Gtr. 1: w/ Riff B
E♭
(C)
6
Let her know.
D
(B)
E♭
(C)
F
(D)
Woo.
Woo.
E♭
(C)
D
(B)
Gtr. 1
P.M.

E♭
(C)
Gtr. 4 (elec.)
mp
w/ dist. & heavy reverb
w/ bar
Gtr. 1
P.M.
F
(D)
E♭
(C)
N.C.
(Kybds.)
20 sec.
Whispered: Sha.
20 sec.
p
w/ bar
20 sec.
P.M.
*w/ echo set for eighth-note regeneration w/ 8 repeats.

from John Lennon - *Shaved Fish*

Cold Turkey

Words and Music by John Lennon

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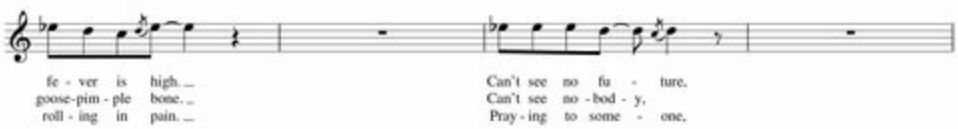
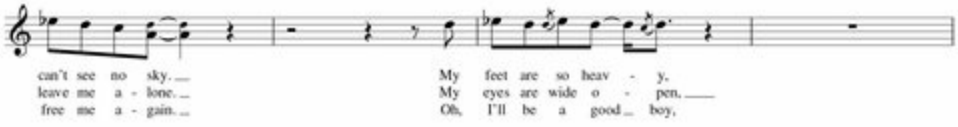
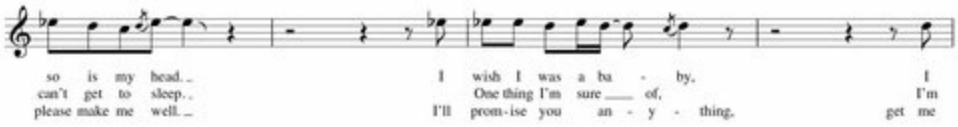
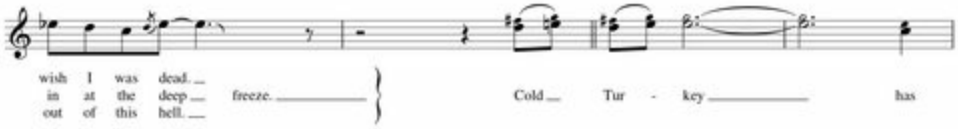
Gtrs. 1 & 2: w/ Riff B (7 times)

fe - ver is high.
goose-pim - ple bone.
roll - ing in pain.

Can't see no fu - ture,
Can't see no - bod - y,
Pray - ing to some - one,

can't see no sky.
leave me a - lone.
free me a - gain.

My feet are so heav - y,
My eyes are wide o - pen,
Oh, I'll be a good boy,

so is my head.
can't get to sleep.
please make me well.

I wish I was a ba - by, I
One thing I'm sure of, I'm
I'll prom - ise you an - y - thing, get me

Chorus

C

wish I was dead.
in at the deep freeze.
out of this hell.

Cold Tur - key has

1.

To Coda

Interlude

G5

Gtrs. 1 & 2: w/ Riff A
Am Em/A

2nd time, w/ Lead Voc. ad lib.
Am D/A Am C/A Am G/A

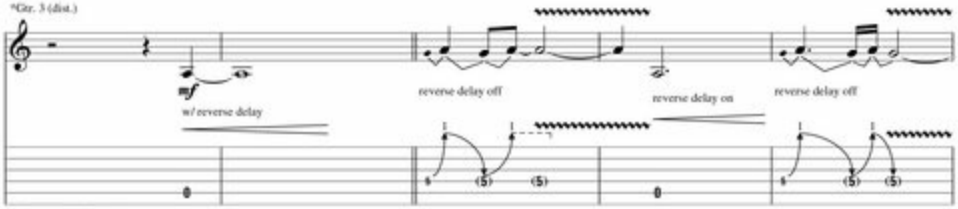
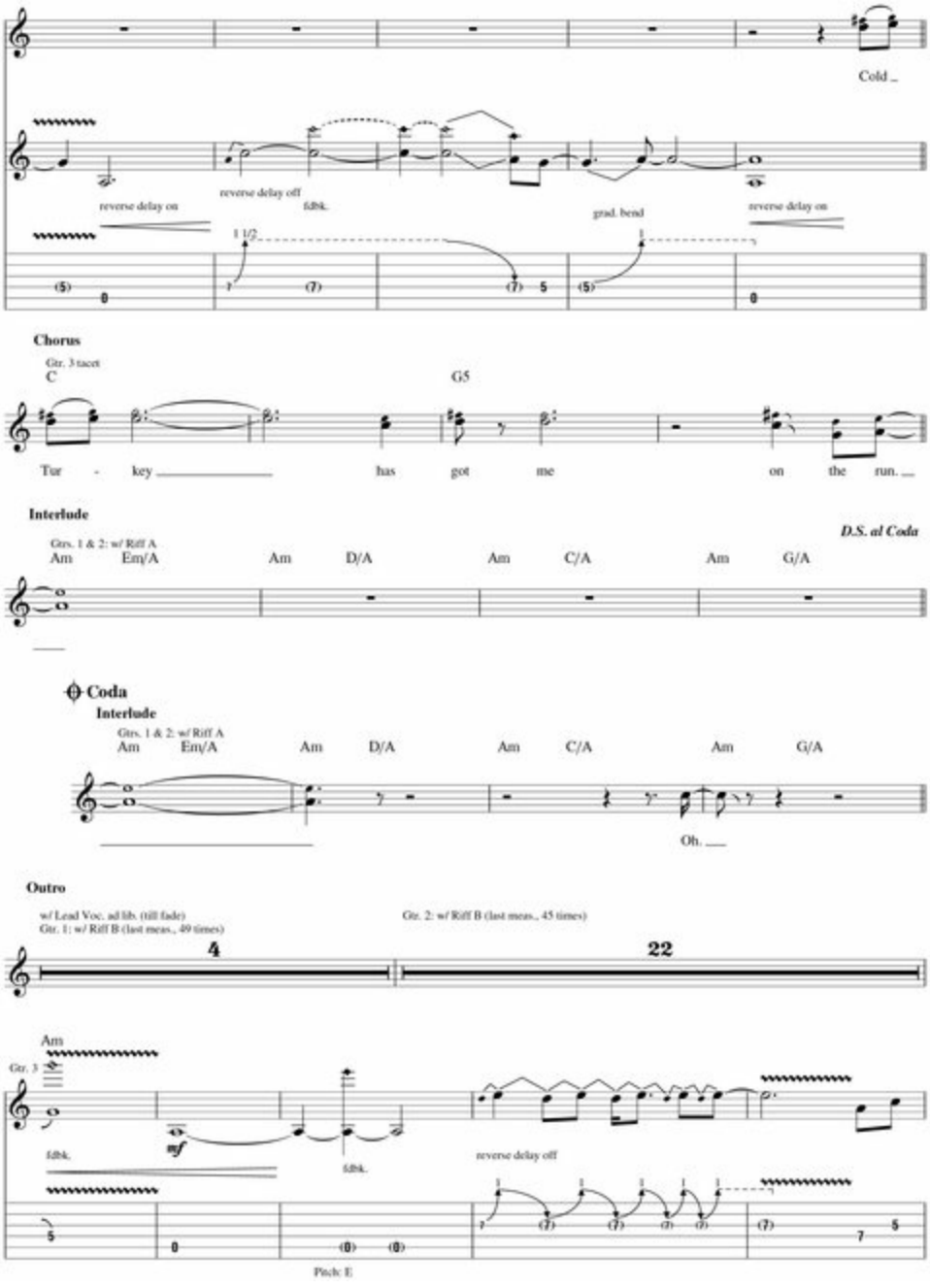
got me on the run. 2. My

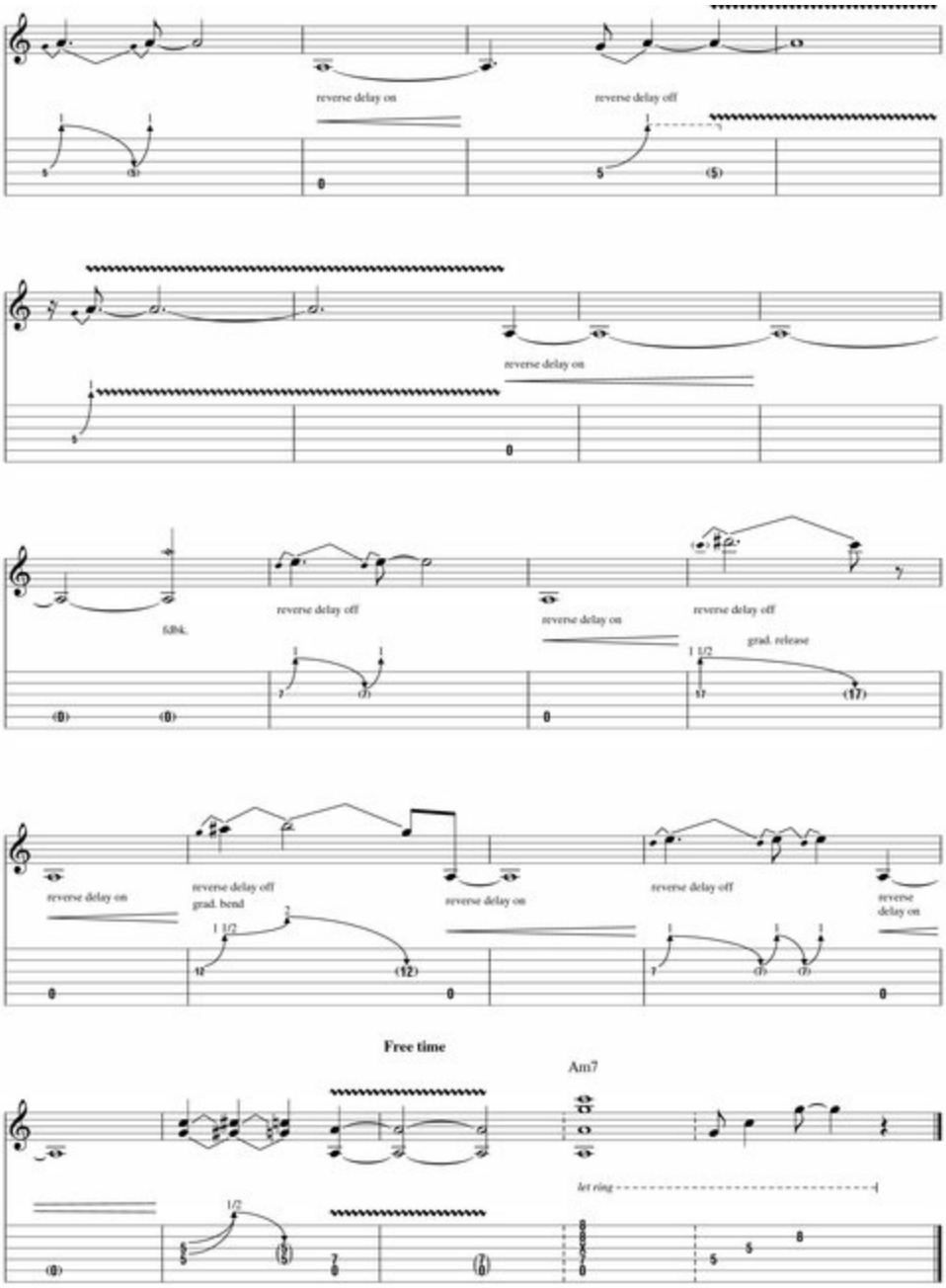
2.

Guitar Solo

Am C/A Am G/A

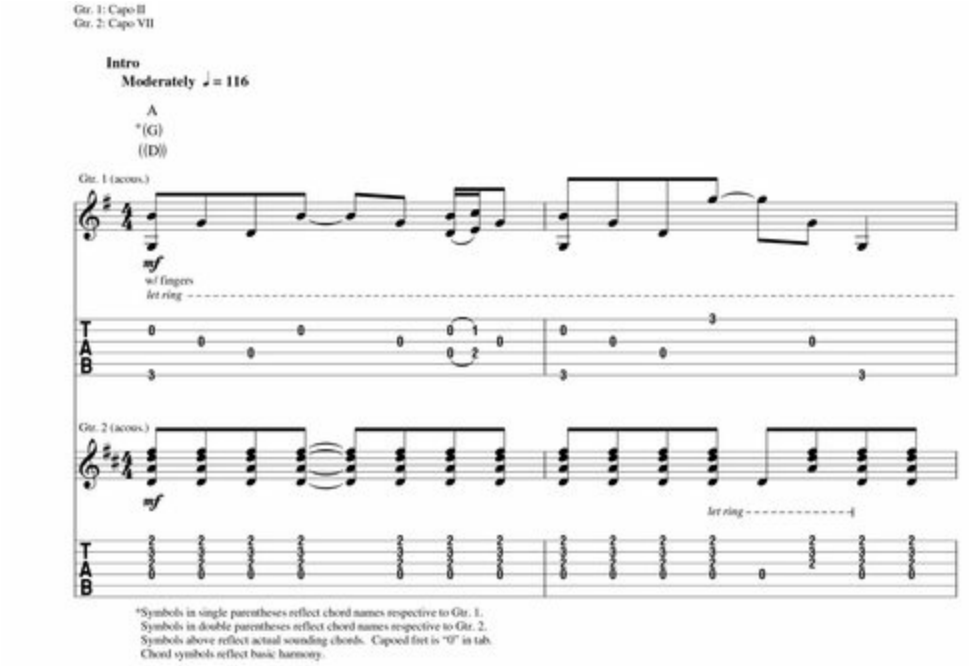
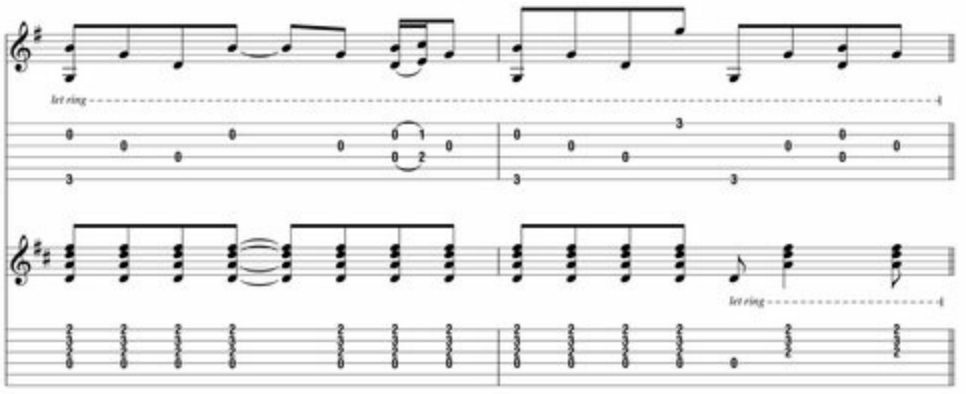
Gtrs. 1 & 2: w/ Riff B (last meas., 8 times)
Am

*Gtr. 3 (dist.)

*Two gtrs. arr. for one.

Cold _
reverse delay on
reverse delay off
fdbk.
grad. bend
reverse delay on
1 1/2
Chorus
Gtr. 3 tacet
C
G5
Tur - key _____ has got me on the run. __
Interlude
D.S. al Coda
Grs. 1 & 2: w/ Riff A
Am Em/A Am D/A Am C/A Am G/A
Coda
Interlude
Grs. 1 & 2: w/ Riff A
Am Em/A Am D/A Am C/A Am G/A
Oh. ___
Outro
w/ Lead Voc. ad lib. (till fade)
Gtr. 1: w/ Riff B (last meas., 49 times)
Gtr. 2: w/ Riff B (last meas., 45 times)
4
22
Am
Gtr. 3
mf
fdbk.
fdbk.
reverse delay off
Pitch: E


reverse delay on
reverse delay off
reverse delay on
reverse delay off
reverse delay on
reverse delay off
grad. release
reverse delay on
reverse delay off
grad. bend
reverse delay on
reverse delay off
reverse delay on
Free time
Am7
let ring

from Jimmy Buffett - *Living and Dying in 3/4 Time*

Come Monday

Words and Music by Jimmy Buffett

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Verse

3rd time, Gtr. 3: w/ Fill 1

A (G) ((D))

D (C) ((G))

1. Head - in' up to San Fran - cis - co ____
2. Yes, it's been ____ quite a sum - mer,
3. I hope ____ you're en - joy - in' the see - n'ry;

let ring ----------

E (D) ((A))

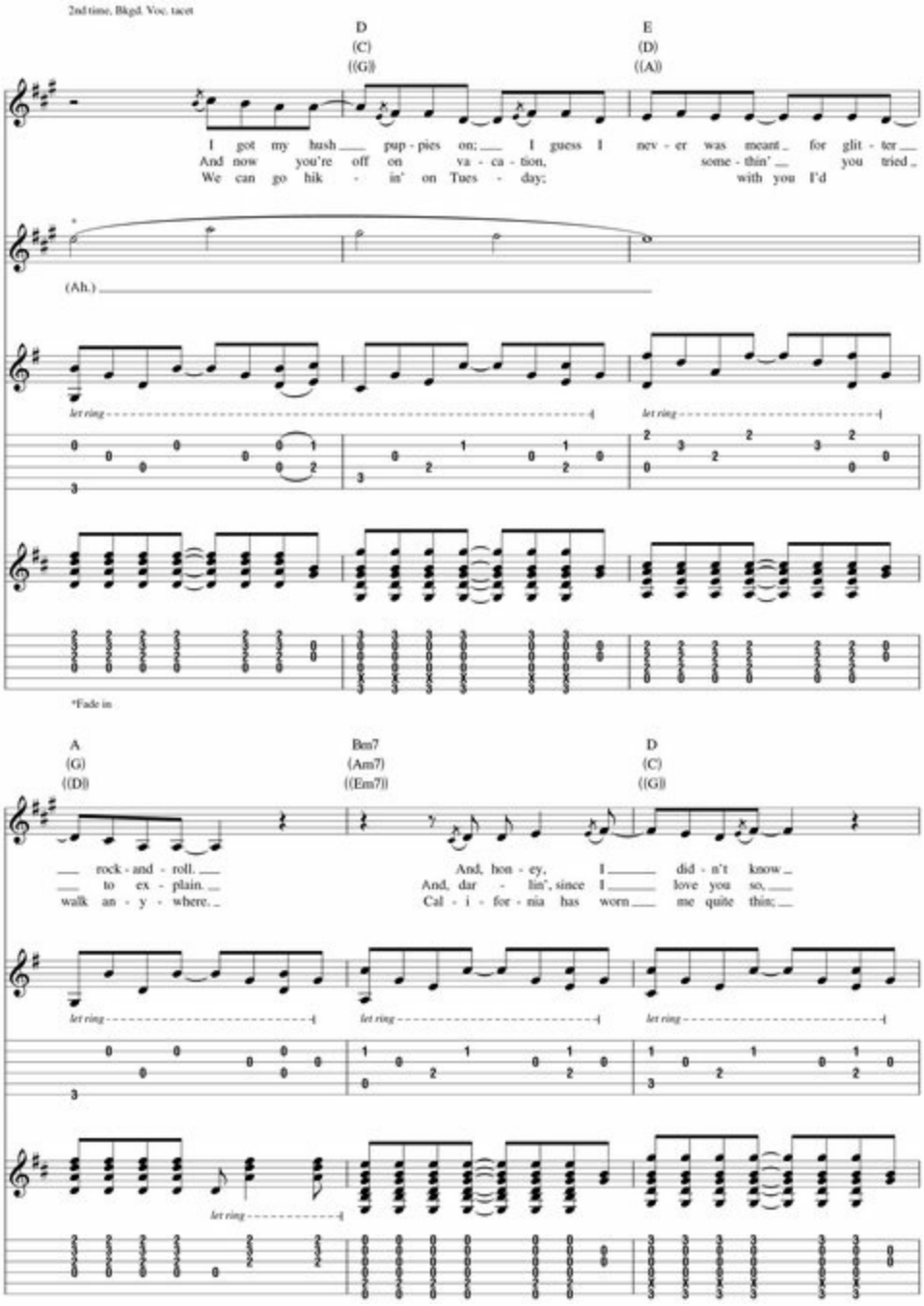
A (G) ((D))

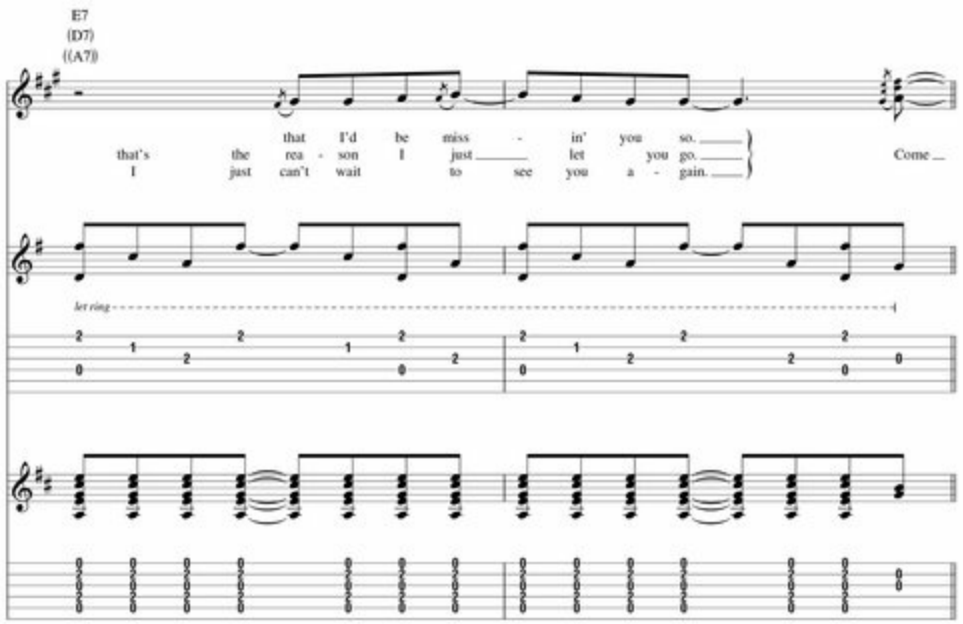
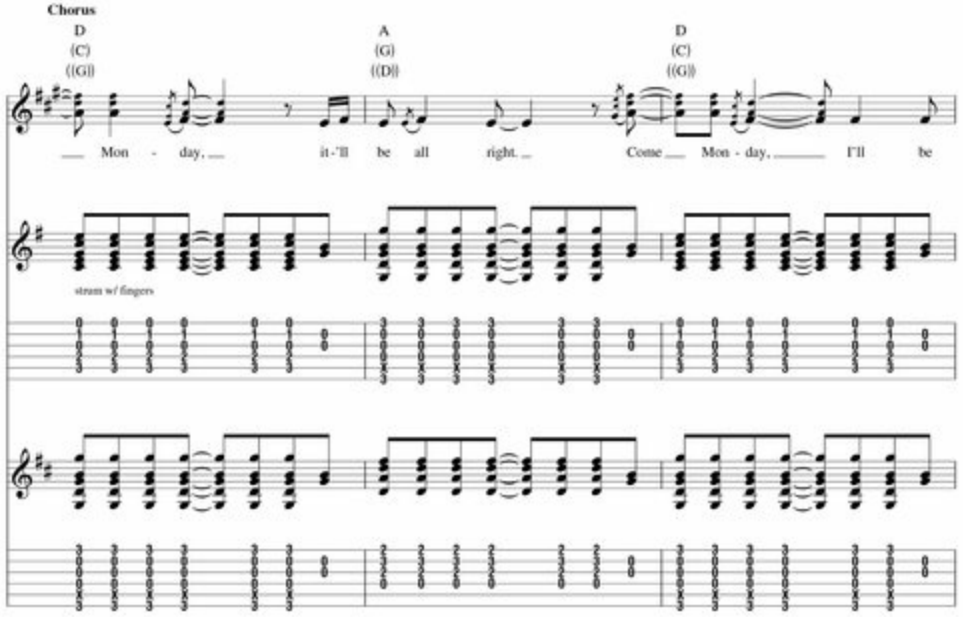
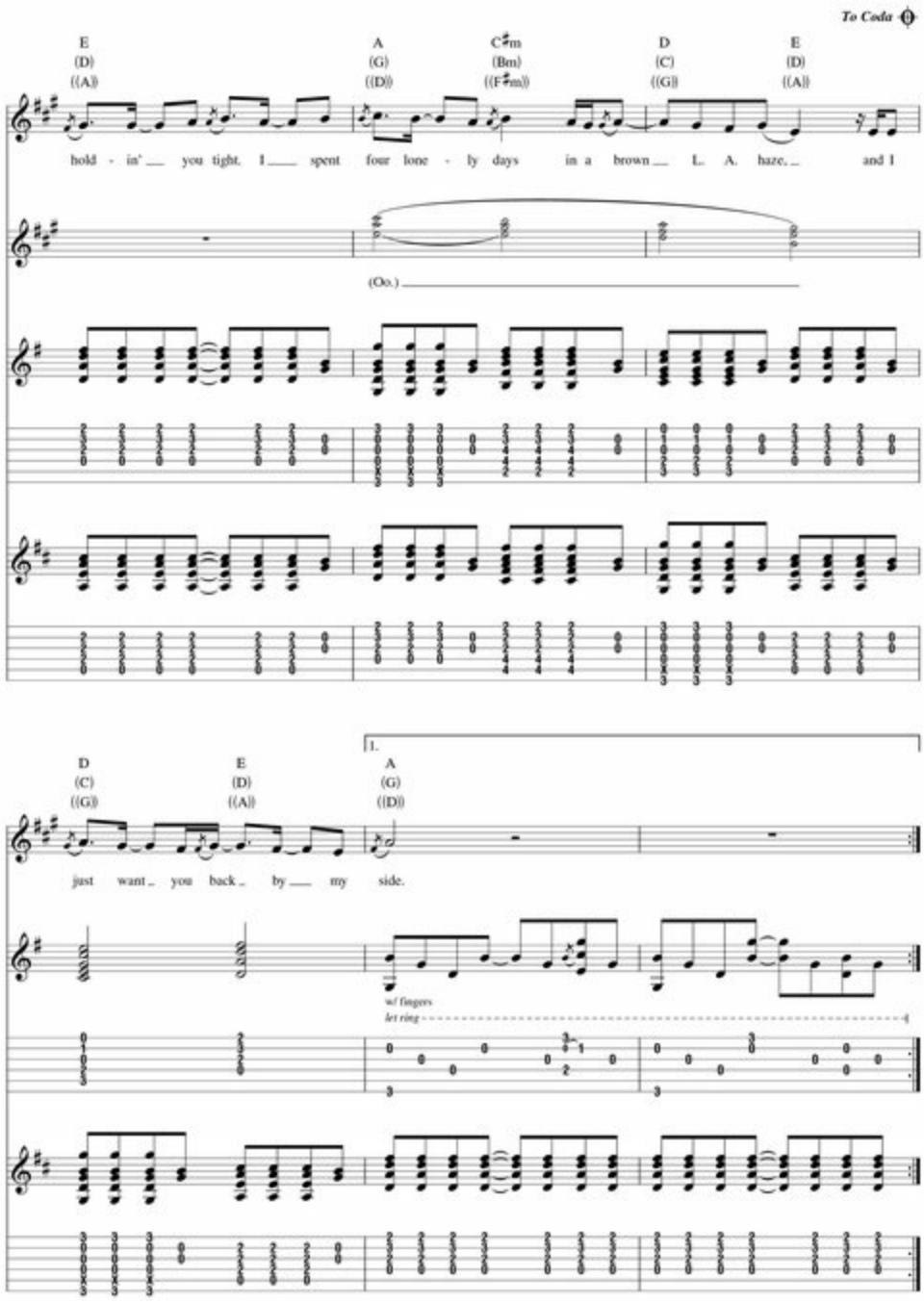
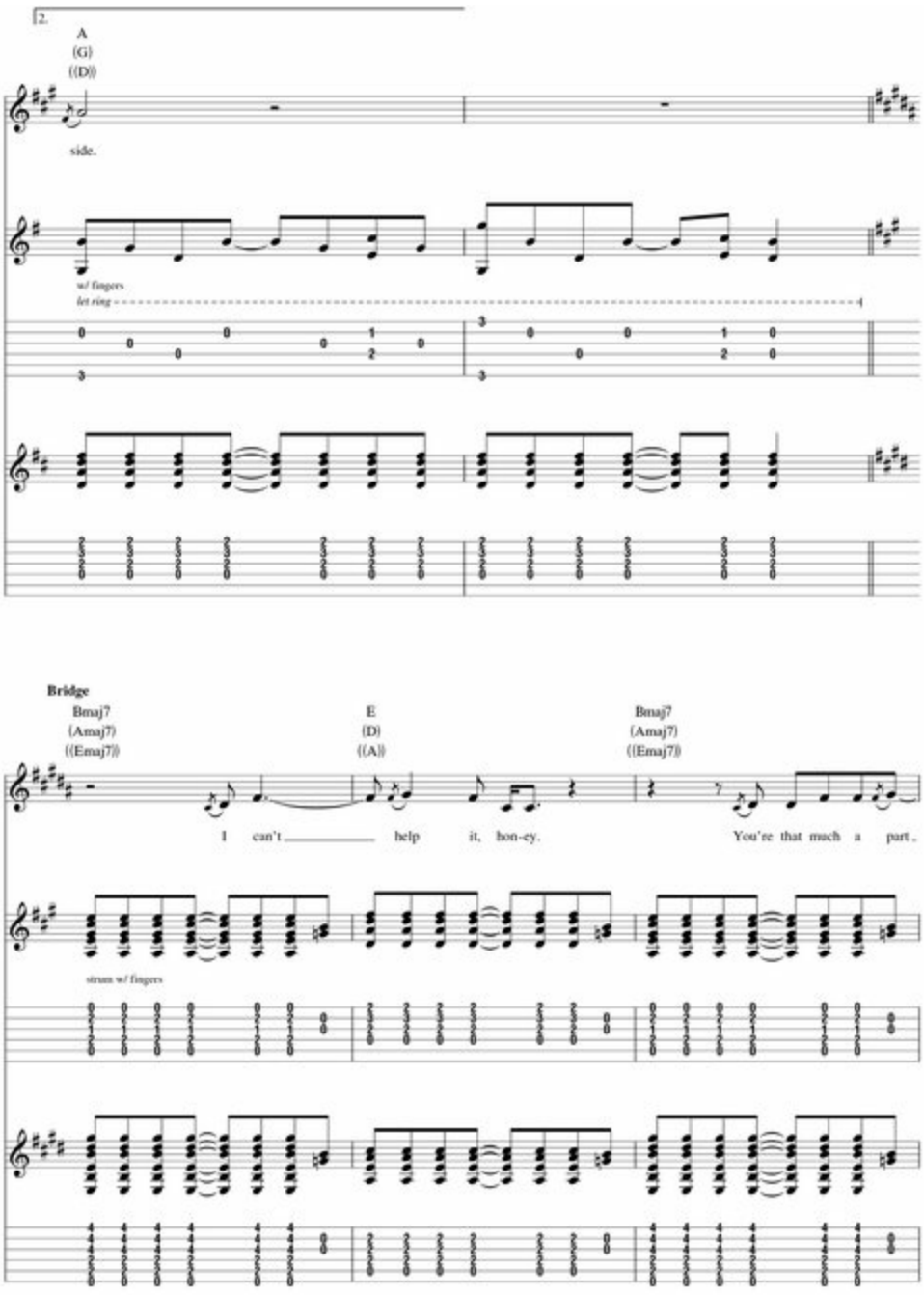
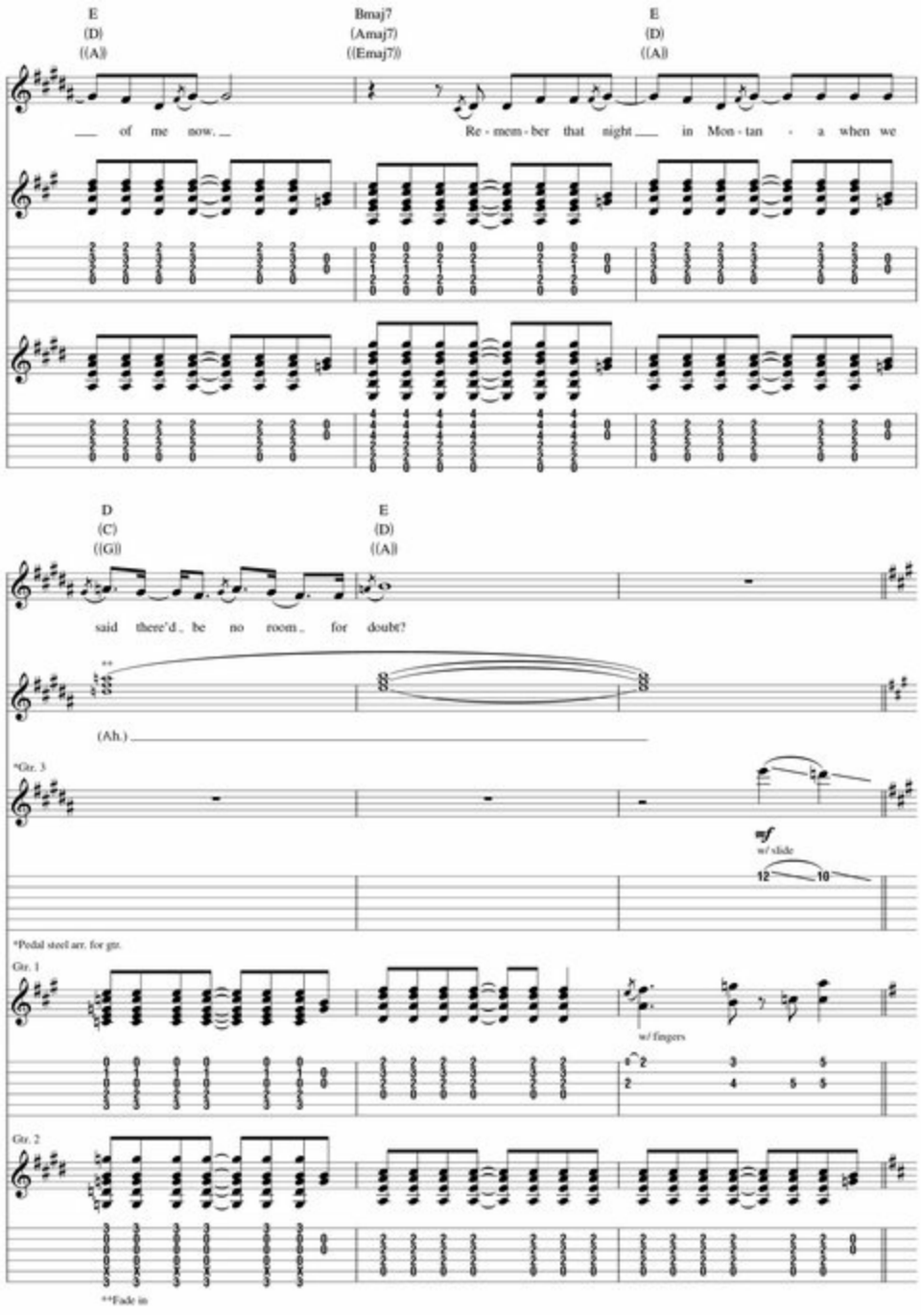
for the La - bor Day week - end show. ____
rent - a - cars ____ and west - bound trains. ____
I know that it's pret - ty up there. ____

let ring ---------- *let ring* ----------

Fill 1

Gtr. 3

(9)

2nd time, Bkgd. Voc. tacet
D
(C)
({G})
E
(D)
({A})
I got my hush pup - pies on; I guess I nev - er was meant for glit - ter
And now you're off on va - ca - tion, some - thin' you tried
We can go hik - in' on Tues - day; with you I'd
(Ah.)
let ring
let ring
*Fade in
A
(G)
({D})
Bm7
(Am7)
({Em7})
D
(C)
({G})
rock - and - roll.
to ex - plain.
walk an - y - where.
And, hon - ey, I did - n't know
And, dar - lin', since I love you so,
Cal - i - for - nia has worn me quite thin;
let ring
let ring
let ring
let ring


E7
(D7)
((A7))
that I'd be miss - in' you so.
that's the rea - son I just let you go.
I just can't wait to see you a - gain.
Come
let ring

Chorus
D
(C)
((G))
A
(G)
((D))
D
(C)
((G))
Mon - day, it-'ll be all right.
Come Mon - day, I'll be
strum w/ fingers

To Coda
E
(D)
((A))
A
(G)
((D))
C♯m
(Bm)
((F♯m))
D
(C)
((G))
E
(D)
((A))
hold - in' you tight. I spent four lone - ly days in a brown L. A. haze, and I
(Oo.)
D
(C)
((G))
E
(D)
((A))
1.
A
(G)
((D))
just want you back by my side.
w/ fingers
let ring

2.
A
(G)
((D))
side.
w/ fingers
let ring
Bridge
Bmaj7
(Amaj7)
((Emaj7))
E
(D)
((A))
Bmaj7
(Amaj7)
((Emaj7))
I can't help it, hon-ey.
You're that much a part,
strum w/ fingers

E
(D)
(A)
Bmaj7
(Amaj7)
(Emaj7)
E
(D)
(A)
of me now.
Re - mem - ber that night in Mon - tan - a when we
D
(C)
(G)
E
(D)
(A)
said there'd be no room for doubt?
**
(Ah.)
*Gtr. 3
mf
w/ slide
12
10
*Pedal steel arr. for gtr.
Gtr. 1
w/ fingers
Gtr. 2
**Fade in

Pedal Steel Solo *D.S. al Coda*

G (F) ((C)) D (C) ((G)) A (G) ((D))

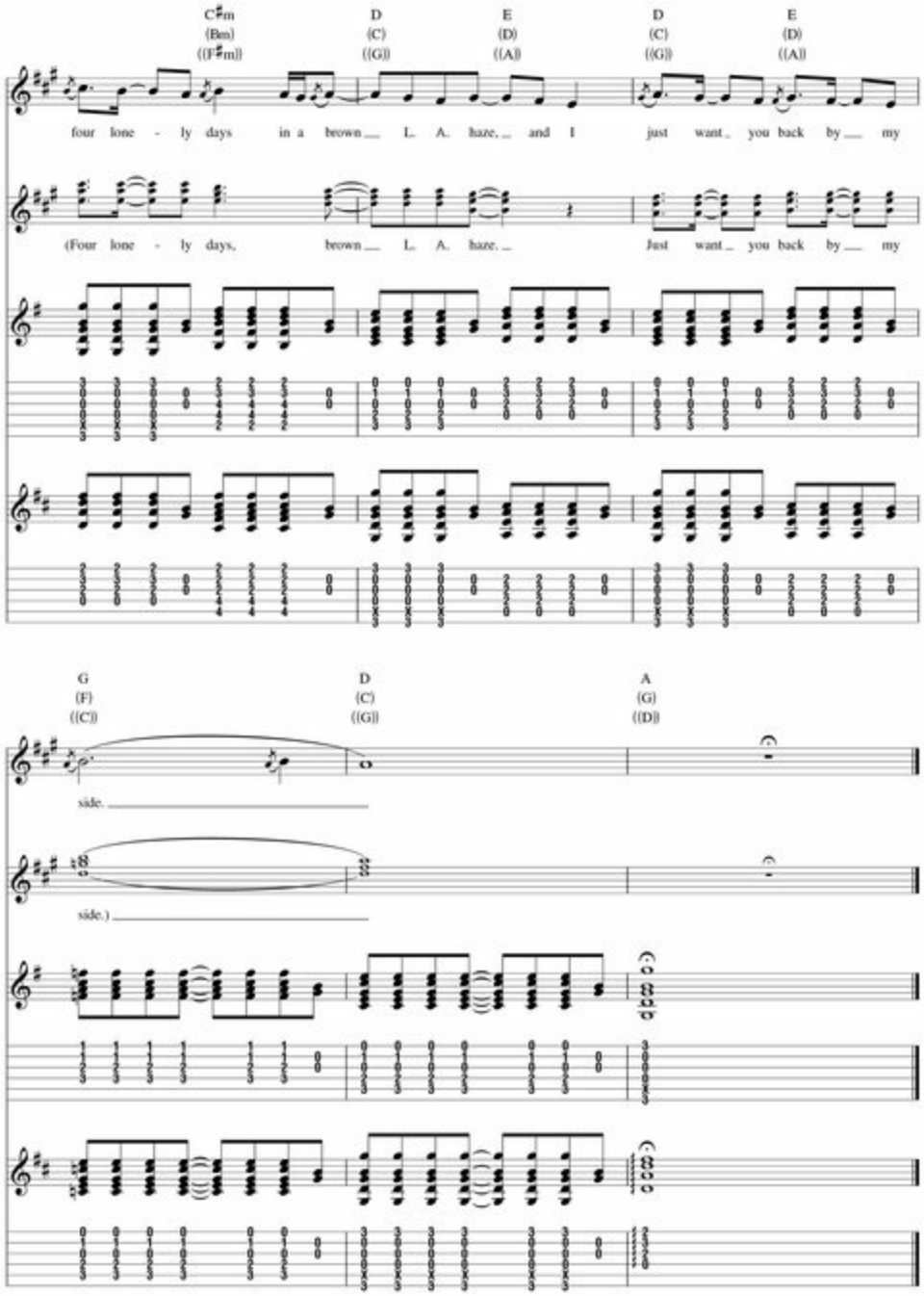
steady gliss. *steady gliss.*

7 10 10 15 15 14 14 12 14 12 (12) 10 12 (12) 9

strum w/ fingers

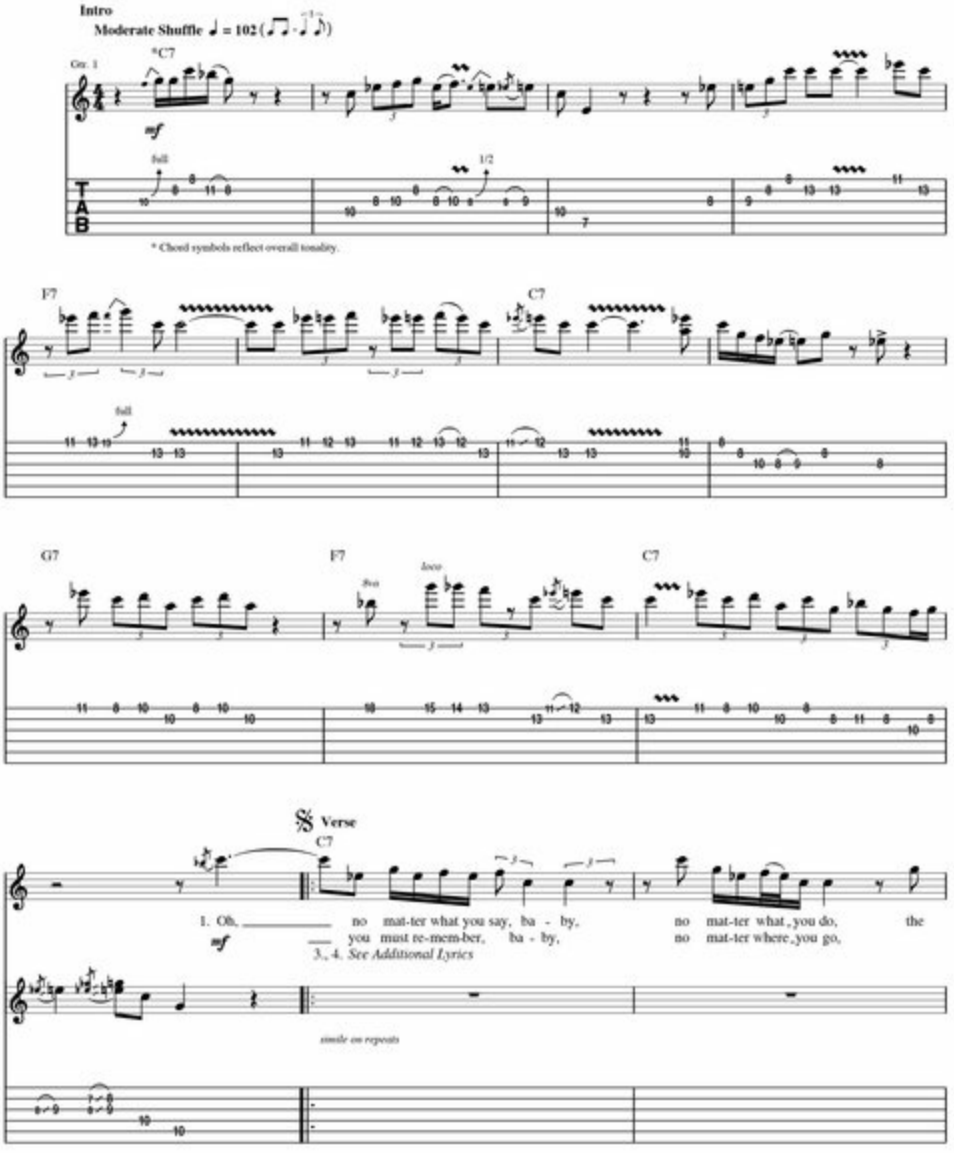
Coda

D (C) ((G)) E (D) ((A)) A (G) ((D))

just want __ you back __ by ____ my side. I spent

C♯m
(Bm)
({F♯m})
D
(C)
({G})
E
(D)
({A})
D
(C)
({G})
E
(D)
({A})
four lone - ly days in a brown L. A. haze, and I just want you back by my
(Four lone - ly days, brown L. A. haze. Just want you back by my
G
(F)
({C})
D
(C)
({G})
A
(G)
({D})
side.
side.)

from B.B. King - *Singin' the Blues*

Cryin' Won't Help You

Words and Music by B.B. King and Saul Bihari

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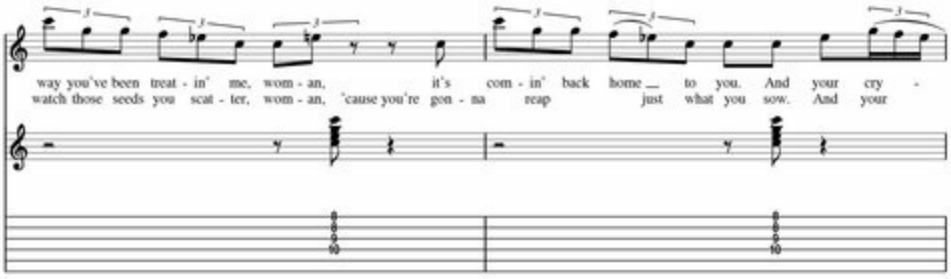
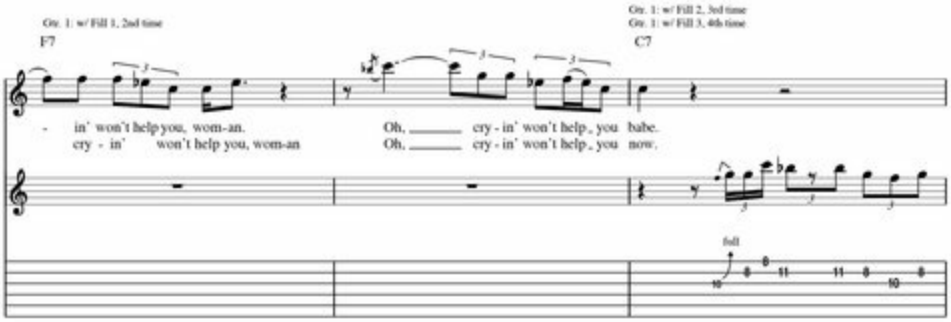
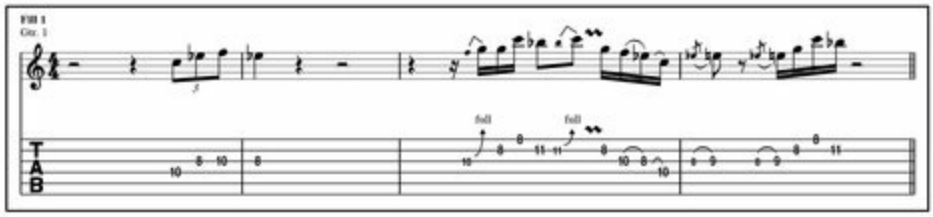
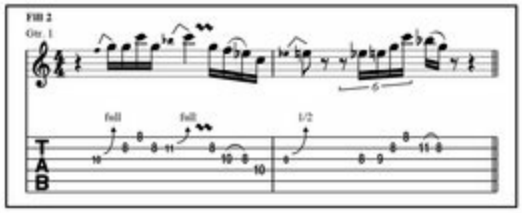
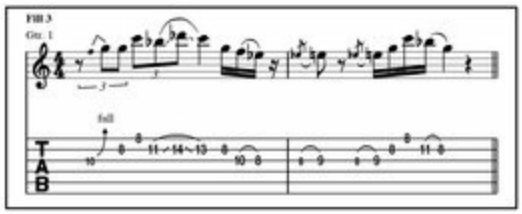
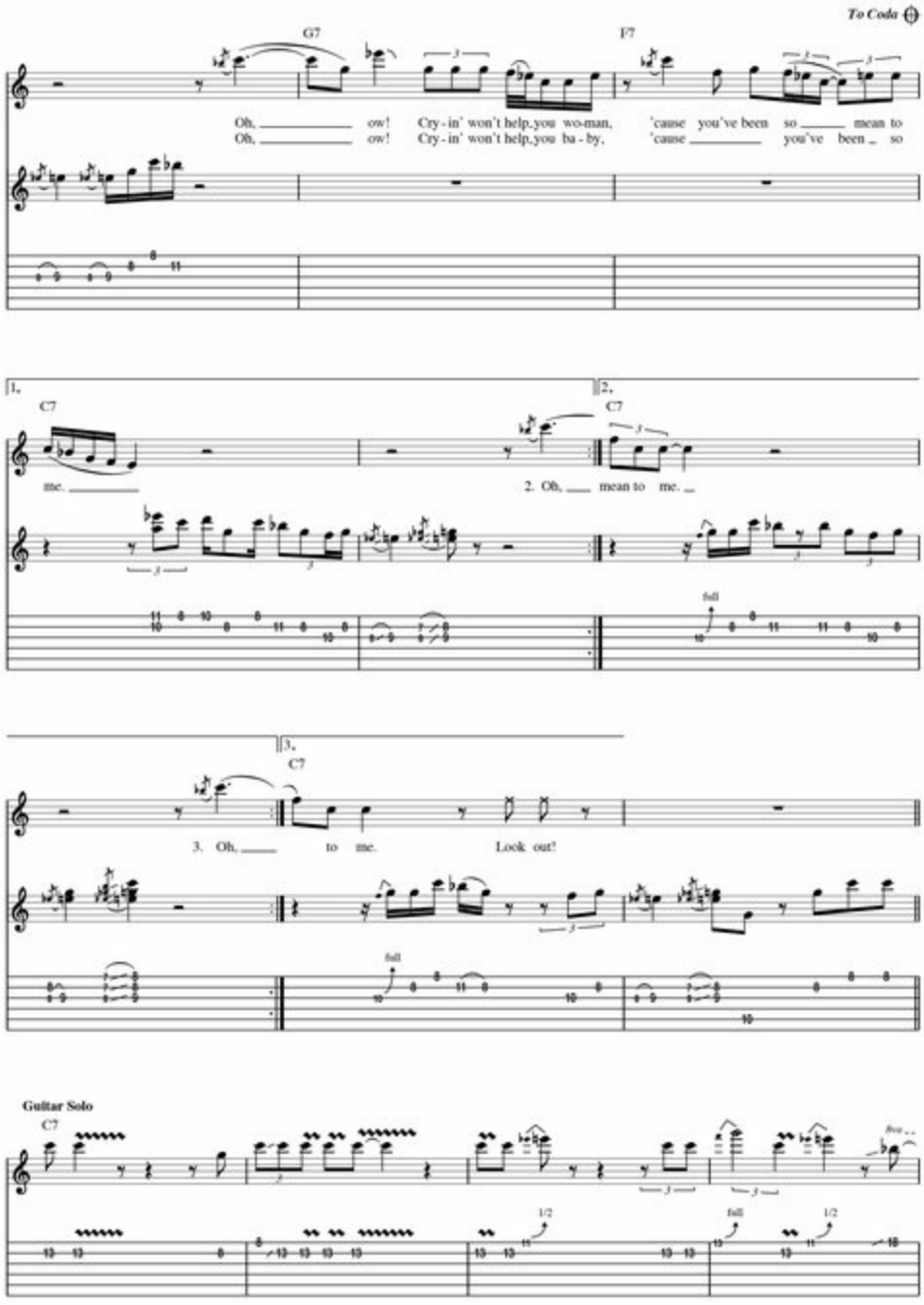
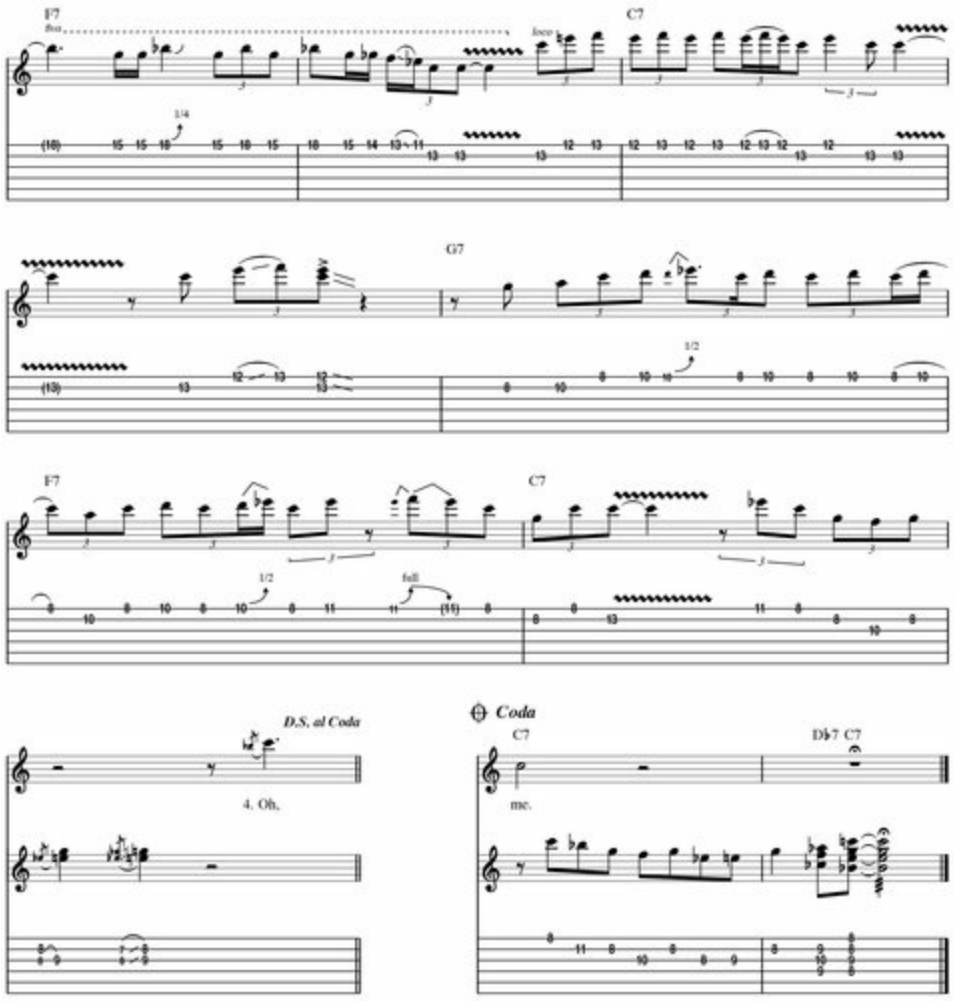

way you've been treat - in' me, wom - an, it's com - in' back home to you. And your cry -
watch those seeds you scat - ter, wom - an, 'cause you're gon - na reap just what you sow. And your

Gtr. 1: w/ Fill 1, 2nd time
F7
Gtr. 1: w/ Fill 2, 3rd time
Gtr. 1: w/ Fill 3, 4th time
C7
- in' won't help you, wom-an. Oh, cry - in' won't help you babe.
cry - in' won't help you, wom-an Oh, cry - in' won't help you now.
full

Fill 1
Gtr. 1
full
full

Fill 2
Gtr. 1
full
full
1/2

Fill 3
Gtr. 1
full

To Coda
G7
F7
Oh, ow! Cry - in' won't help you wo-man, 'cause you've been so mean to
Oh, ow! Cry - in' won't help you ba - by, 'cause you've been so
1.
C7
me.
2.
C7
2. Oh, mean to me.
full
3.
C7
3. Oh, to me. Look out!
full
Guitar Solo
C7
1/2
full
1/2
Bend

Additional Lyrics

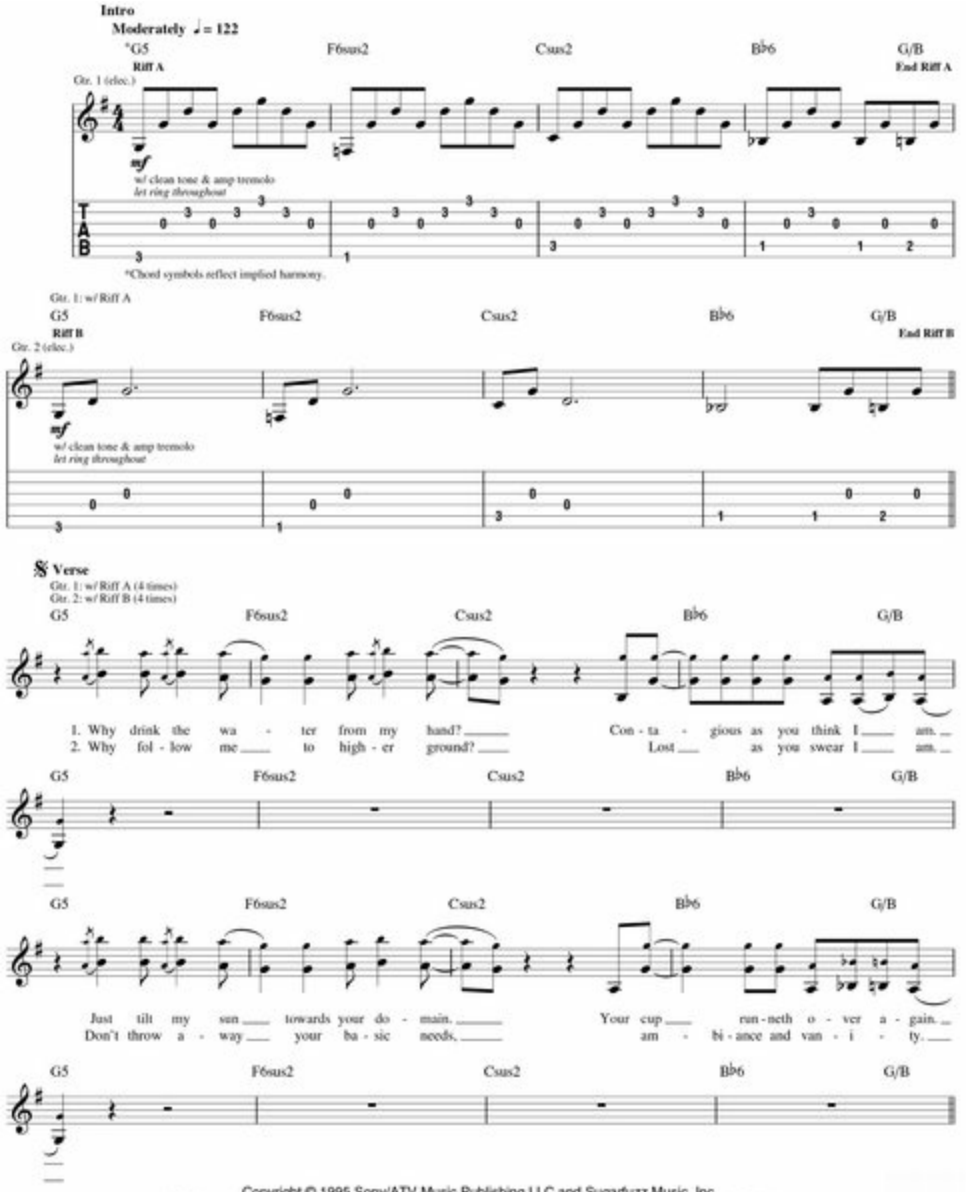
3. Oh, the way that you treat me, woman,
   Just can't understand.
   Oh, I'm gonna leave you, woman,
   Let you do the best you can.
   And your cryin' won't help you, babe.
   Cryin' won't help you now.
   Oh, cryin' won't help you, woman,
   'Cause you've been so mean to me.

4. Oh, just before I leave you, woman,
   Just want to shake your hand.
   I'm gonna get me a woman, baby,
   Let you get you a man.

And your cryin’ won’t help you, woman,
Cryin’ won’t help you now.
Oh, cryin’ won’t help you, baby,
’Cause you’ve been so mean to me.

from *Collective Soul*

D e c e m b e r

Words and Music by Ed Roland

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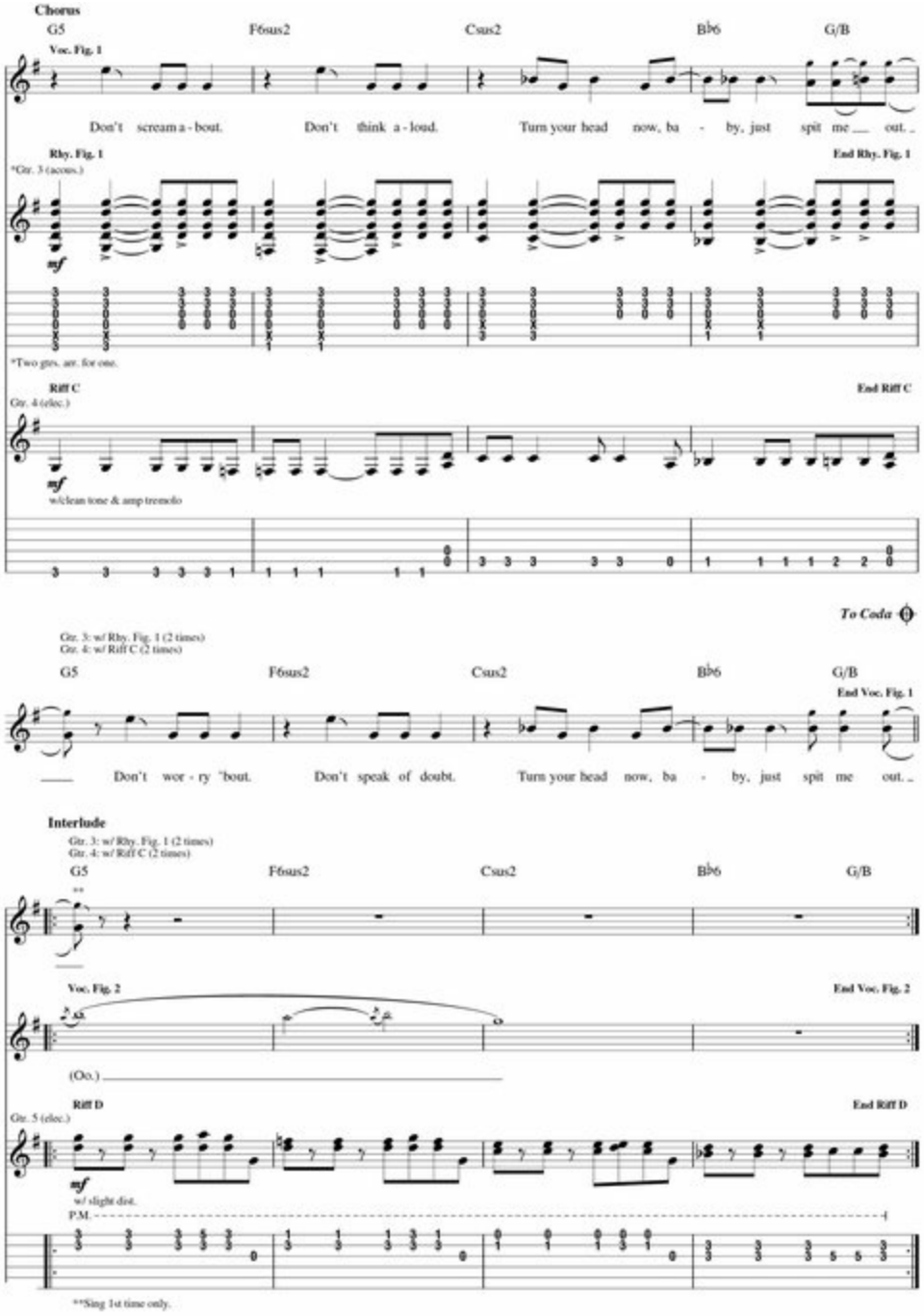
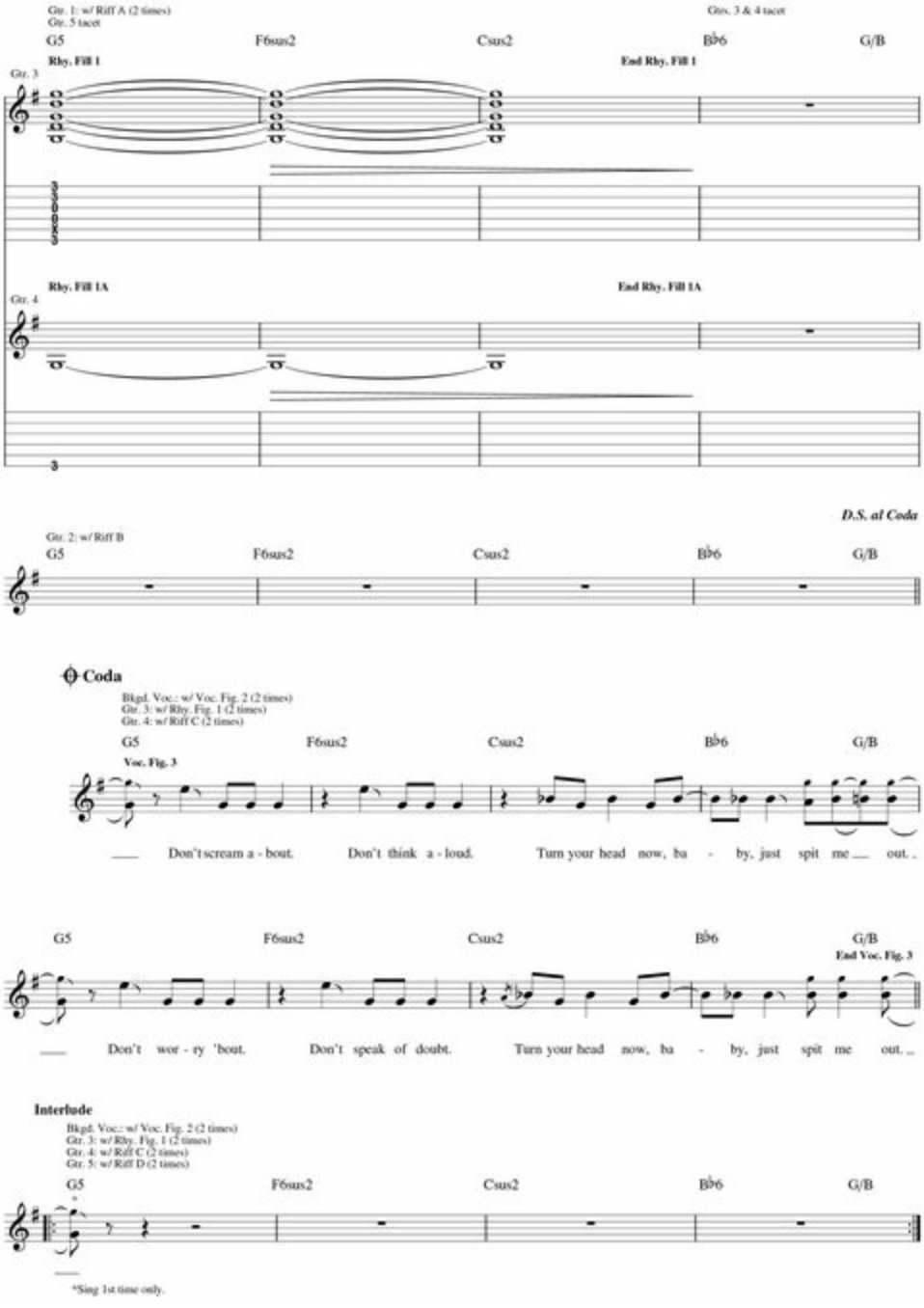
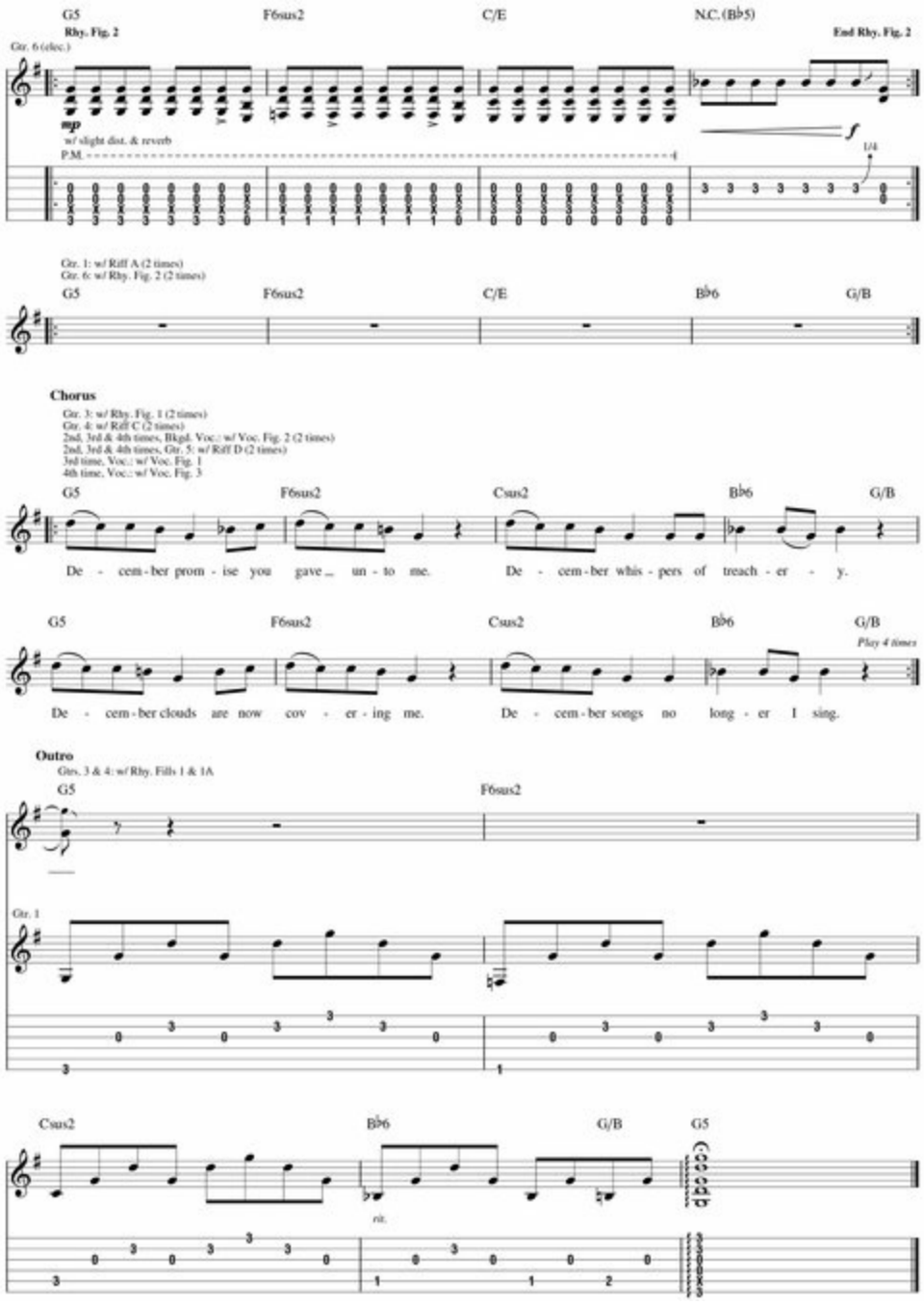
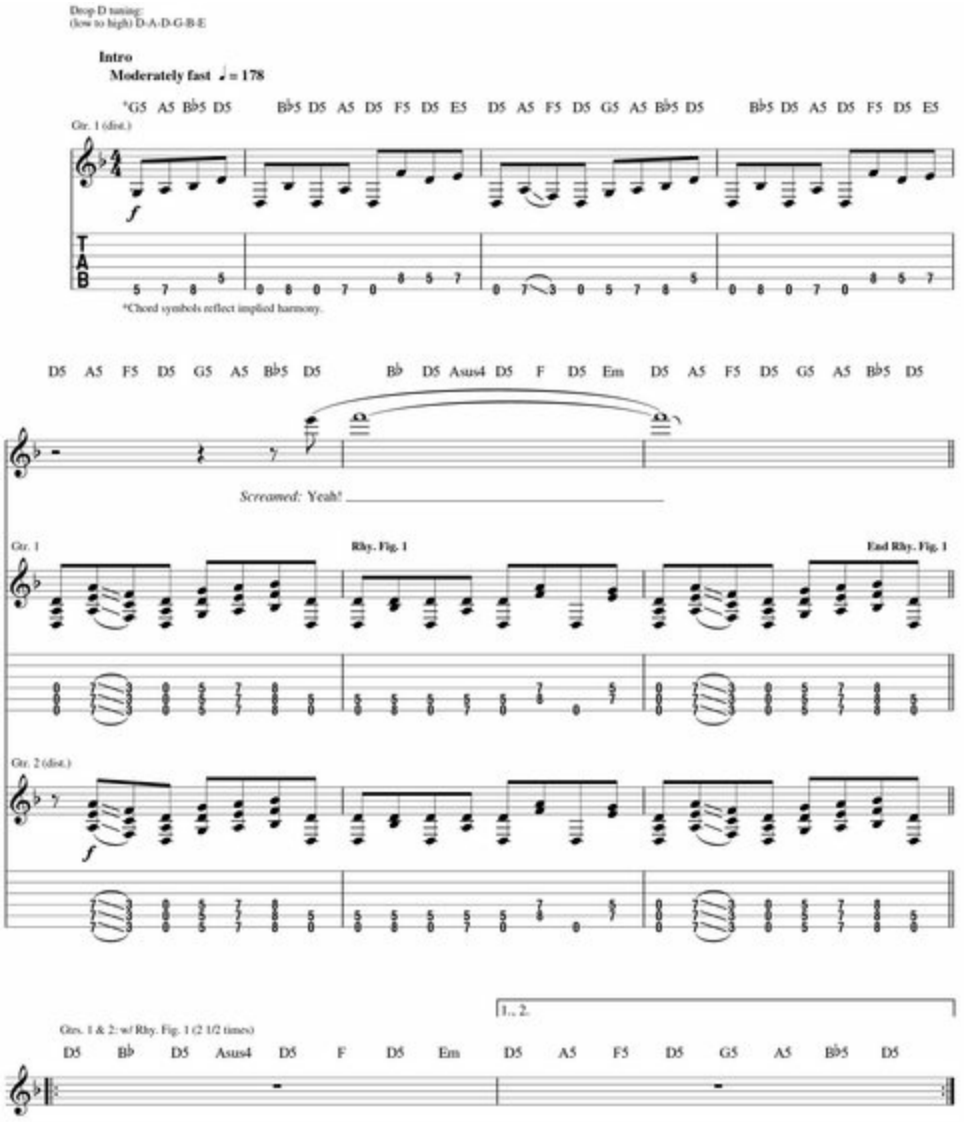

Chorus
G5
F6sus2
Csus2
B♭6
G/B
Voc. Fig. 1
Don't scream a - bout. Don't think a - loud. Turn your head now, ba - by, just spit me out.
Rhy. Fig. 1
End Rhy. Fig. 1
*Gtr. 3 (acous.)
mf
*Two gtrs. arr. for one.
Riff C
End Riff C
Gtr. 4 (elec.)
mf
w/clean tone & amp tremolo
To Coda
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff C (2 times)
G5
F6sus2
Csus2
B♭6
G/B
End Voc. Fig. 1
Don't wor - ry 'bout. Don't speak of doubt. Turn your head now, ba - by, just spit me out.
Interlude
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff C (2 times)
G5
F6sus2
Csus2
B♭6
G/B
**
Voc. Fig. 2
End Voc. Fig. 2
(Oo.)
Riff D
End Riff D
Gtr. 5 (elec.)
mf
w/ slight dist.
P.M.
**Sing 1st time only.

Gtr. 1: w/ Riff A (2 times)
Gtr. 5 tacet
Gtrs. 3 & 4 tacet
G5
F6sus2
Csus2
B♭6
G/B
Rhy. Fill 1
End Rhy. Fill 1
Gtr. 3
Rhy. Fill 1A
End Rhy. Fill 1A
Gtr. 4
D.S. al Coda
Gtr. 2: w/ Riff B
Coda
Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff C (2 times)
Voc. Fig. 3
___ Don't scream a - bout. Don't think a - loud. Turn your head now, ba - by, just spit me ___ out. _
___ Don't wor - ry 'bout. Don't speak of doubt. Turn your head now, ba - by, just spit me out. _
End Voc. Fig. 3
Interlude
Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff C (2 times)
Gtr. 5: w/ Riff D (2 times)
*Sing 1st time only.

G5
Rhy. Fig. 2
F6sus2
C/E
N.C.(B♭5)
End Rhy. Fig. 2
Gtr. 6 (elec.)
mp
w/ slight dist. & reverb
P.M.
f
1/4
Gtr. 1: w/ Riff A (2 times)
Gtr. 6: w/ Rhy. Fig. 2 (2 times)
G5
F6sus2
C/E
B♭6
G/B
Chorus
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff C (2 times)
2nd, 3rd & 4th times, Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)
2nd, 3rd & 4th times, Gtr. 5: w/ Riff D (2 times)
3rd time, Voc.: w/ Voc. Fig. 1
4th time, Voc.: w/ Voc. Fig. 3
G5
F6sus2
Csus2
B♭6
G/B
De - cem - ber prom - ise you gave ... un - to me.
De - cem - ber whis - pers of treach - er - y.
G5
F6sus2
Csus2
B♭6
G/B
Play 4 times
De - cem - ber clouds are now cov - er - ing me.
De - cem - ber songs no long - er I sing.
Outro
Gtrs. 3 & 4: w/ Rhy. Fills 1 & 1A
G5
F6sus2
Gtr. 1
Csus2
B♭6
G/B
G5
rit.

from *Billy Talent II*

Devil in a Midnight Mass

Words and Music by Ian D'Sa, Ben Kowalewicz, Jon Gallant and Aaron Solowoniuk

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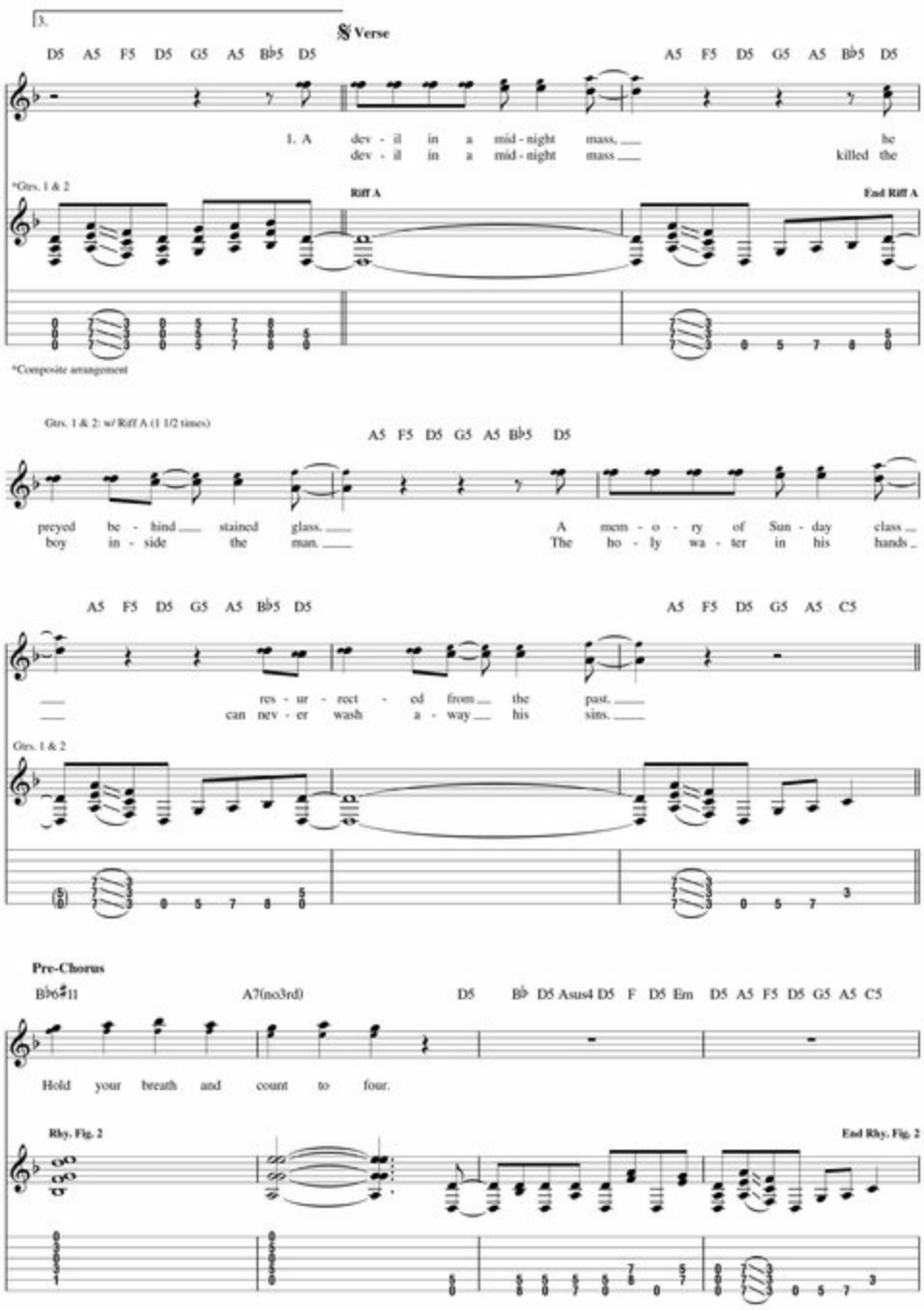
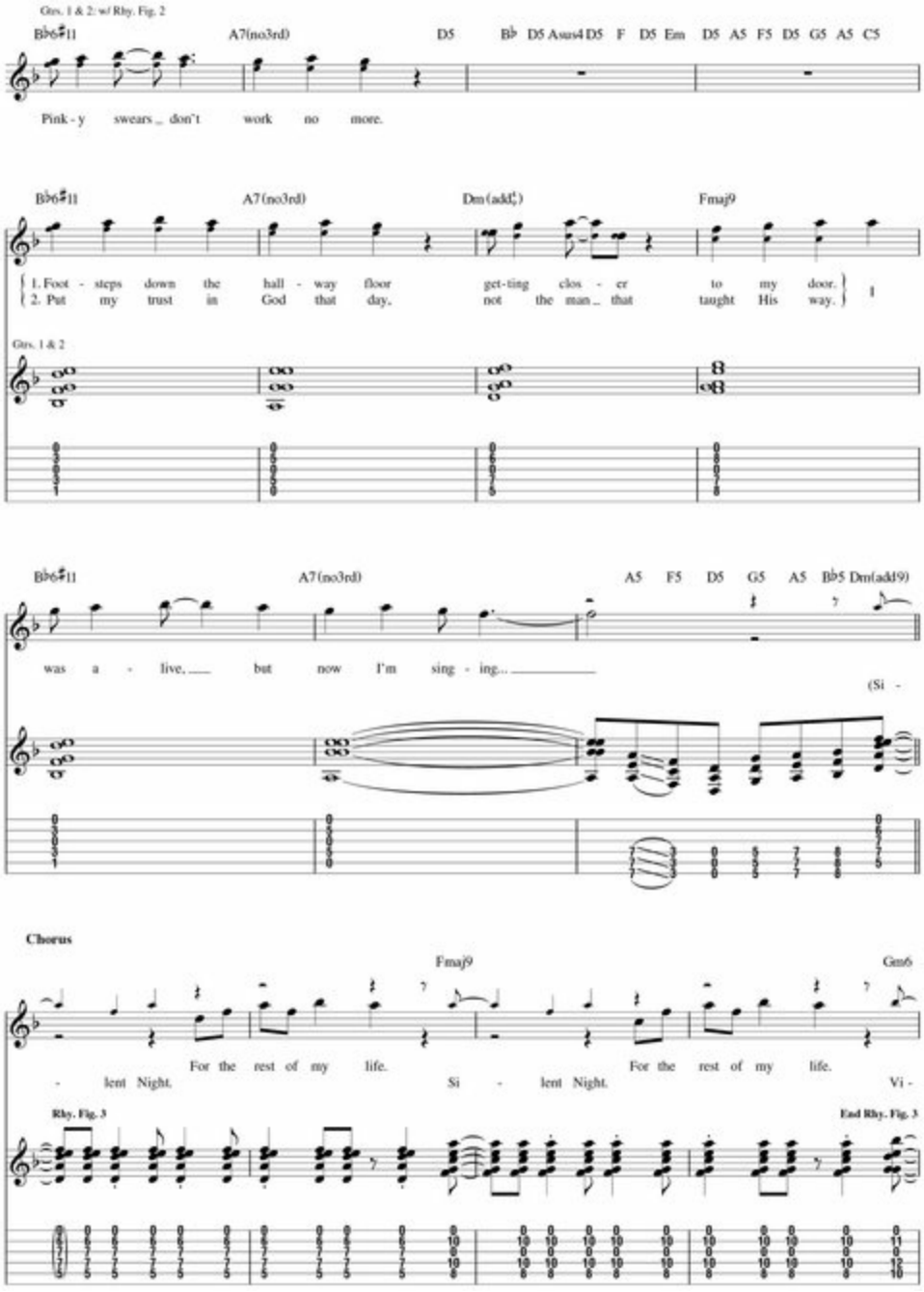
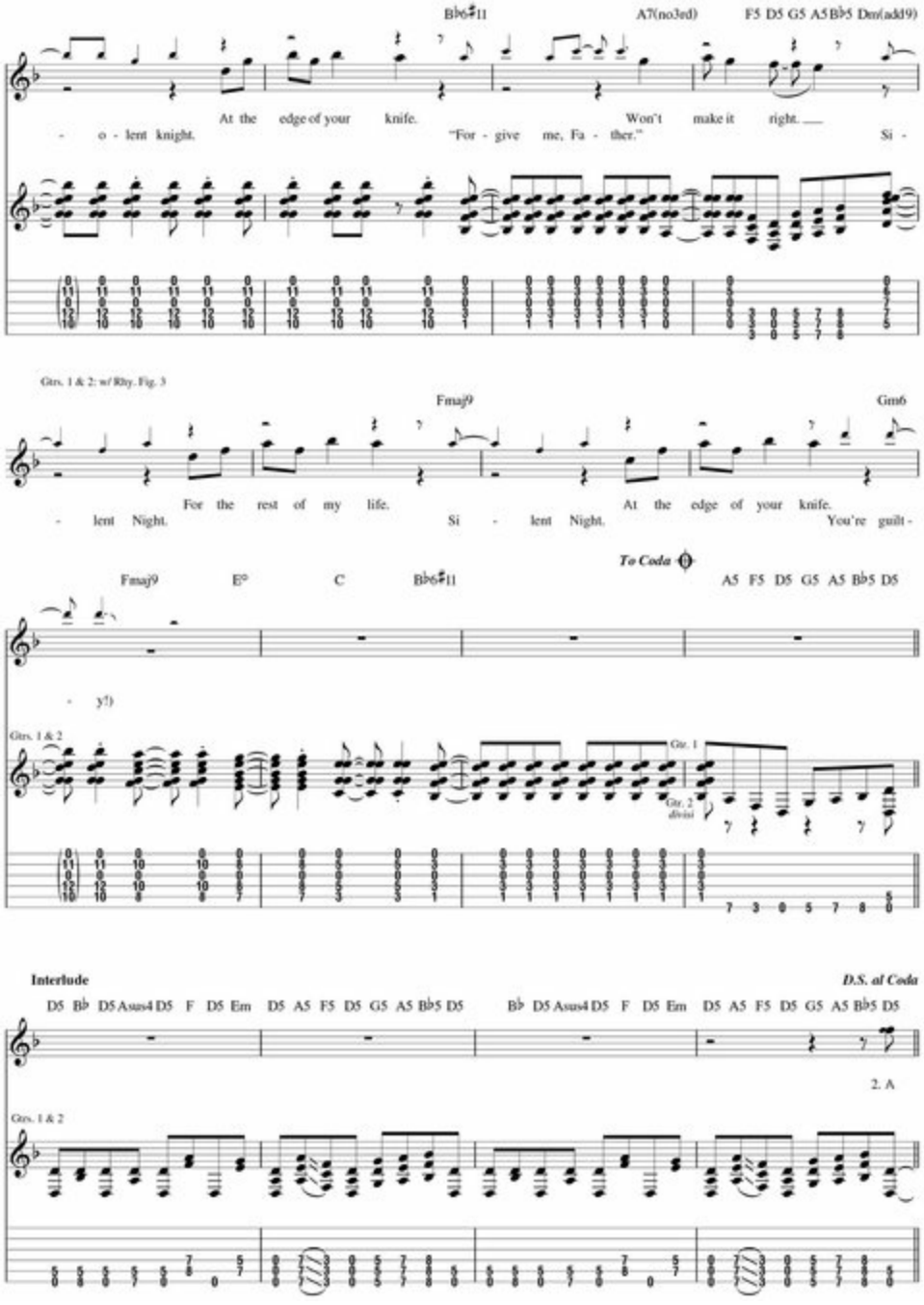
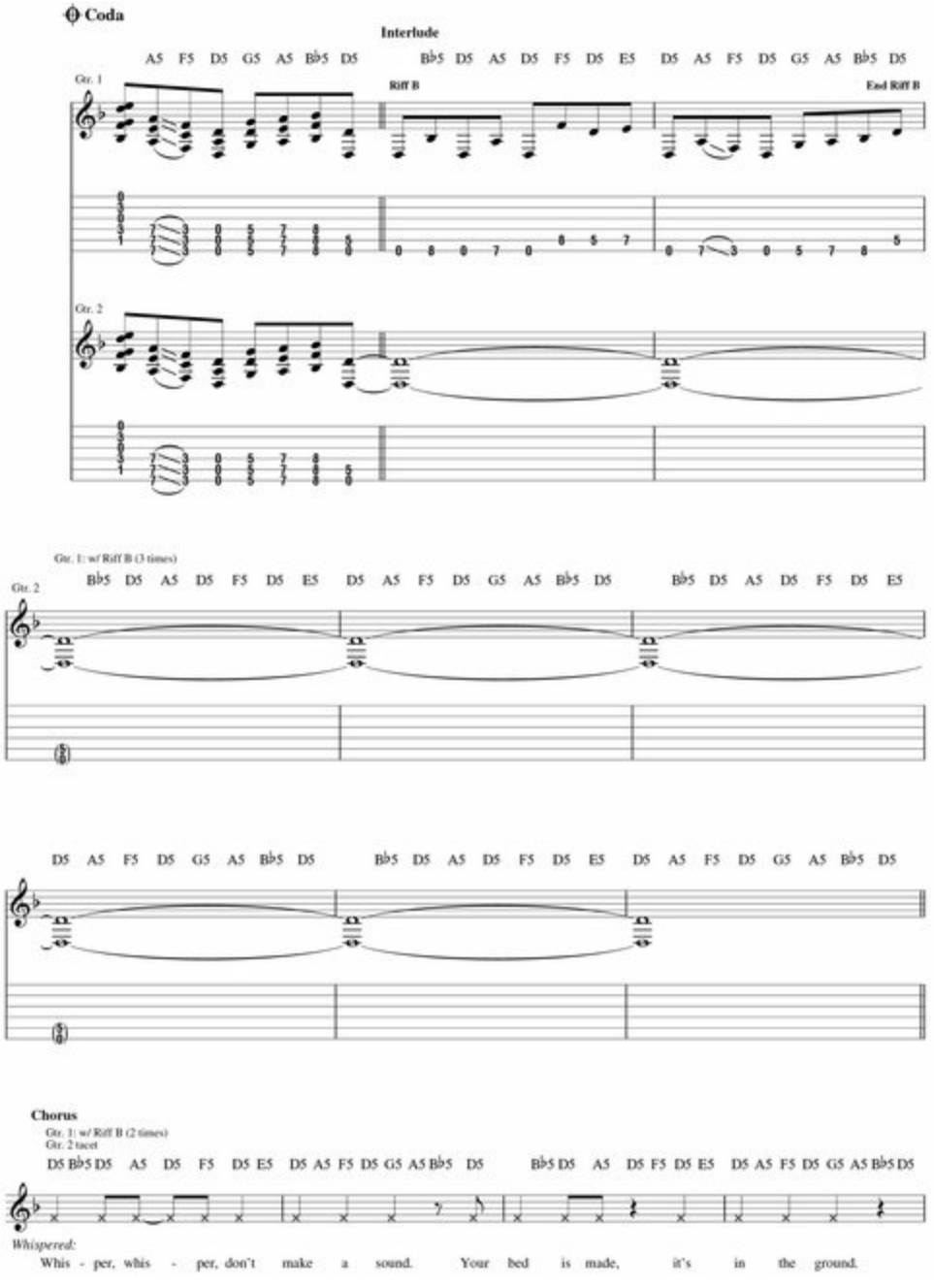
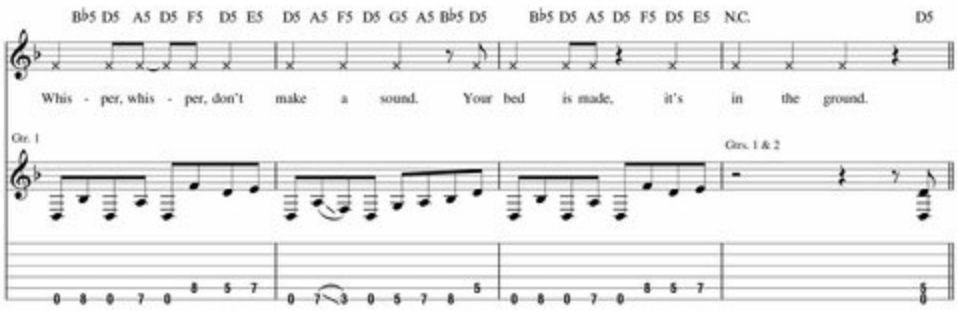
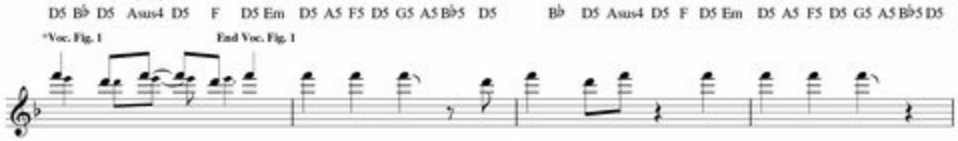
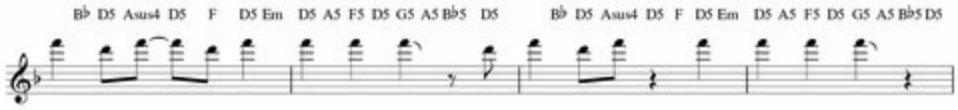
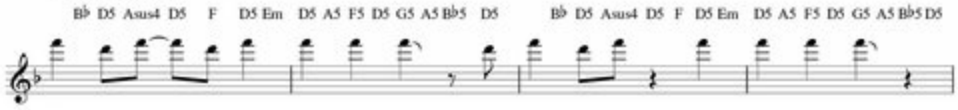
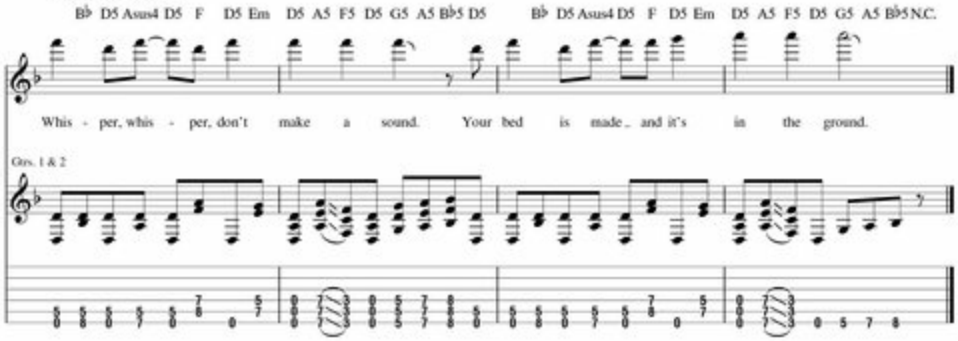
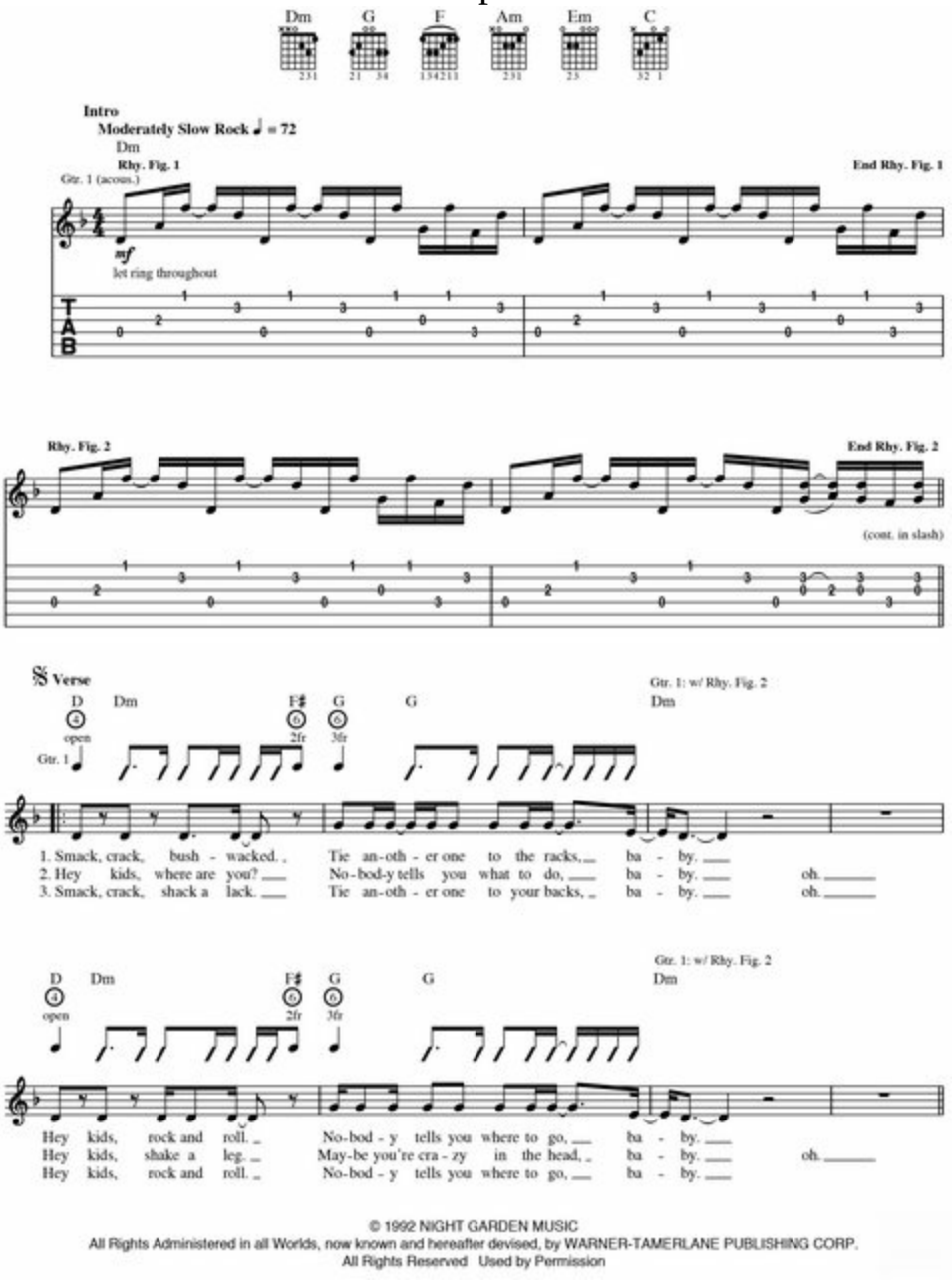

3.
Verse
D5 A5 F5 D5 G5 A5 B♭5 D5
A5 F5 D5 G5 A5 B♭5 D5
1. A dev - il in a mid - night mass, ___ he
dev - il in a mid - night mass ___ killed the
*Grs. 1 & 2
Riff A
End Riff A
*Composite arrangement
Grs. 1 & 2: w/ Riff A (1 1/2 times)
A5 F5 D5 G5 A5 B♭5 D5
preyed be - hind ___ stained glass. ___ A mem - o - ry of Sun - day class ___
boy in - side the man. ___ The ho - ly wa - ter in his hands ___
A5 F5 D5 G5 A5 B♭5 D5
A5 F5 D5 G5 A5 C5
___ res - ur - rect - ed from ___ the past. ___
___ can nev - er wash a - way ___ his sins. ___
Grs. 1 & 2
Pre-Chorus
B♭o♯11 A7(no3rd) D5 B♭ D5 Asus4 D5 F D5 Em D5 A5 F5 D5 G5 A5 C5
Hold your breath and count to four.
Rhy. Fig. 2
End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2
B♭6♯11
A7(no3rd)
D5
B♭ D5 Asus4 D5 F D5 Em D5 A5 F5 D5 G5 A5 C5
Pink - y swears _ don't work no more.
B♭6♯11
A7(no3rd)
Dm(add$^{\sharp}_{11}$)
Fmaj9
1. Foot - steps down the hall - way floor get-ting clos - er to my door.
2. Put my trust in God that day, not the man _ that taught His way.
1
Gtrs. 1 & 2
B♭6♯11
A7(no3rd)
A5 F5 D5 G5 A5 B♭5 Dm(add9)
was a - live, ___ but now I'm sing - ing... ___
(Si -
Chorus
Fmaj9
Gm6
For the rest of my life. For the rest of my life.
- lent Night. Si - lent Night. Vi -
Rhy. Fig. 3
End Rhy. Fig. 3

B♭6♯11
A7(no3rd)
F5 D5 G5 A5 B♭5 Dm(add9)
At the edge of your knife. Won't make it right.
- o - lent knight. "For - give me, Fa - ther." Si -
Gtrs. 1 & 2: w/ Rhy. Fig. 3
Fmaj9
Gm6
For the rest of my life. At the edge of your knife.
- lent Night. Si - lent Night. You're guilt -
To Coda
Fmaj9
E°
C
B♭6♯11
A5 F5 D5 G5 A5 B♭5 D5
- y!)
Gtrs. 1 & 2
Gtr. 1
Gtr. 2 divisi
Interlude
D.S. al Coda
D5 B♭ D5 Asus4 D5 F D5 Em D5 A5 F5 D5 G5 A5 B♭5 D5
B♭ D5 Asus4 D5 F D5 Em D5 A5 F5 D5 G5 A5 B♭5 D5
2. A
Gtrs. 1 & 2


Coda
Interlude
A5 F5 D5 G5 A5 B♭5 D5
B♭5 D5 A5 D5 F5 D5 E5
D5 A5 F5 D5 G5 A5 B♭5 D5
Gtr. 1
Riff B
End Riff B
Gtr. 2
Gtr. 1: w/ Riff B (3 times)
Gtr. 2
B♭5 D5 A5 D5 F5 D5 E5
D5 A5 F5 D5 G5 A5 B♭5 D5
Chorus
Gtr. 1: w/ Riff B (2 times)
Gtr. 2 tacet
D5 B♭5 D5 A5 D5 F5 D5 E5
Whispered:
Whis - per, whis - per, don't make a sound. Your bed is made, it's in the ground.

Outro-Chorus

Grs. 1 & 2: w/ Rhy. Fig. 1 (6 times)

*Refers to downstemmed voc. only.

Bkgd. Voc.: w/ Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1

from R.E.M. - *Automatic for the People*

D r i v e

Words and Music by William Berry, Peter Buck, Michael Mills, Michael Stipe

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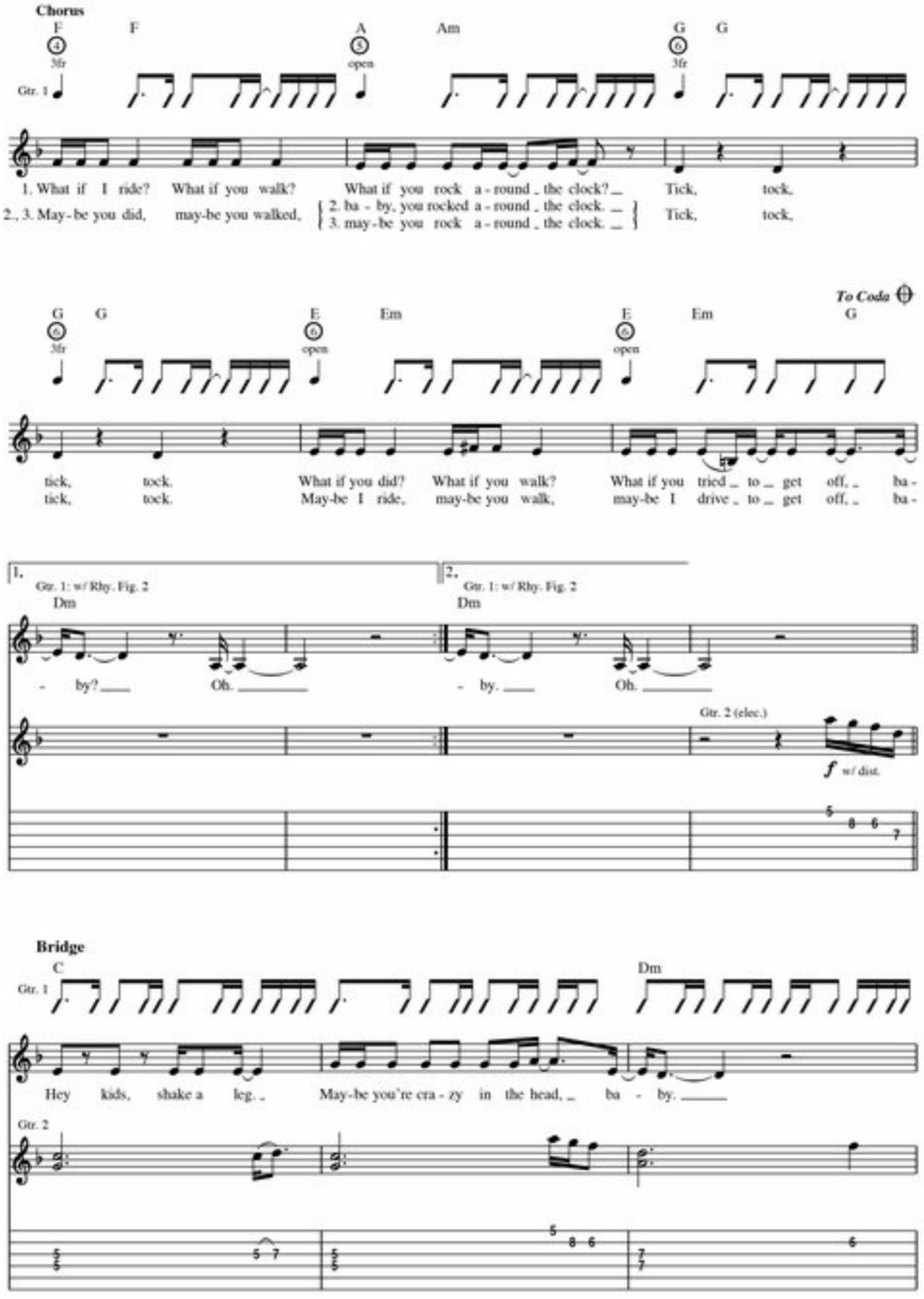
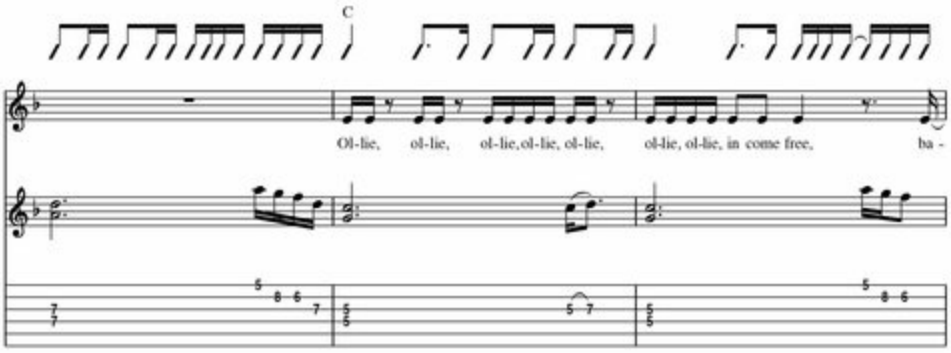
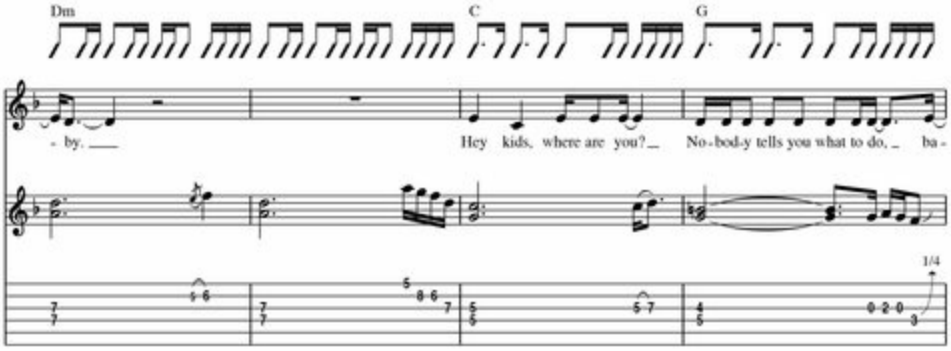
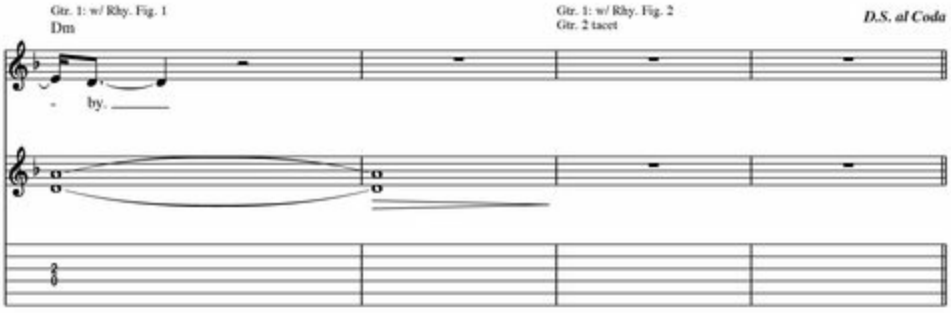
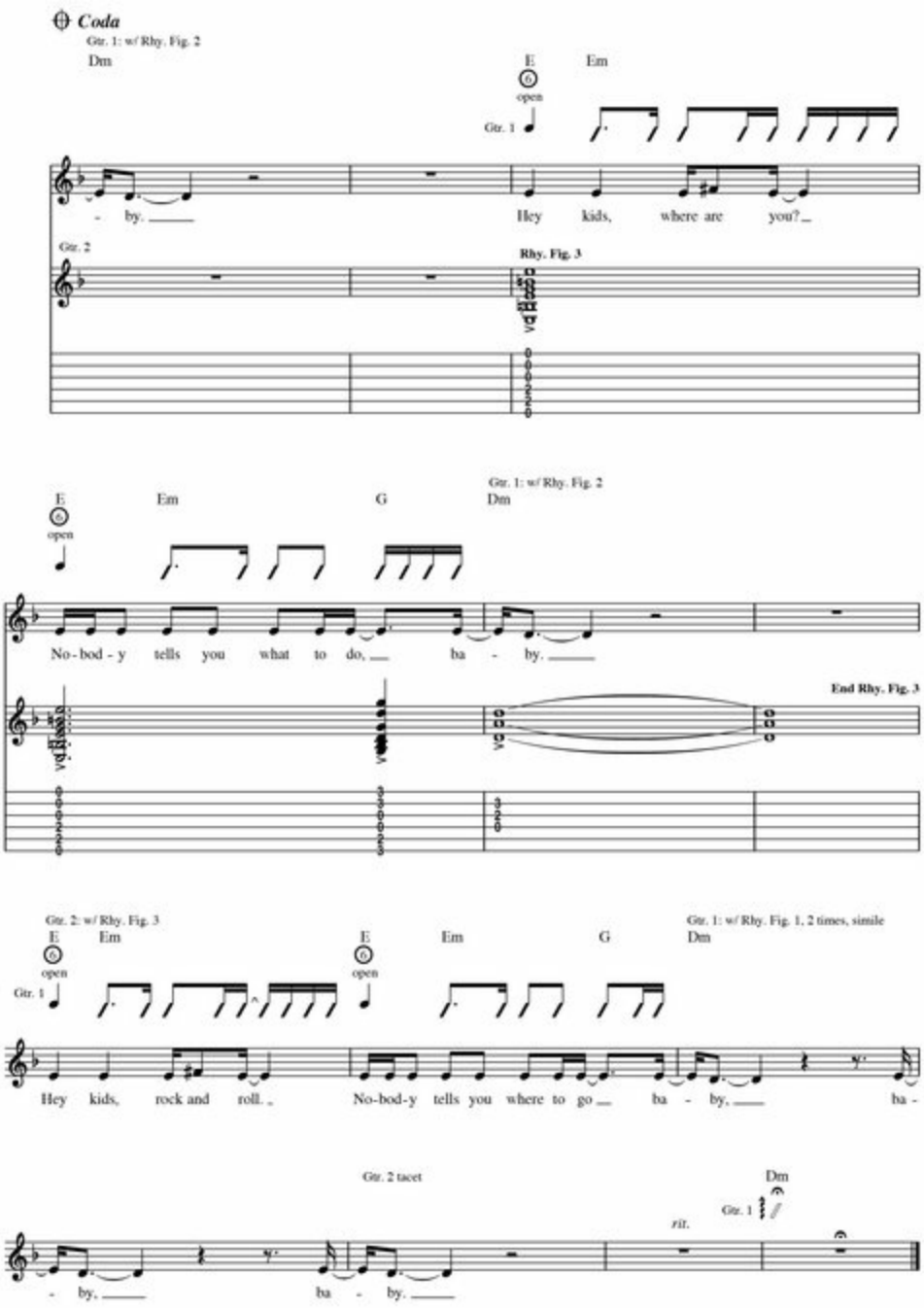
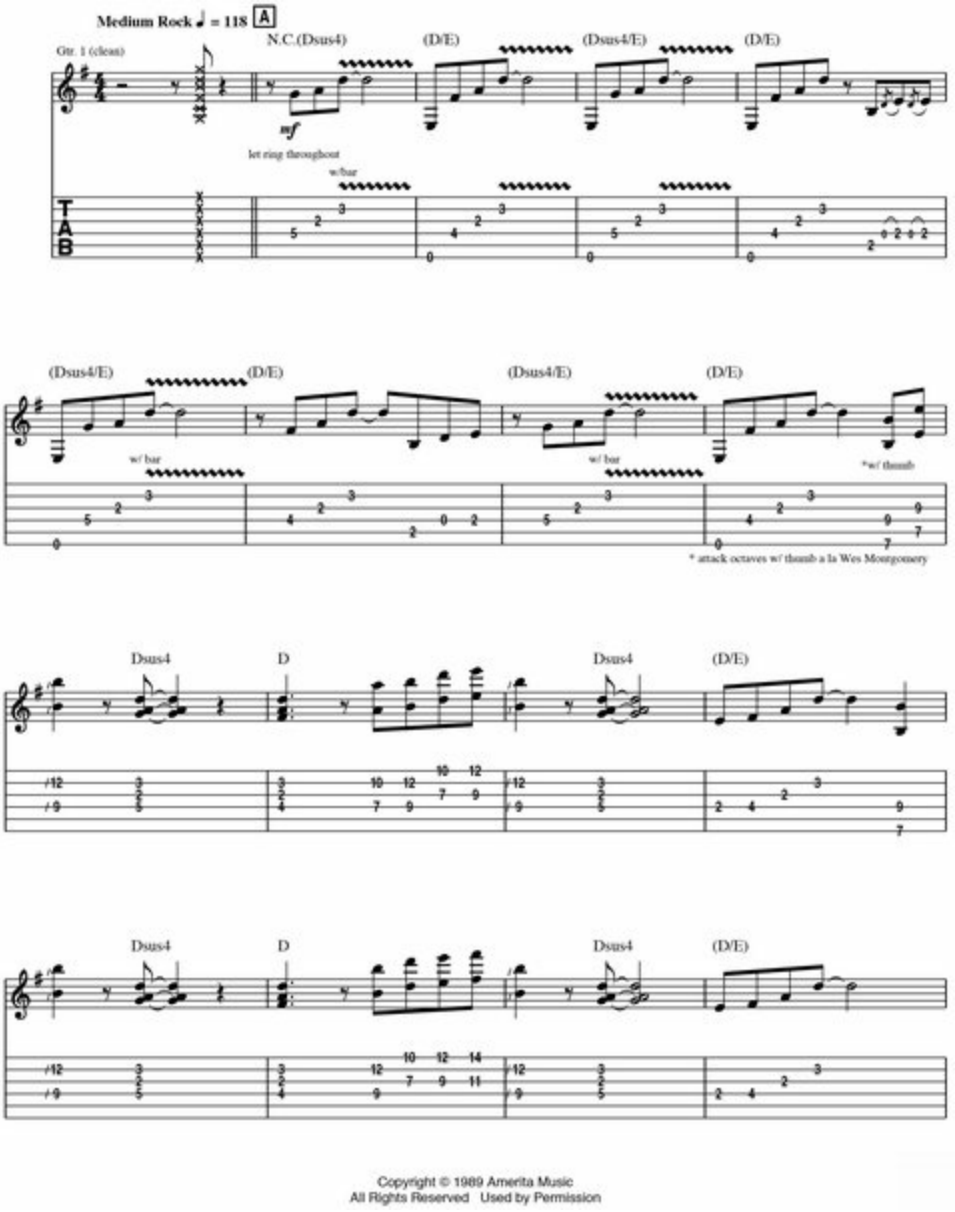

Chorus
F
F
A
Am
G
G
4
3fr
5
open
6
3fr
Gtr. 1
1. What if I ride? What if you walk? What if you rock a - round the clock?
2., 3. May - be you did, may-be you walked, 2. ba - by, you rocked a - round the clock.
3. may - be you rock a - round the clock.
Tick, tock,
Tick, tock,
To Coda
G
G
E
Em
E
Em
G
6
3fr
6
open
6
open
tick, tock. What if you did? What if you walk? What if you tried to get off, ba -
tick, tock. May-be I ride, may-be you walk, may-be I drive to get off, ba -
1.
Gtr. 1: w/ Rhy. Fig. 2
Dm
2.
Gtr. 1: w/ Rhy. Fig. 2
Dm
- by? Oh.
- by. Oh.
Gtr. 2 (elec.)
f w/ dist.
5
8 6
7
Bridge
C
Dm
Gtr. 1
Hey kids, shake a leg. May-be you're cra - zy in the head, ba - by.
Gtr. 2
5 7
5
8 6
7
6

C
Ol-lie, ol-lie, ol-lie, ol-lie, ol-lie, ol-lie, ol-lie, in come free, ba -

Dm
C
G
- by.
Hey kids, where are you?
No - bod-y tells you what to do, ba -
1/4


Gtr. 1: w/ Rhy. Fig. 1
Dm
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2 tacet
D.S. al Coda
- by.

Coda
Gtr. 1: w/ Rhy. Fig. 2
Dm
E
Em
open
Gtr. 1
- by.
Hey kids, where are you?
Gtr. 2
Rhy. Fig. 3
E
Em
G
Gtr. 1: w/ Rhy. Fig. 2
Dm
open
No - bod - y tells you what to do, ba - by.
End Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3
E
Em
E
Em
G
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Dm
open
open
Gtr. 1
Hey kids, rock and roll.
No-bod-y tells you where to go ba - by, ba -
Gtr. 2 tacet
Dm
Gtr. 1
fill.
- by.
ba - by.

from Eric Johnson - *Ah Via Musicom*

East Wes

By Eric Johnson

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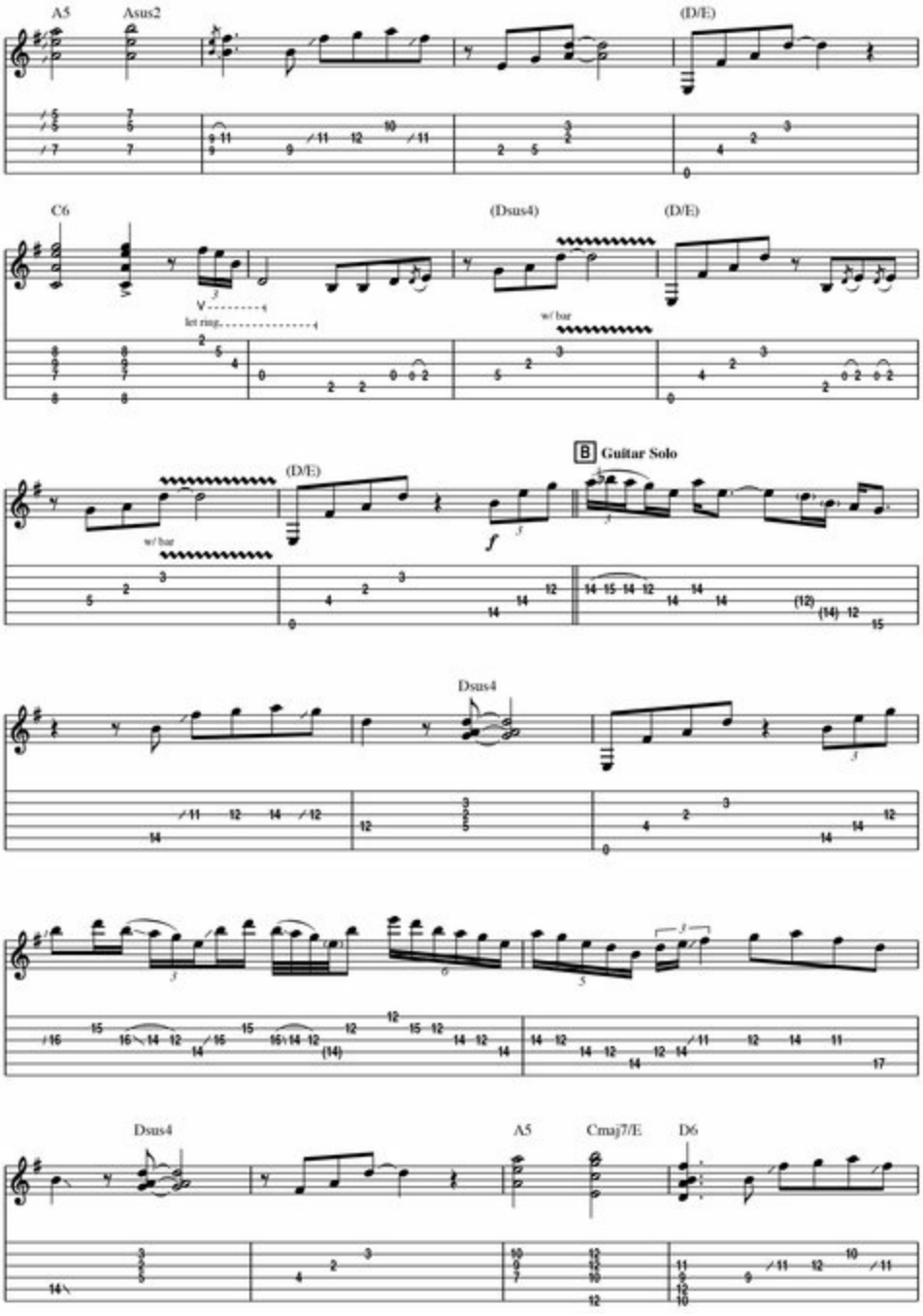
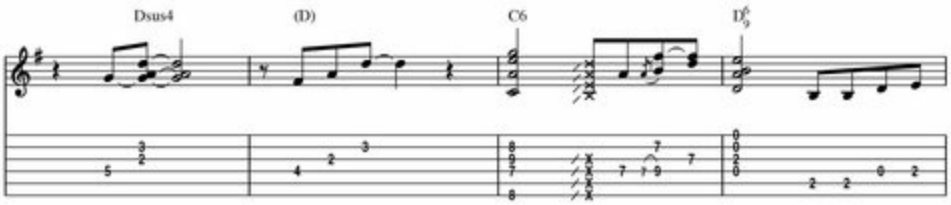
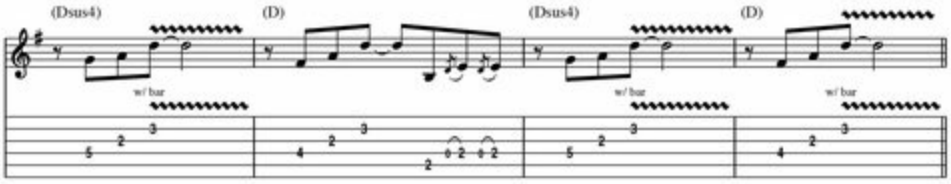
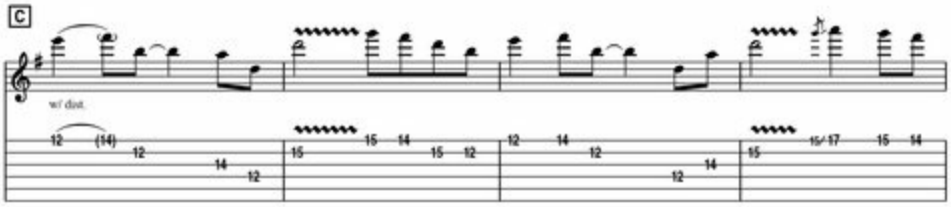
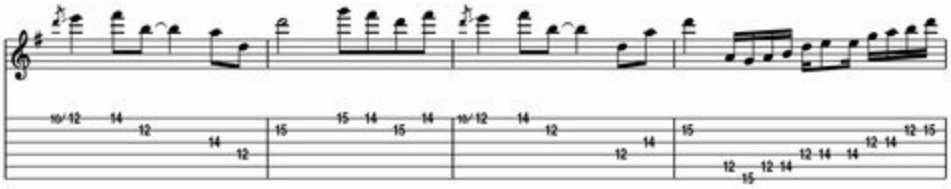
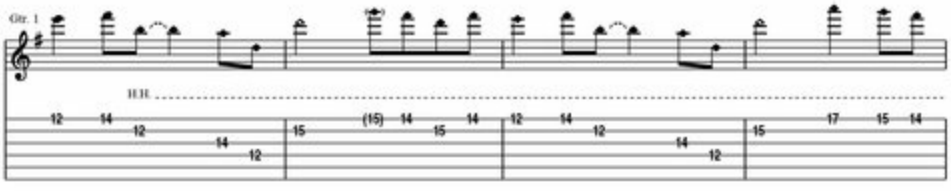
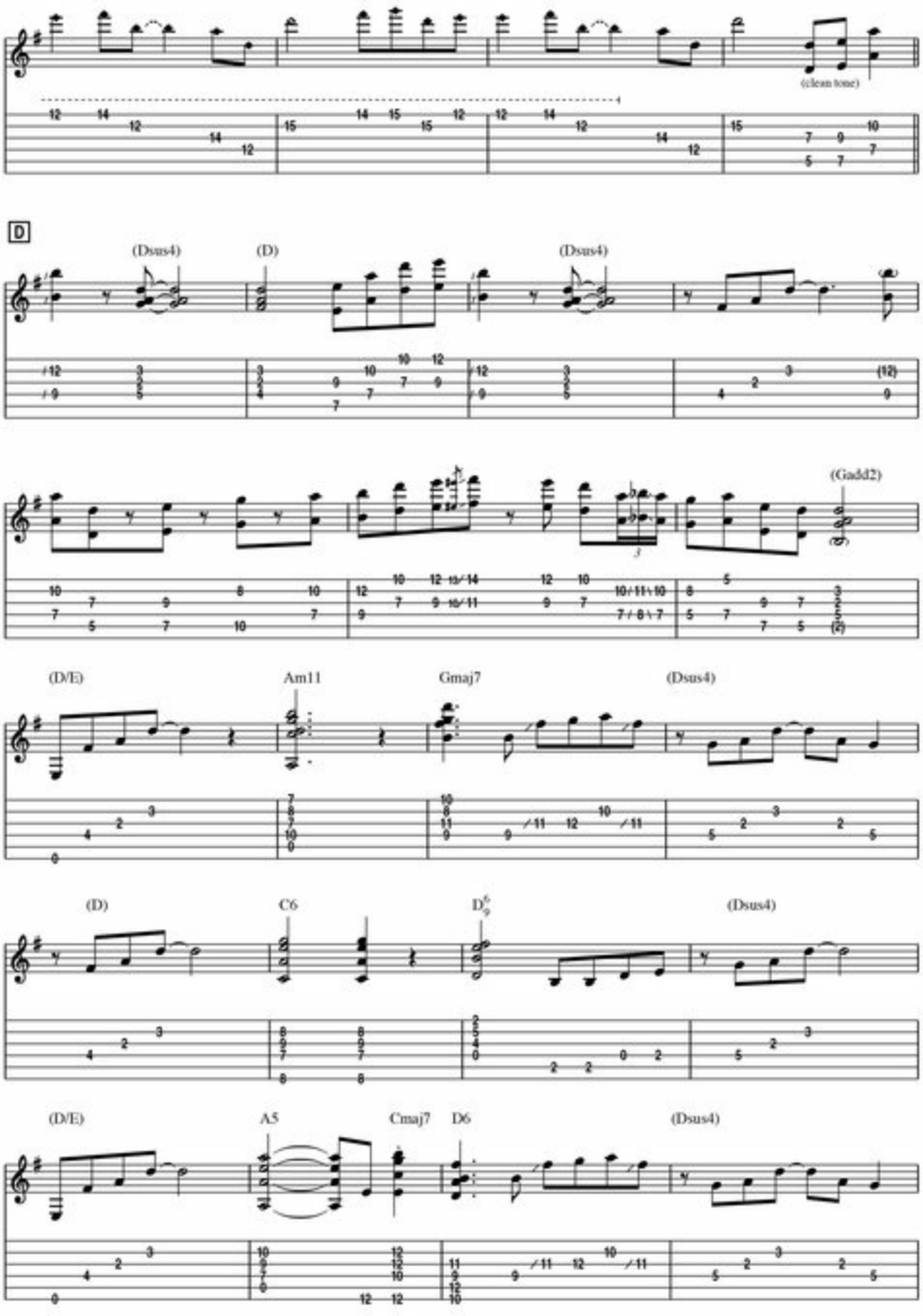
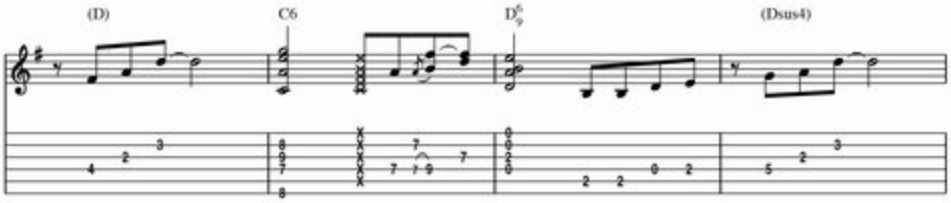
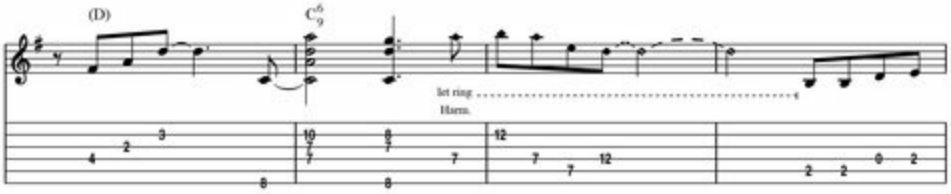
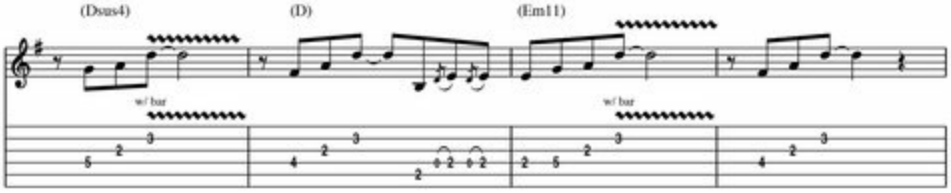
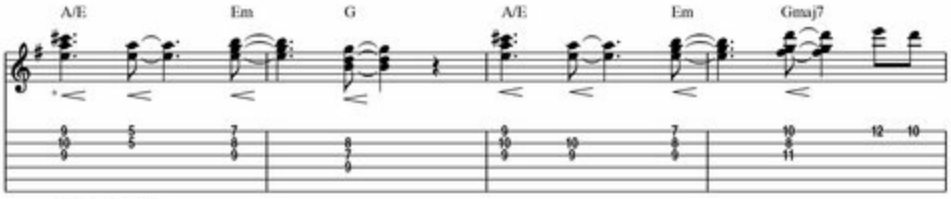
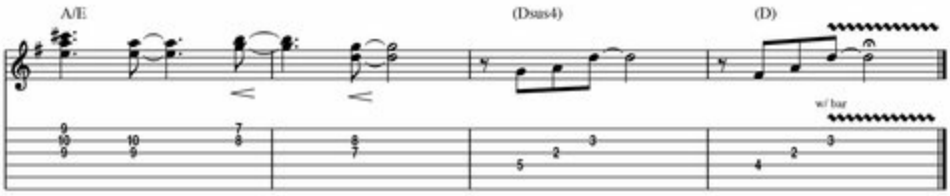
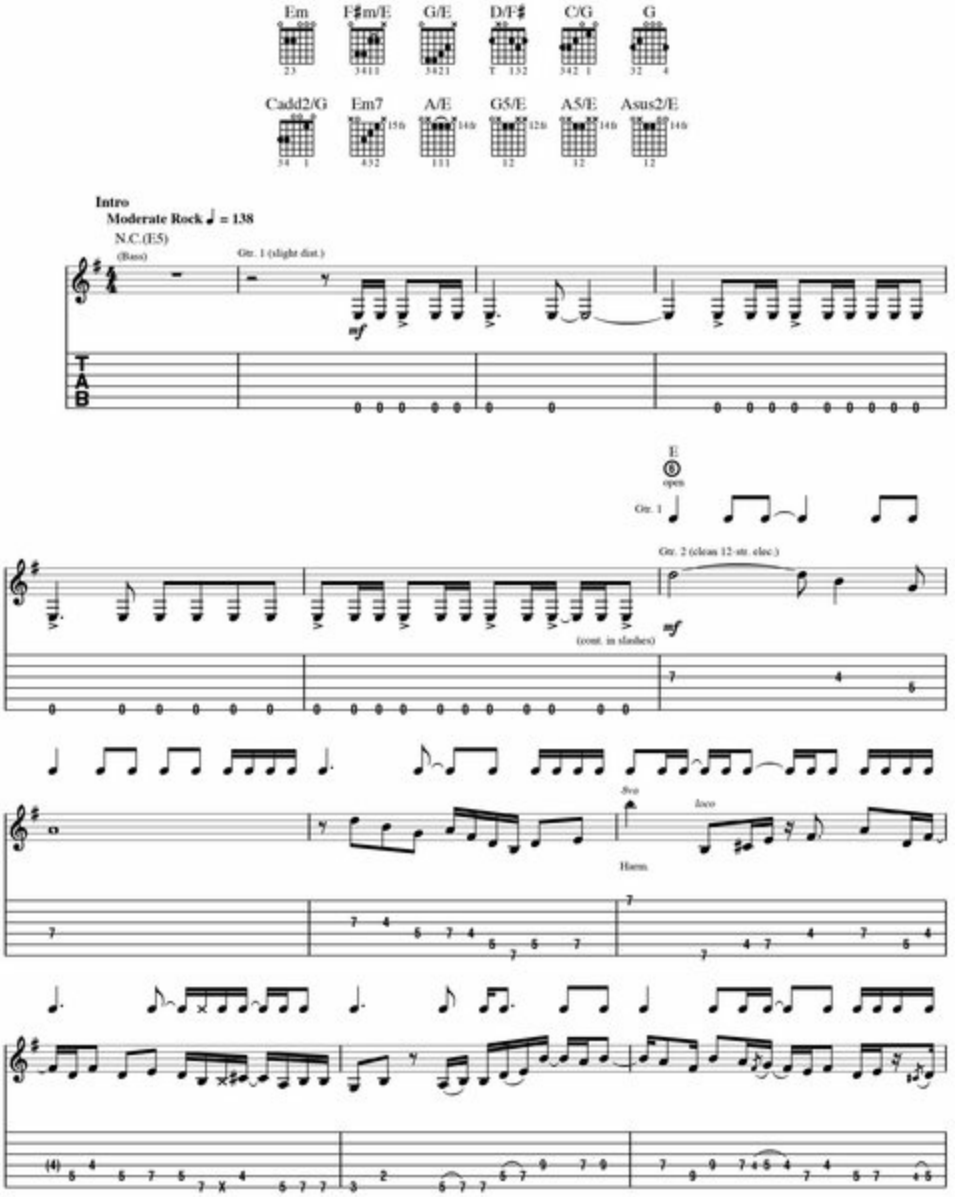

A5
Asus2
(D/E)
C6
(Dsus4)
(D/E)
let ring
w/ bar
w/ bar
(D/E)
B Guitar Solo
Dsus4
Dsus4
A5
Cmaj7/E
D6


Dsus4
(D)
C6
D♭9

(Dsus4)
(D)
(Dsus4)
(D)
w/ bar
w/ bar
w/ bar

C
w/ dist.

Gtr. 1
let ring

(clean tone)
D
(Dsus4)
(D)
(Dsus4)
(Gadd2)
(D/E)
Am11
Gmaj7
(Dsus4)
(D)
C6
D♭9
(Dsus4)
(D/E)
A5
Cmaj7
D6
(Dsus4)

(D)
C6
D6/9
(Dsus4)

(D)
C6/9
let ring
Harm.

(Dsus4)
(D)
(Em11)
w/ bar
w/ bar

A/E
Em
G
A/E
Em
Gmaj7
* Fade in w/ vol. knob.

A/E
(Dsus4)
(D)
w/ bar

from the Byrds - *Fifth Dimension*

Eight Miles High

Words and Music by Roger McGuinn, David Crosby and Gene Clark

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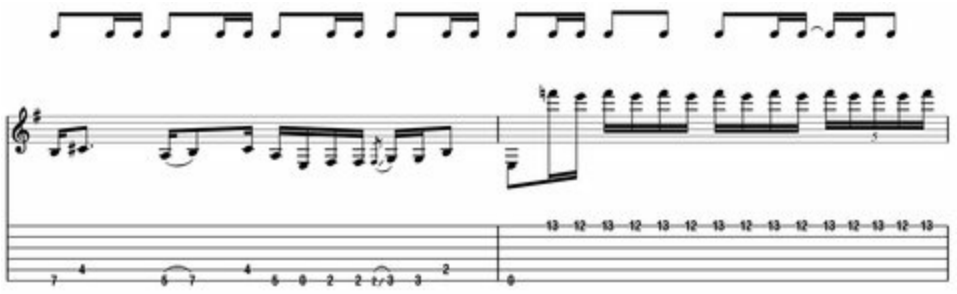
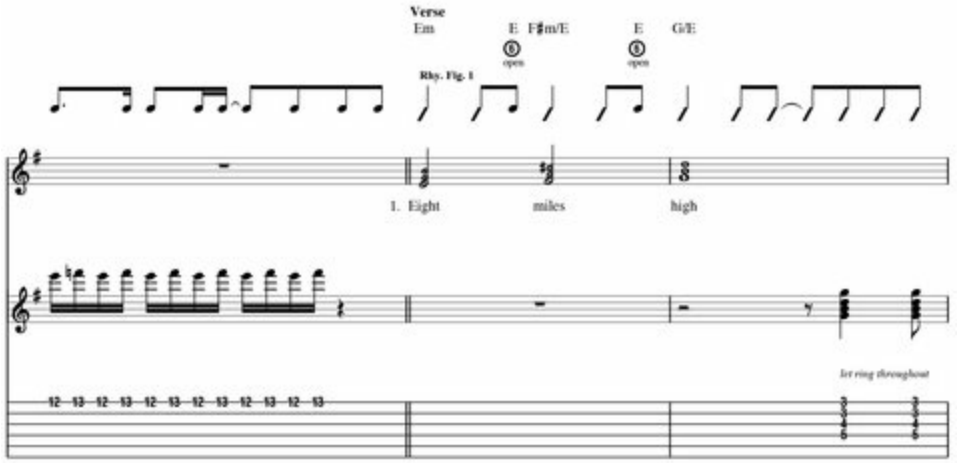
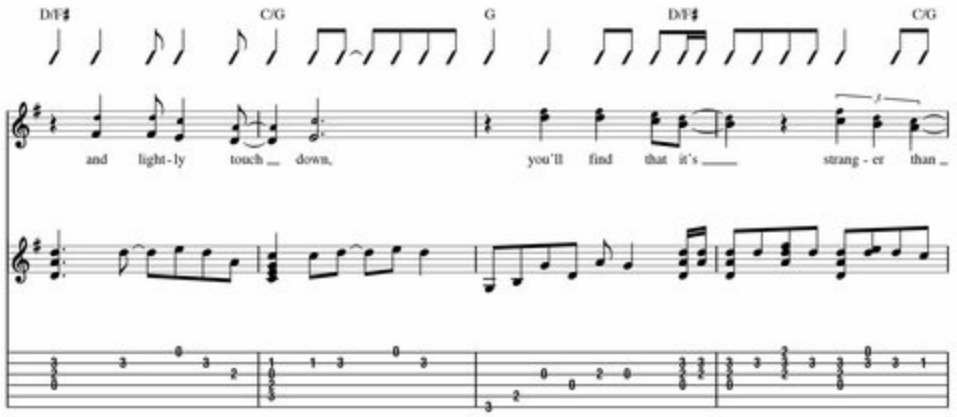
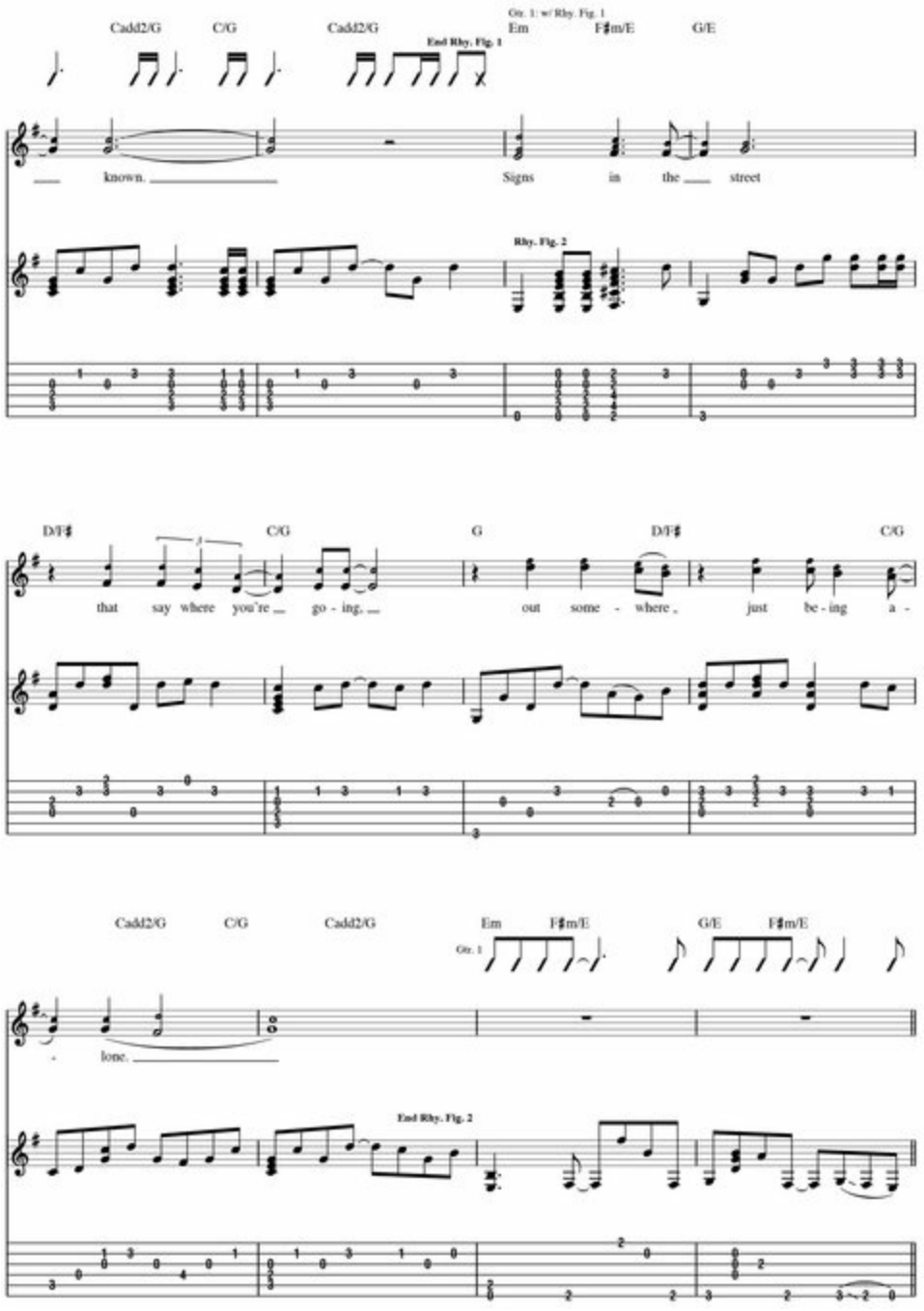
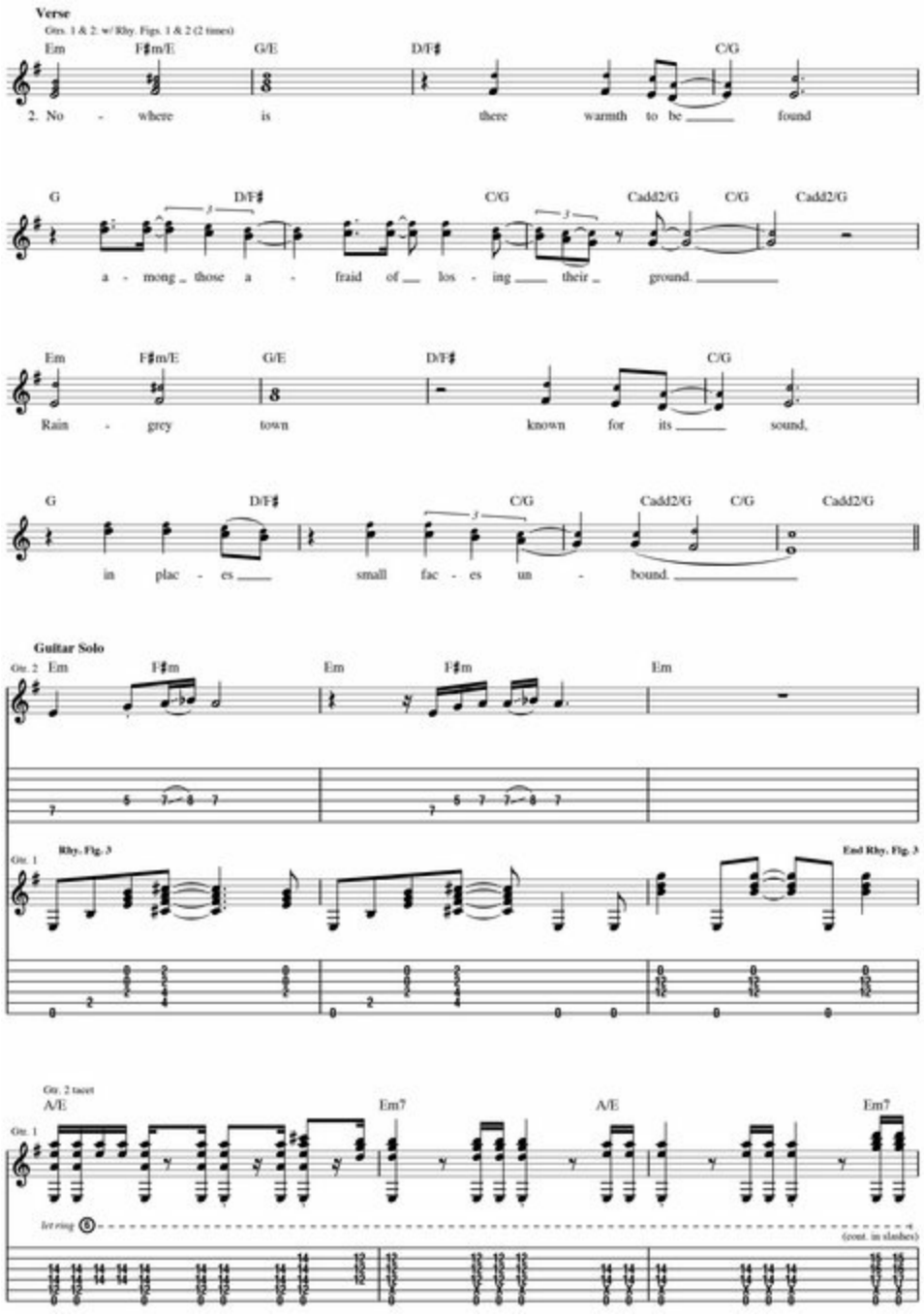
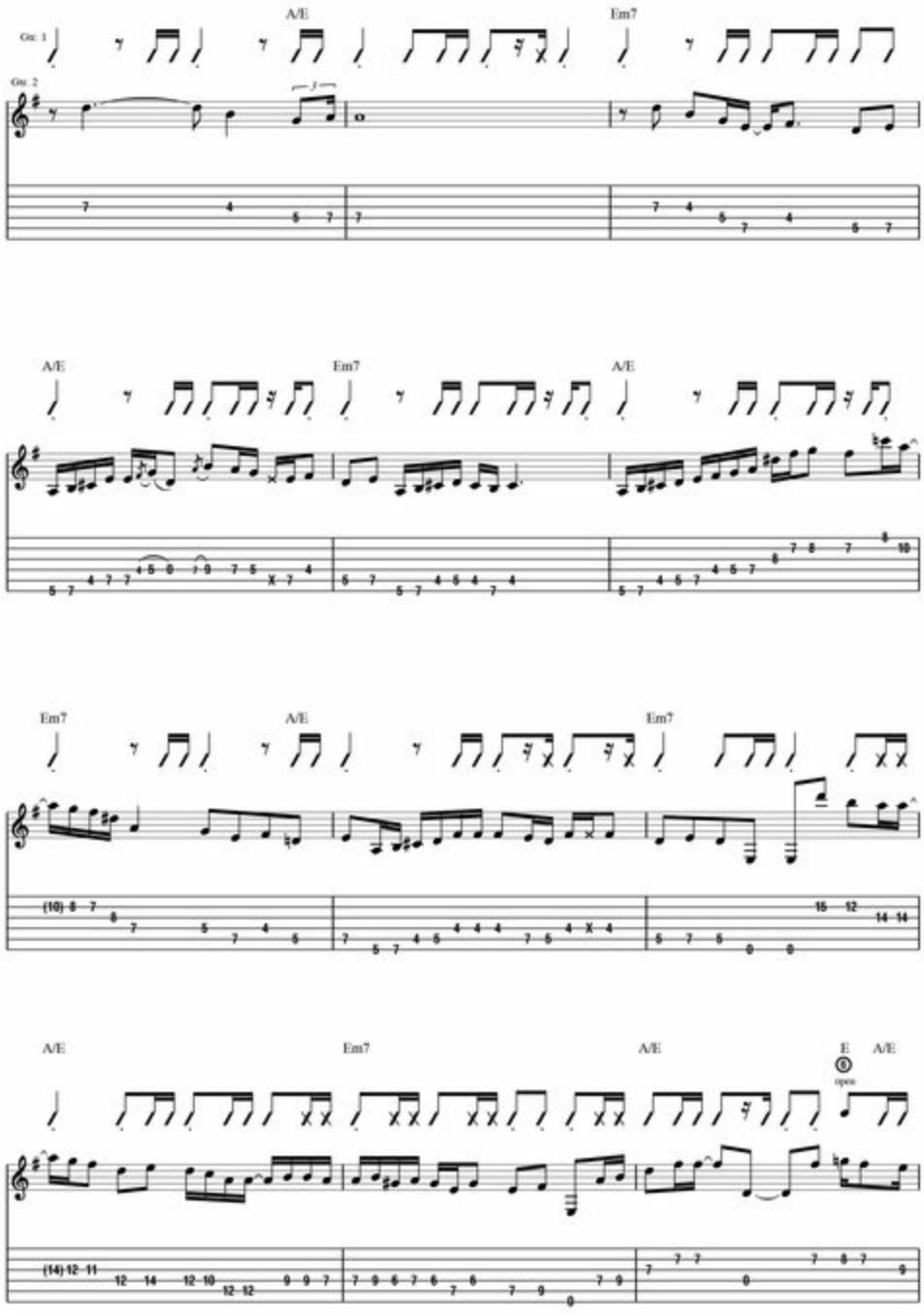
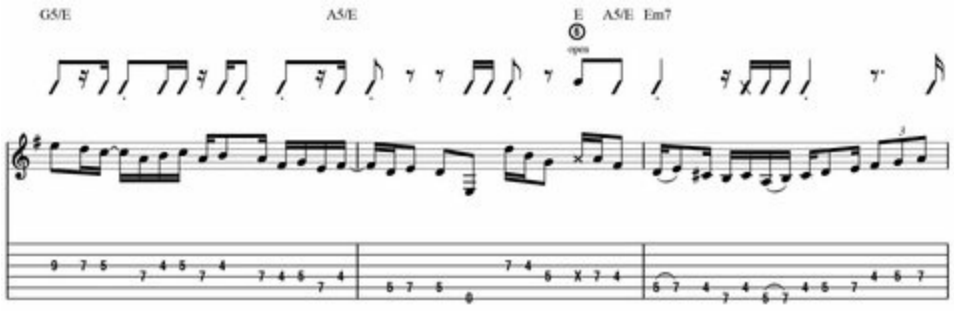
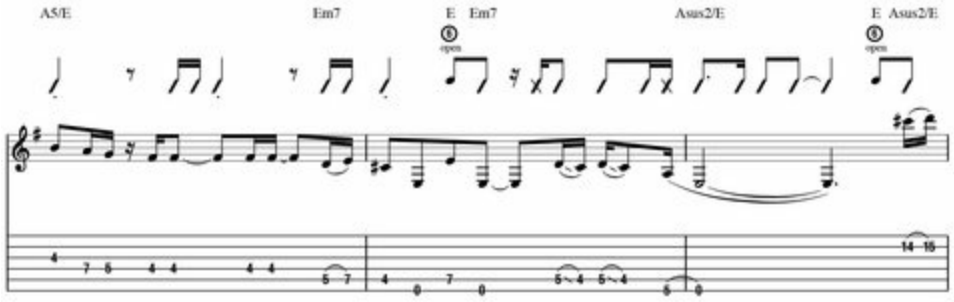
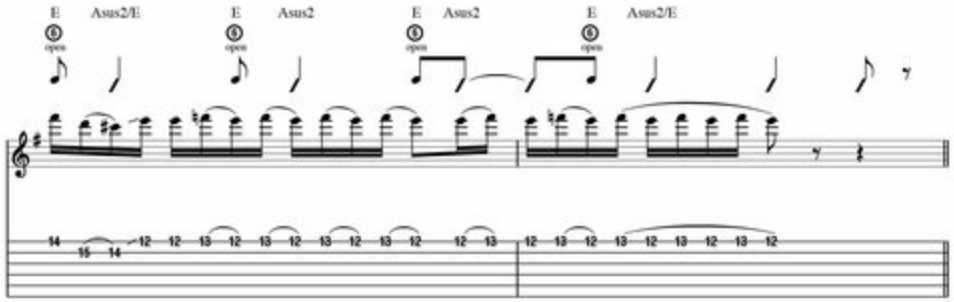
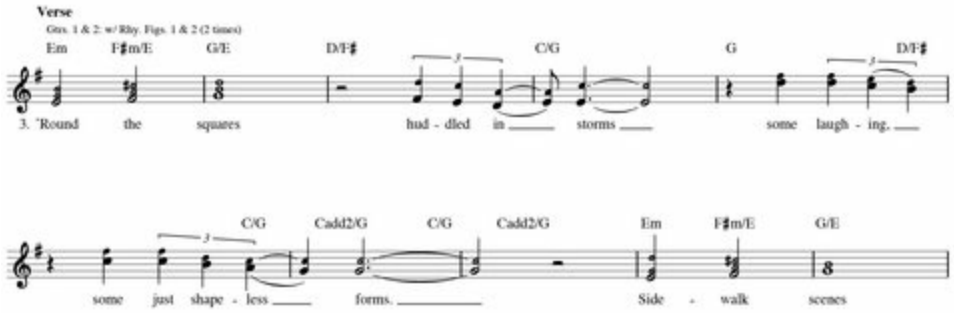
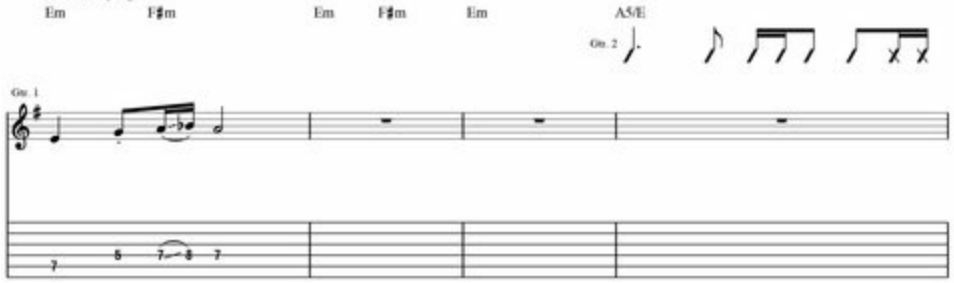
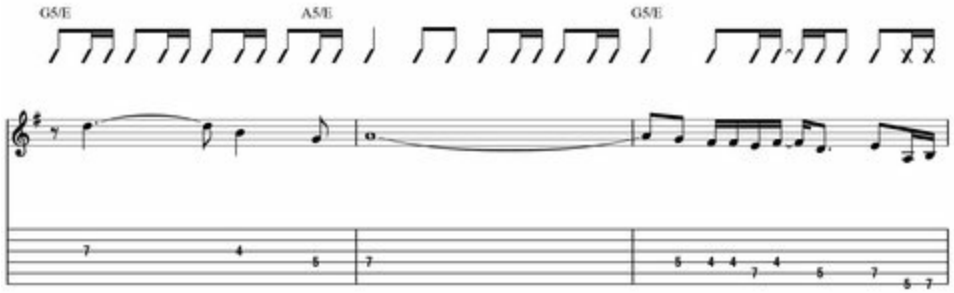
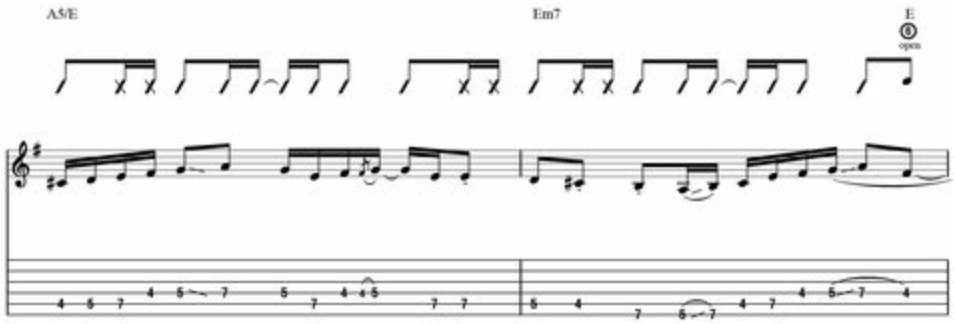
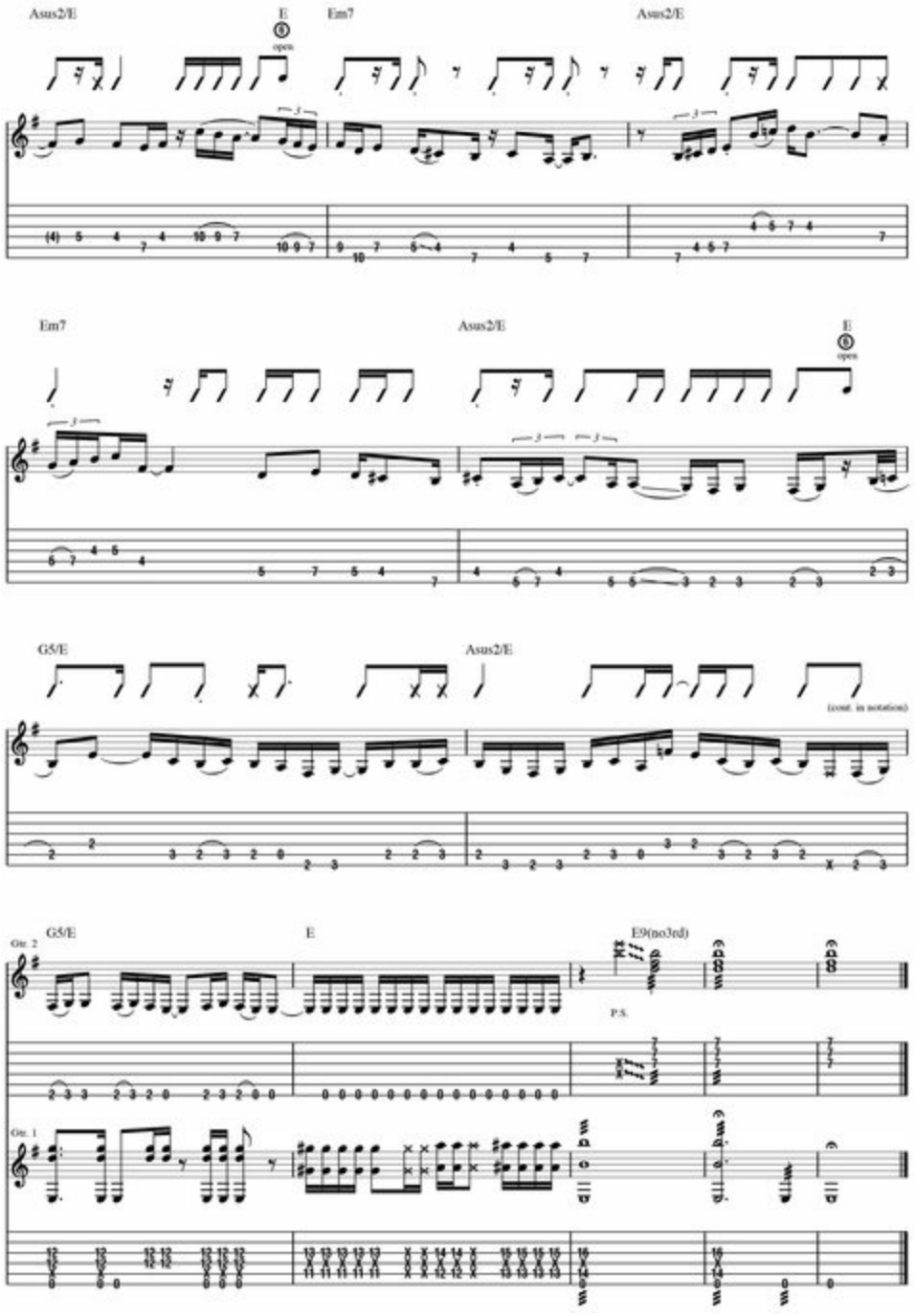

Verse
Em
E
F♯m/E
E
G/E
open
open
Rhy. Fig. 1
1. Eight
miles
high
let ring throughout

D/F♯
C/G
G
D/F♯
C/G
and
light - ly
touch
down,
you'll
find
that
it's
strang - er
than

Cadd2/G
C/G
Cadd2/G
Gtr. 1: w/ Rhy. Fig. 1
Em
F♯m/E
G/E
End Rhy. Fig. 1
known.
Signs
in
the
street
Rhy. Fig. 2
D/F♯
C/G
G
D/F♯
C/G
that
say
where
you're
go - ing,
out
some - where,
just
be - ing
a -
Cadd2/G
C/G
Cadd2/G
Em
F♯m/E
G/E
F♯m/E
Gtr. 1
lone.
End Rhy. Fig. 2

Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2 (2 times)
Em F♯m/E G/E D/F♯ C/G
2. No - where is there warmth to be found
G D/F♯ C/G Cadd2/G C/G Cadd2/G
a - mong those a - fraid of los - ing their ground.
Em F♯m/E G/E D/F♯ C/G
Rain - grey town known for its sound,
G D/F♯ C/G Cadd2/G C/G Cadd2/G
in plac - es small fac - es un - bound.
Guitar Solo
Gtr. 2 Em F♯m Em F♯m Em
Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3
Gtr. 2 tacet
A/E Em7 A/E Em7
Gtr. 1
let ring
(cont. in slashes)

A/E
Em7
Gtr. 1
Gtr. 2
A/E
Em7
A/E
Em7
A/E
Em7
A/E
Em7
A/E
E
A/E
open

G5/E
A5/E
E
A5/E
Em7
open

A5/E
Em7
E
Em7
Asus2/E
E
Asus2/E
open
open


E
Asus2/E
E
Asus2
E
Asus2
E
Asus2/E
open
open
open
open

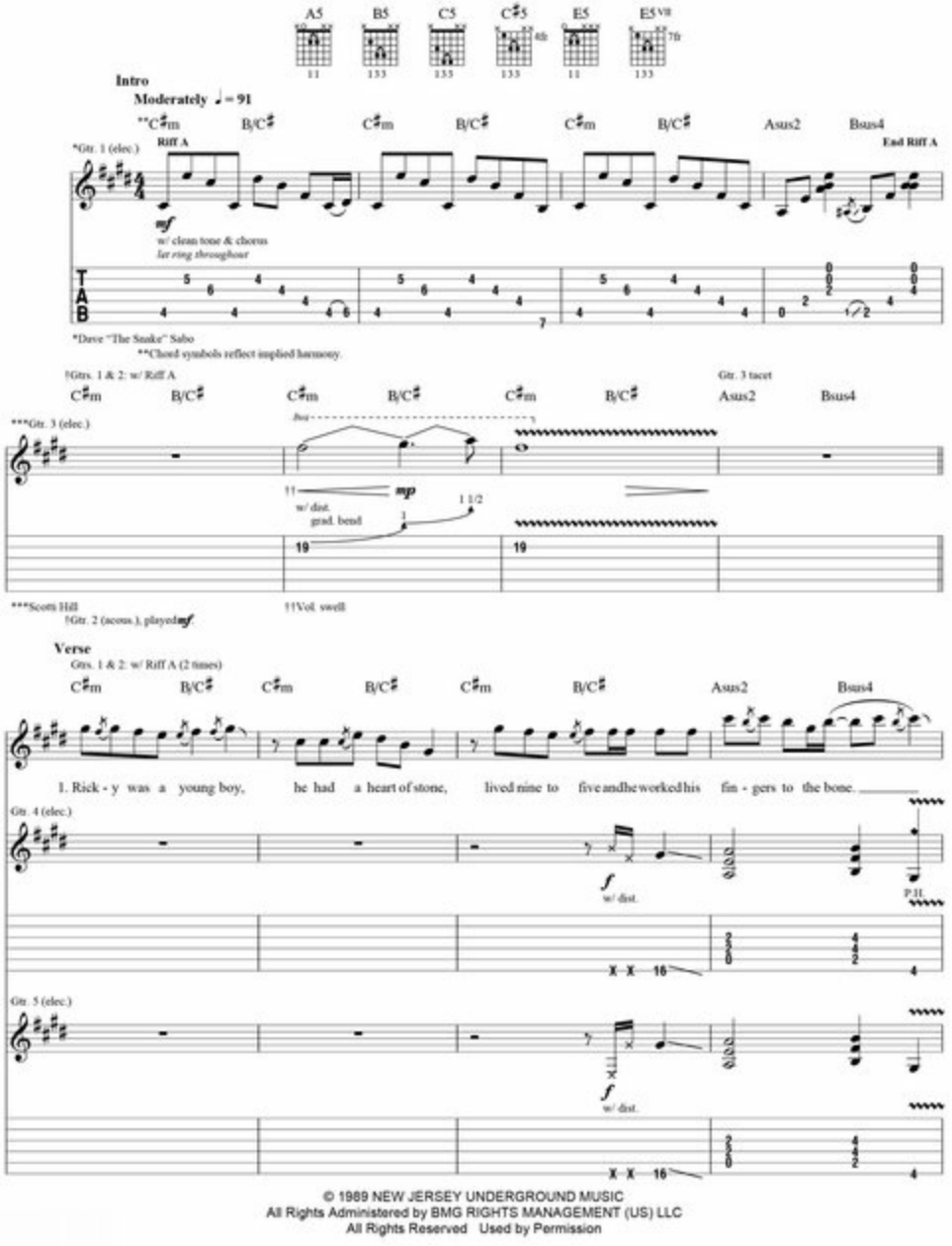

Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2 (2 times)
Em
F♯m/E
G/E
D/F♯
C/G
G
D/F♯
3. 'Round the squares had - dled in storms some laugh - ing.
C/G
Cadd2/G
C/G
Cadd2/G
Em
F♯m/E
G/E
some just shape - less forms.
Side - walk scenes

Outro

Gtr. 2: w/ Rhy. Fig. 3

Asus2/E
E
open
Em7
Asus2/E
Em7
Asus2/E
E
open
G5/E
Asus2/E
(cont. in notation)
Gtr. 2
G5/E
E
E9(no3rd)
P.S.
Gtr. 1

from Skid Row - *Skid Row*

18 and Life

Words and Music by Rachael Bolan Southworth and David Michael Sabo

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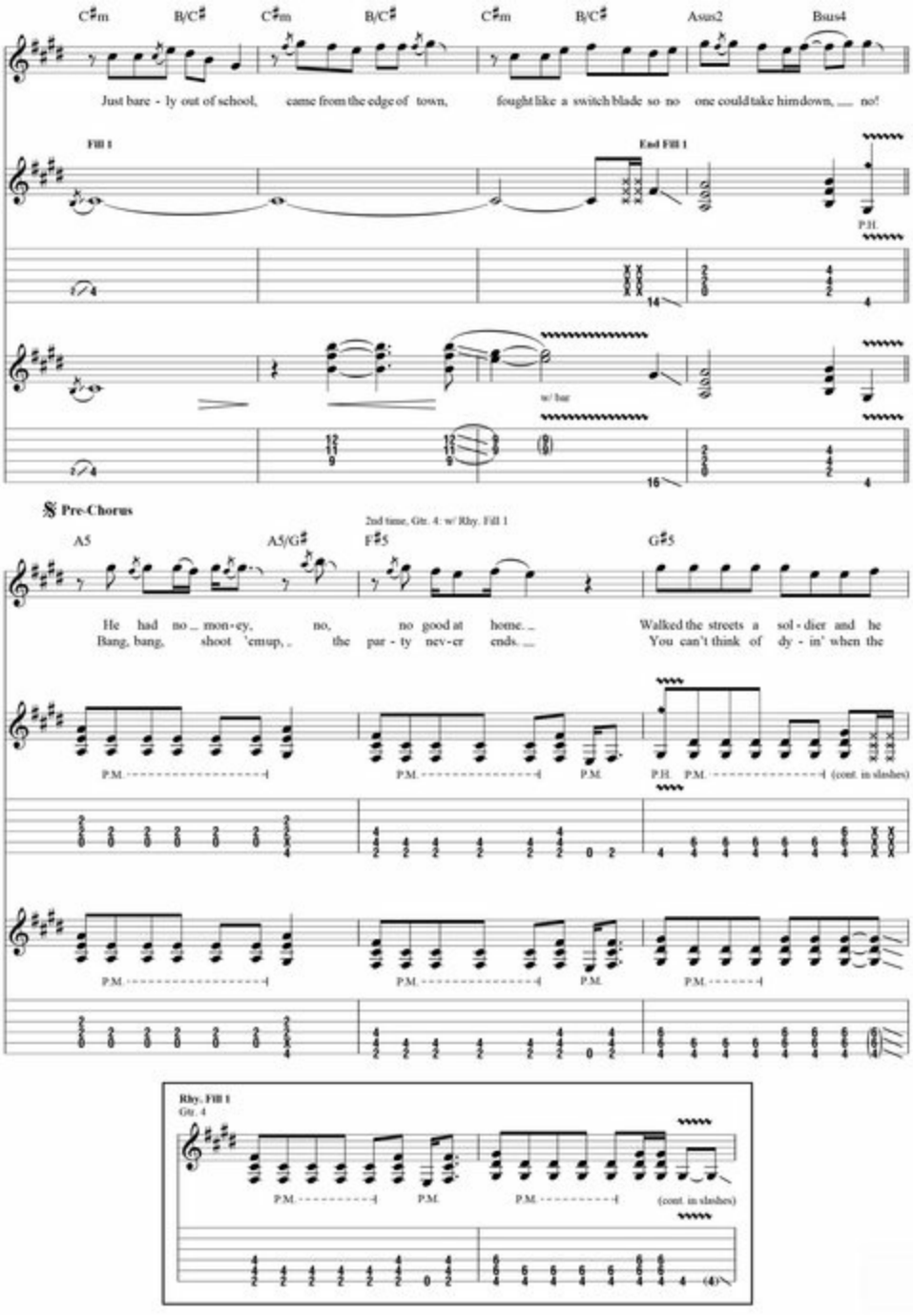
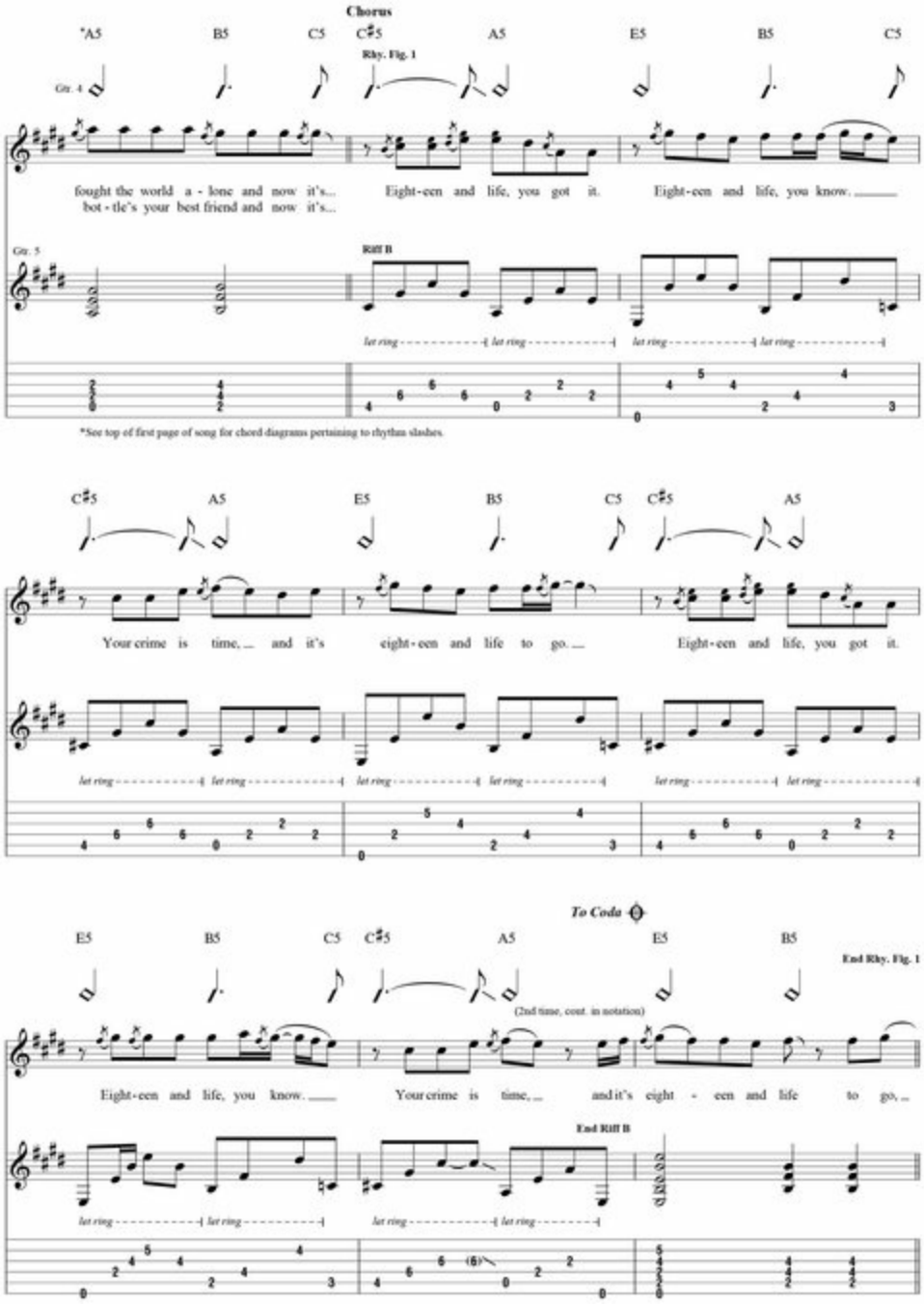
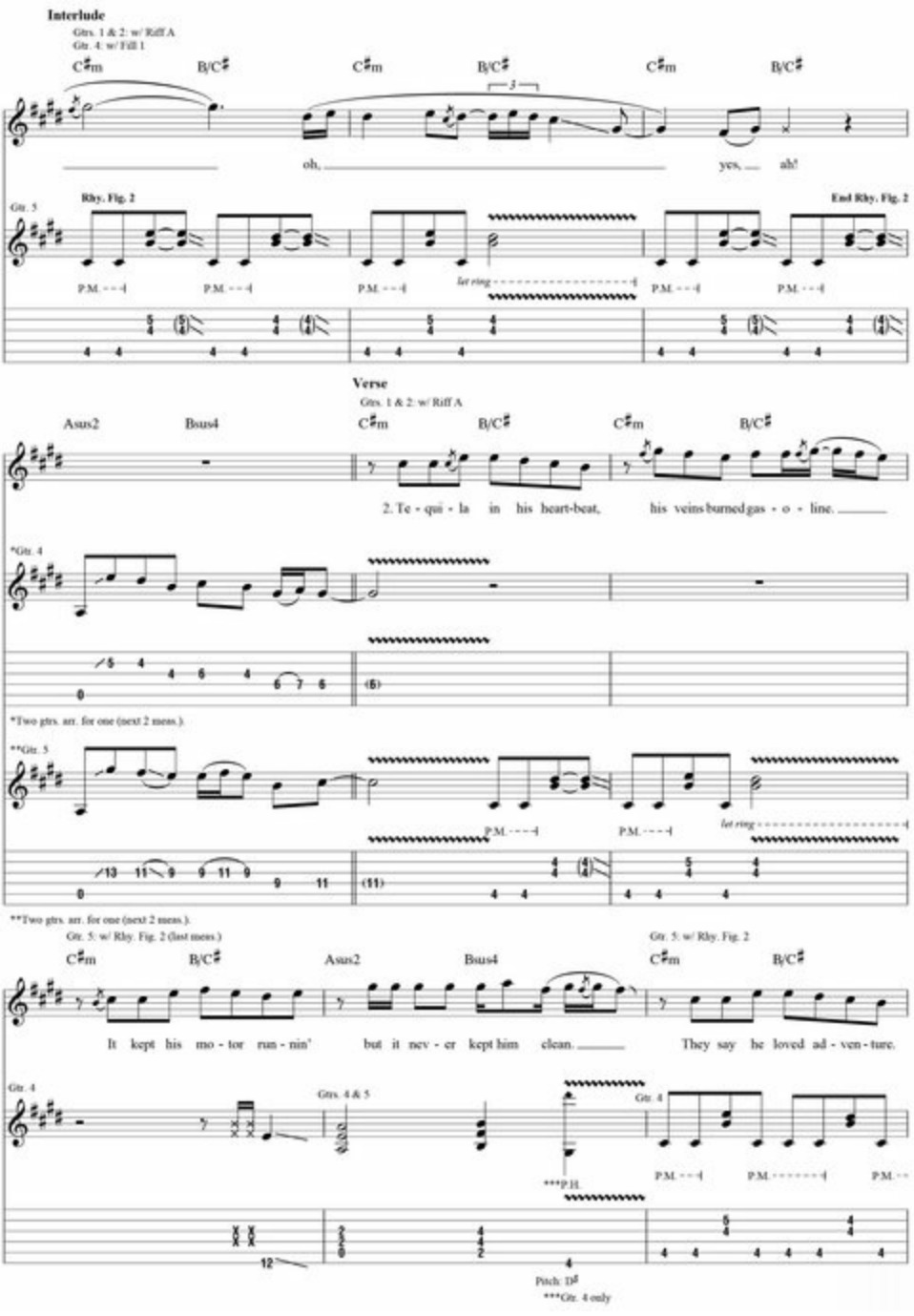
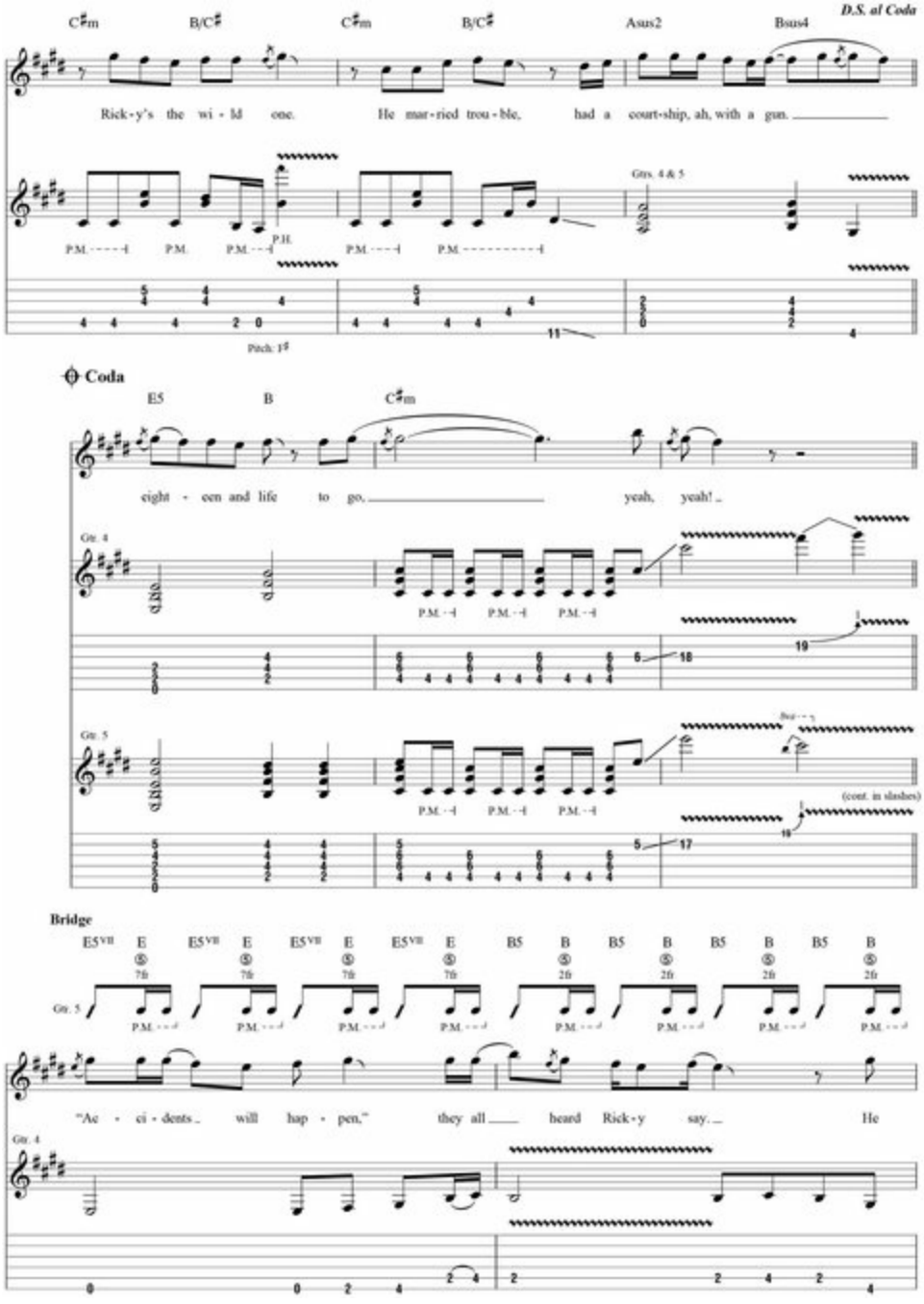
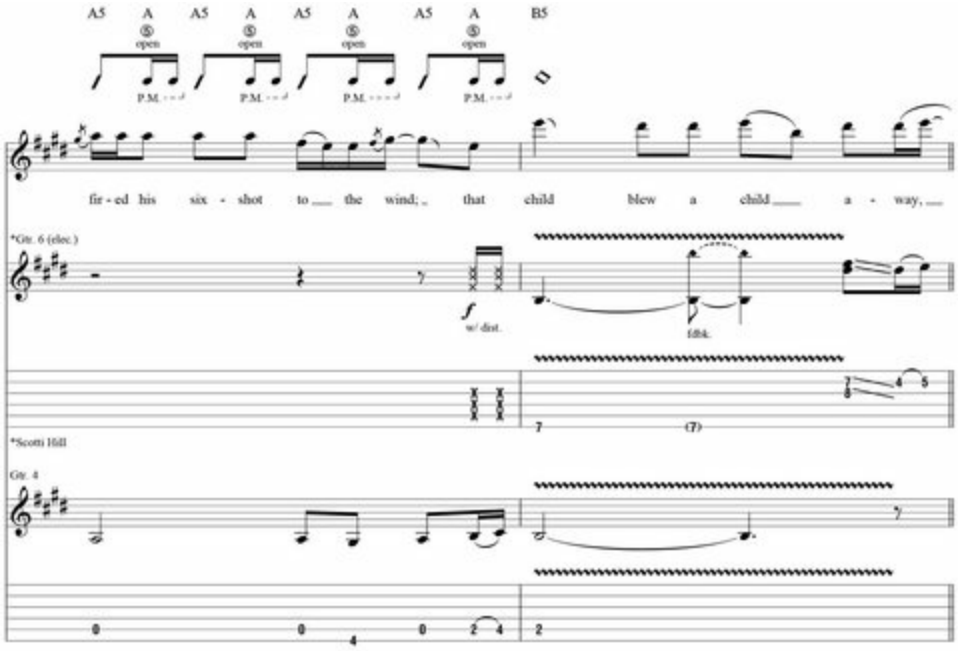
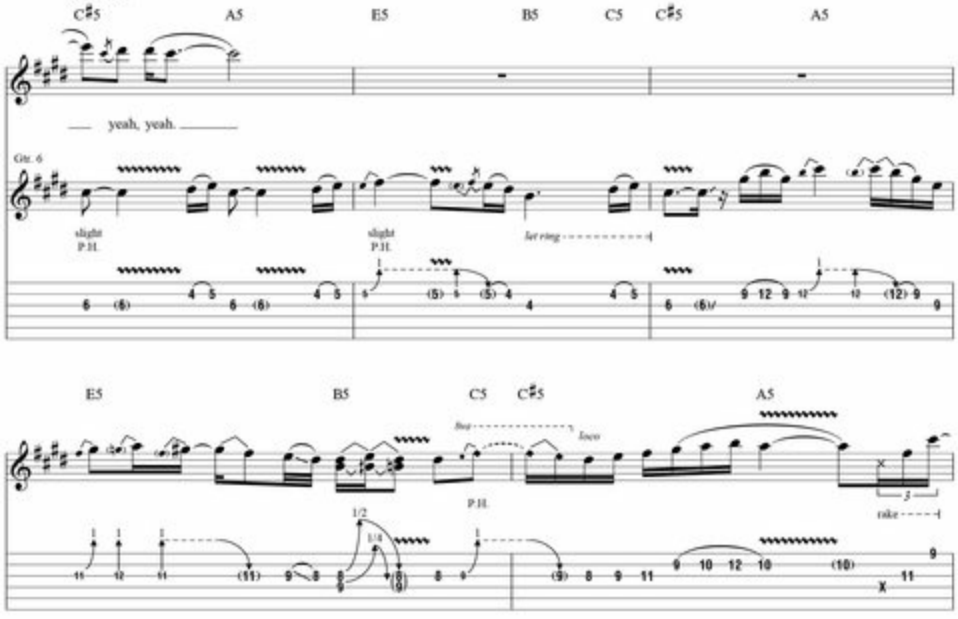
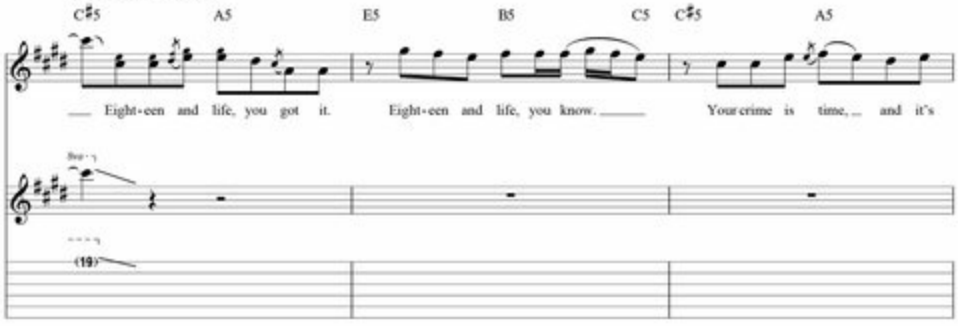
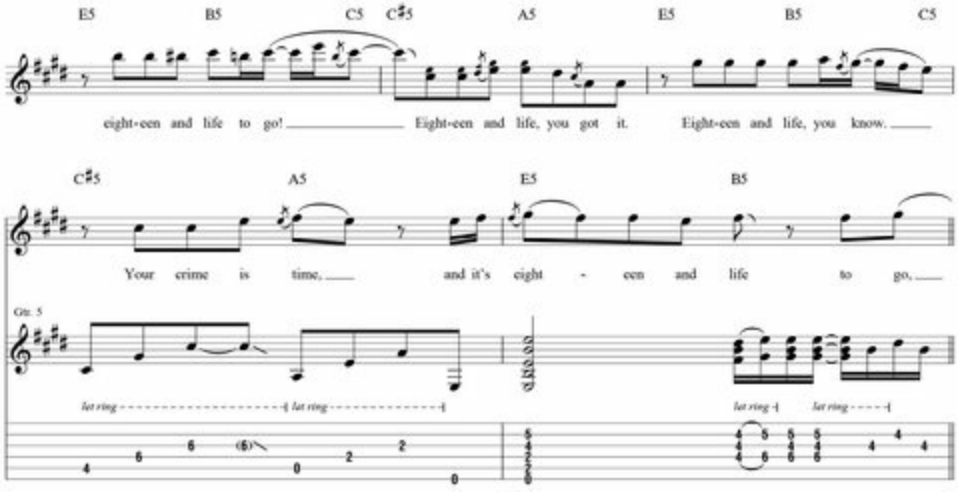
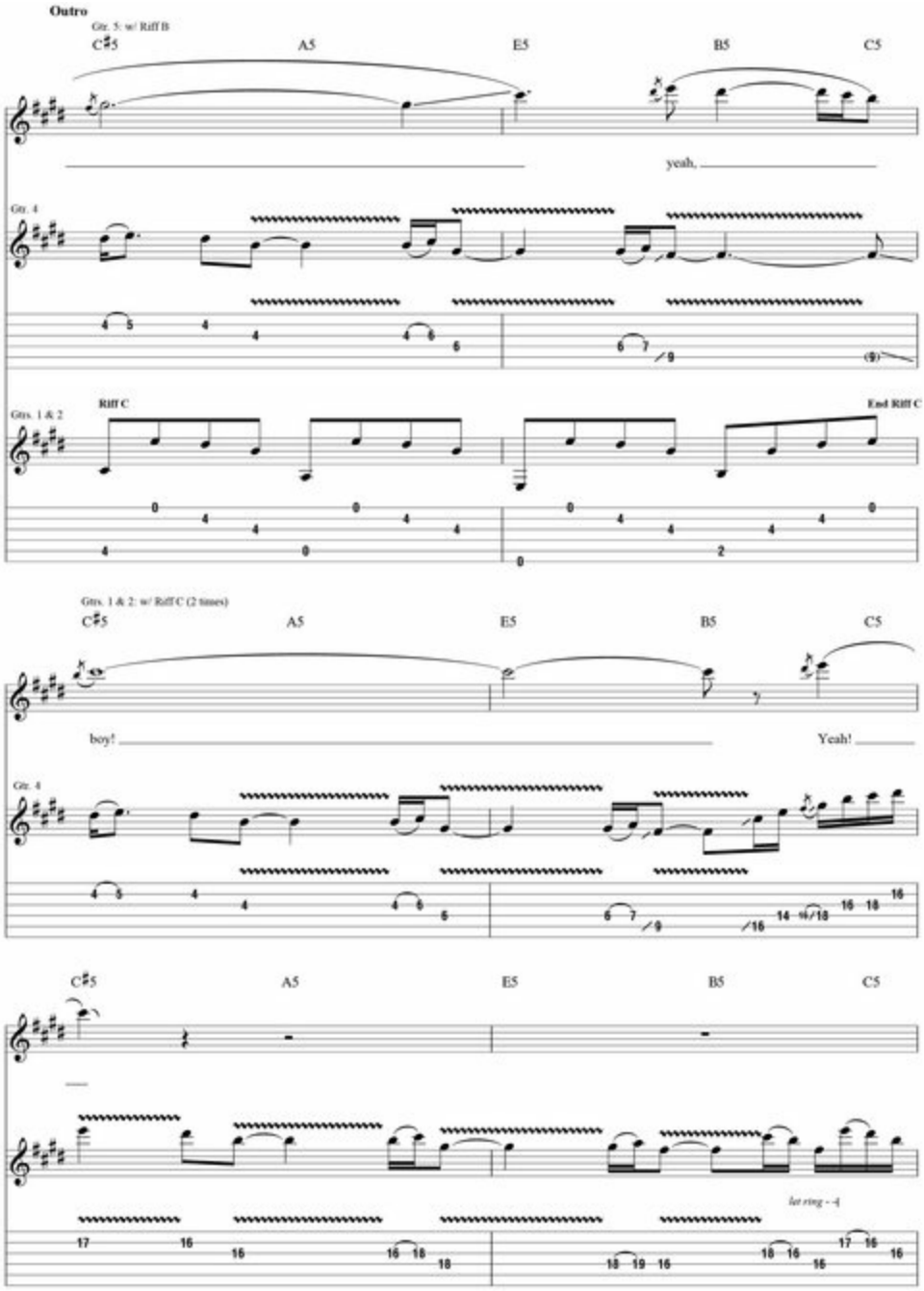
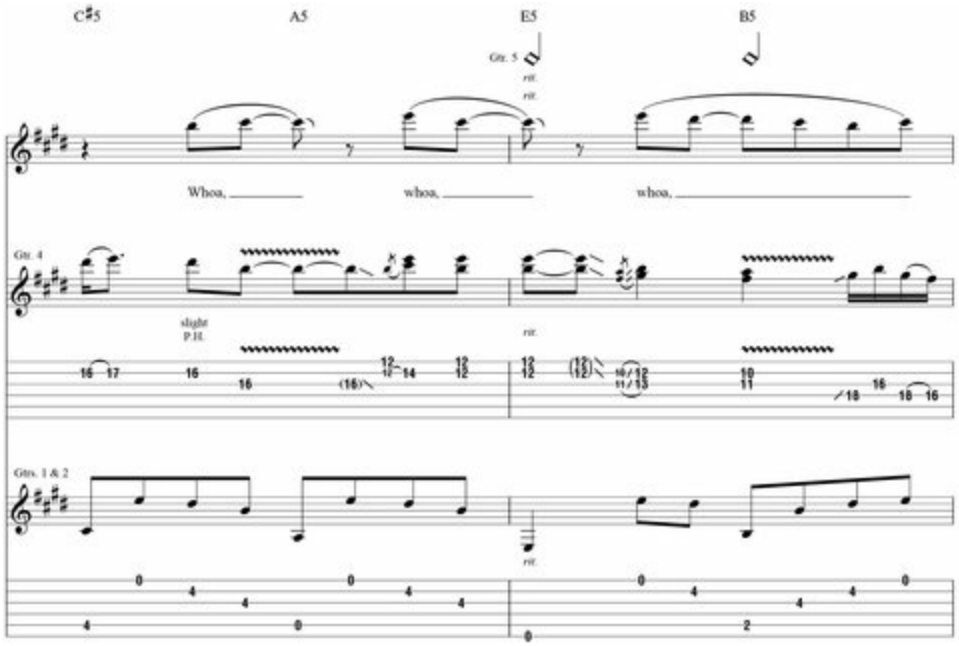
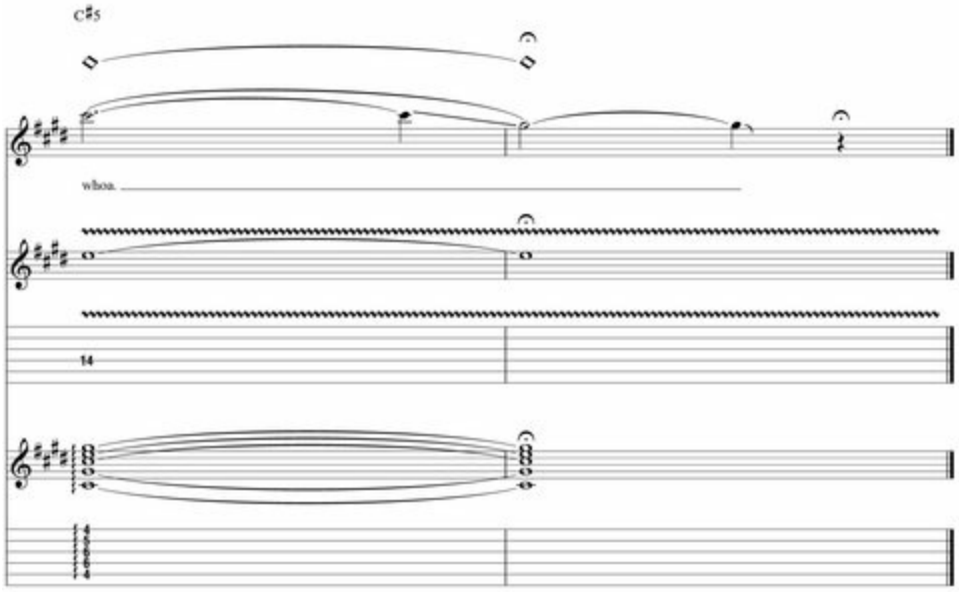

C♯m B/C♯ C♯m B/C♯ C♯m B/C♯ Asus2 Bsus4
Just bare - ly out of school, came from the edge of town, fought like a switch blade so no one could take him down, no!
Fill 1
End Fill 1
P.H.
w/ bar
Pre-Chorus
2nd time, Gtr. 4: w/ Rhy. Fill 1
A5 A5/G♯ F♯5 G♯5
He had no mon - ey, no, no good at home. Walked the streets a sol - dier and he
Bang, bang, shoot 'em up, the par - ty nev - er ends. You can't think of dy - in' when the
P.M.
P.H. P.M. (cont. in slashes)
Rhy. Fill 1
Gtr. 4
P.M. P.M. P.M. (cont. in slashes)

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Interlude
Gtrs. 1 & 2: w/ Riff A
Gtr. 4: w/ Fill 1
C♯m
B/C♯
oh,
yes,
ah!
Gtr. 5
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
let ring
Verse
Gtrs. 1 & 2: w/ Riff A
Asus2
Bsus4
2. Te - qui - la in his heart-beat, his veins burned gas - o - line.
*Gtr. 4
*Two gtrs. arr. for one (next 2 mess.).
**Gtr. 3
**Two gtrs. arr. for one (next 2 mess.).
Gtr. 5: w/ Rhy. Fig. 2 (last mess.)
Gtr. 5: w/ Rhy. Fig. 2
It kept his mo - tor run - nin' but it nev - er kept him clean. They say he loved ad - ven - ture.
Gtr. 4
Gtrs. 4 & 5
***P.H.
Pitch: D♯
***Gtr. 4 only

D.S. al Coda
C♯m
B/C♯
C♯m
B/C♯
Asus2
Bsus4
Rick-y's the wi-ld one. He mar-ried trou-ble, had a court-ship, ah, with a gun.
Gtrs. 4 & 5
P.M.
P.H.
Pitch: 1♯
Coda
E5
B
C♯m
eight-een and life to go, yeah, yeah!
Gtr. 4
Gtr. 5
Bend
(cont. in slashes)
Bridge
E5VII
E
B5
B
"Ac-ci-dents will hap-pen," they all heard Rick-y say. He
Gtr. 4
Gtr. 5

Guitar Solo

Gtr. 4: w/ Rhy. Fig. 1 (1st 4 meas., 2 times)
Gtr. 5 tacet

Chorus

Gtr. 4: w/ Rhy. Fig. 1
Gtr. 5: w/ Riff B (1st 6 meas.)
Gtr. 6 tacet

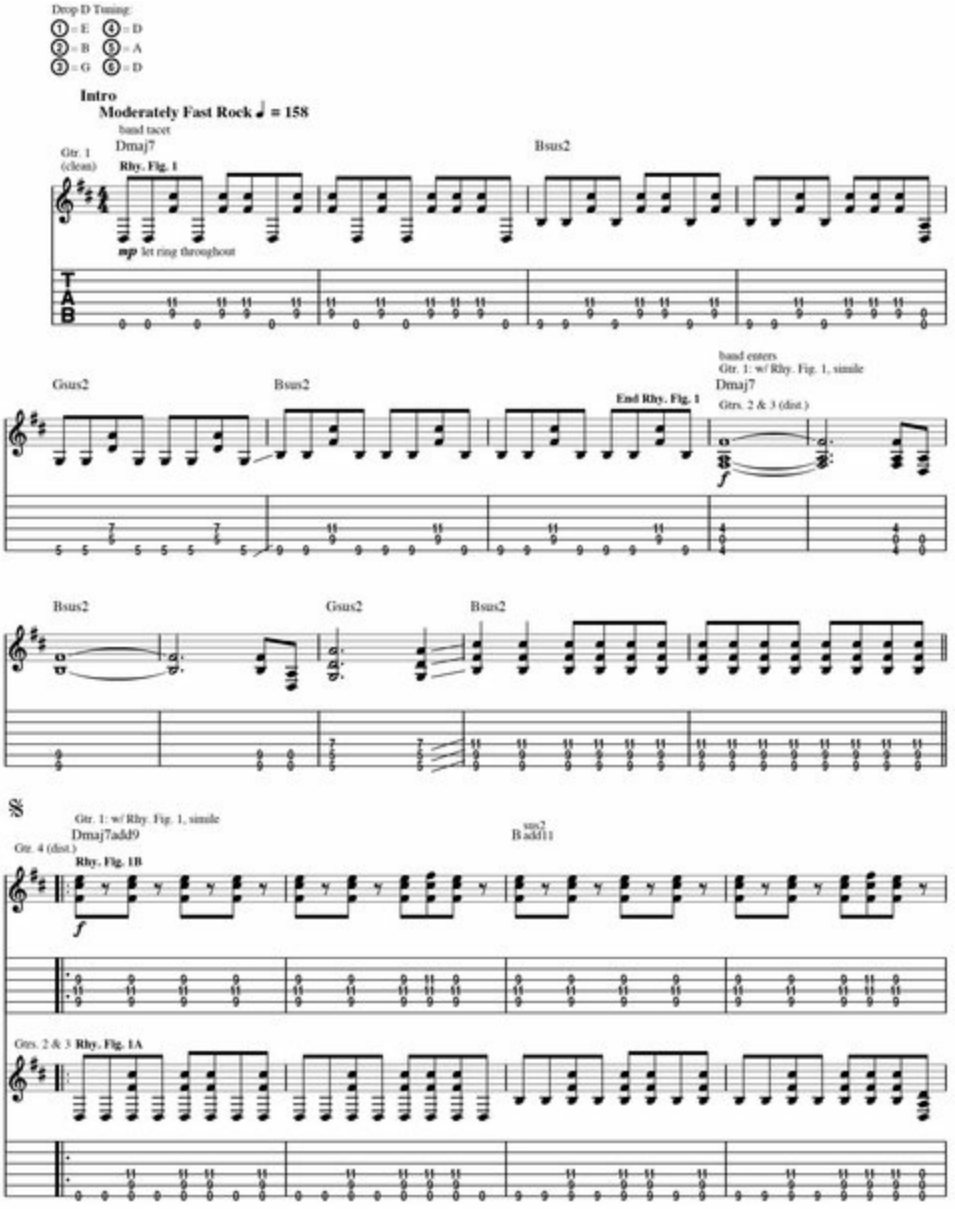


Outro
Gtr. 5: w/ Riff B
C♯5
A5
E5
B5
C5
yeah,
Gtr. 4
Gtrs. 1 & 2
Riff C
End Riff C
Gtrs. 1 & 2: w/ Riff C (2 times)
boy!
Yeah!
let ring - - -

C♯5
A5
E5
B5
Gtr. 5
rit.
rit.
Whoa,
whoa,
whoa,
Gtr. 4
slight
P.H.
rit.
Gtrs. 1 & 2
rit.


C♯5
whoa.

from Foo Fighters - *The Colour and the Shape*

E v e r l o n g

Words and Music by David Grohl

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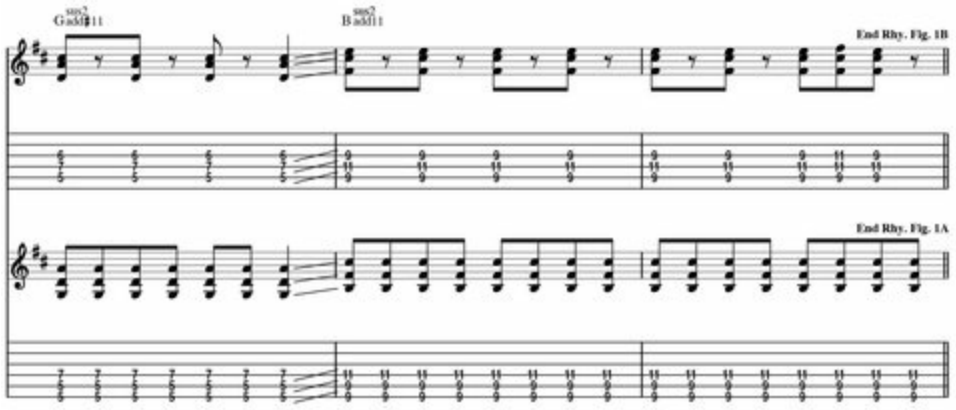
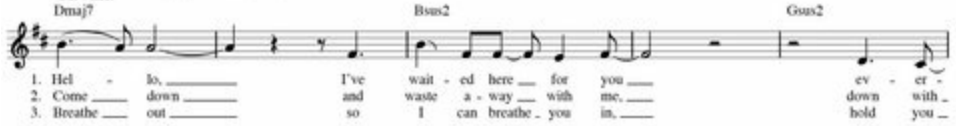
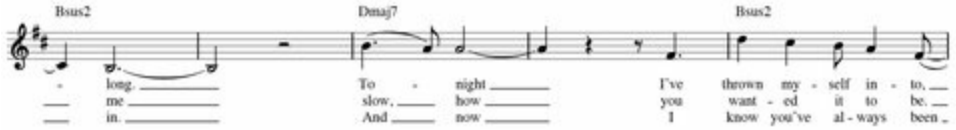
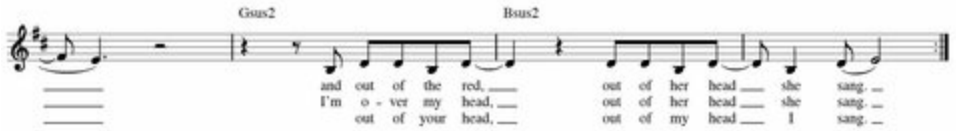
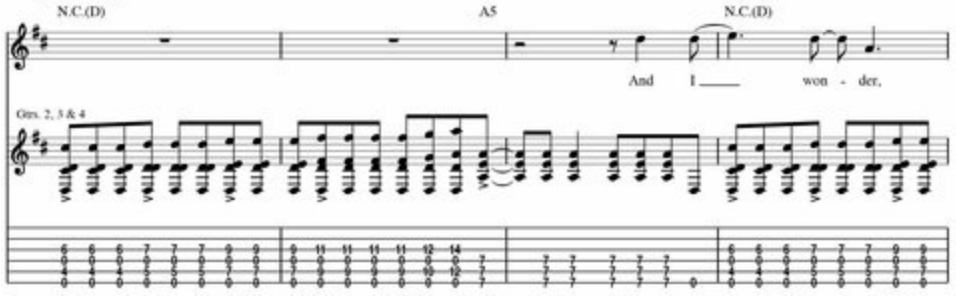
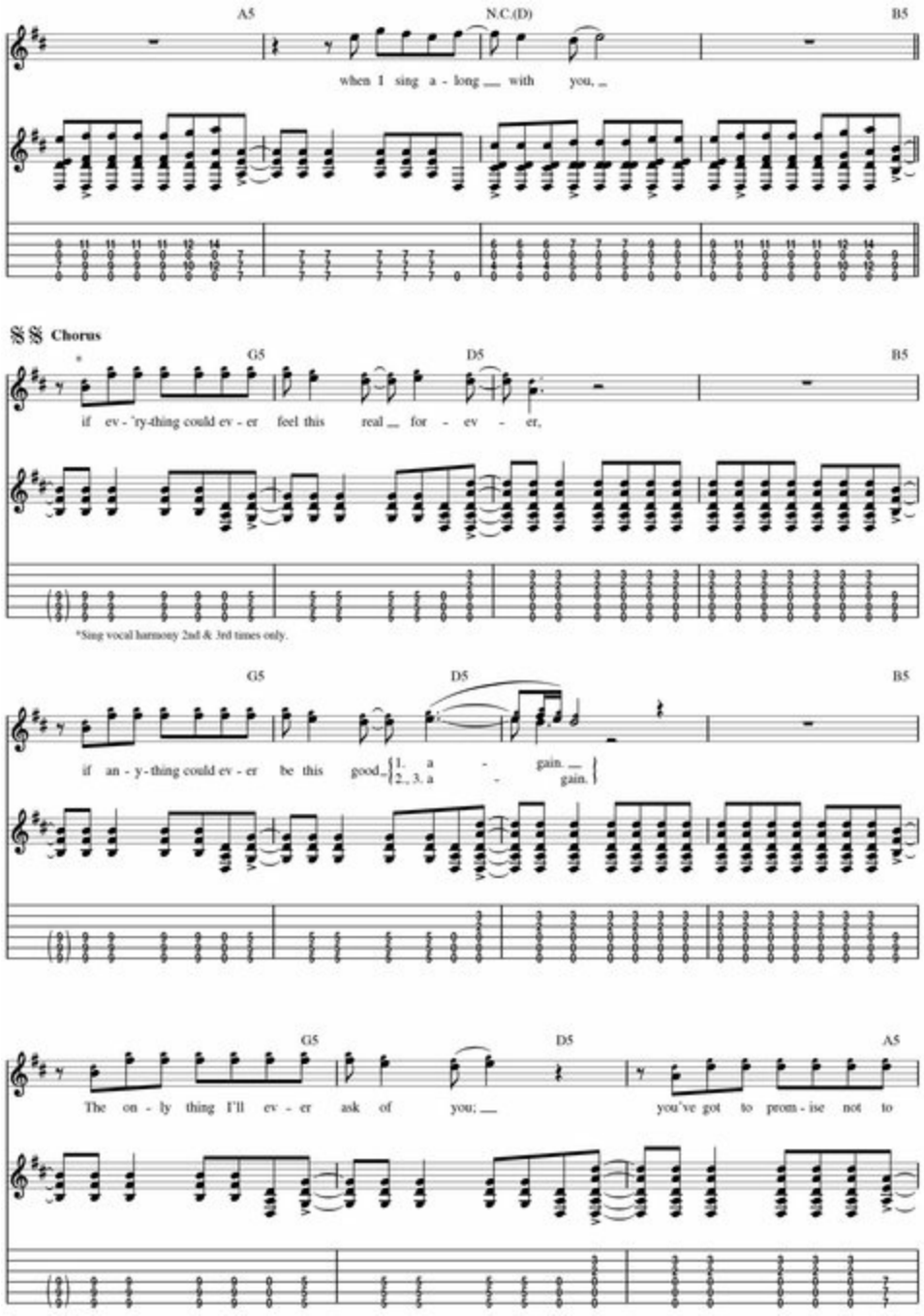
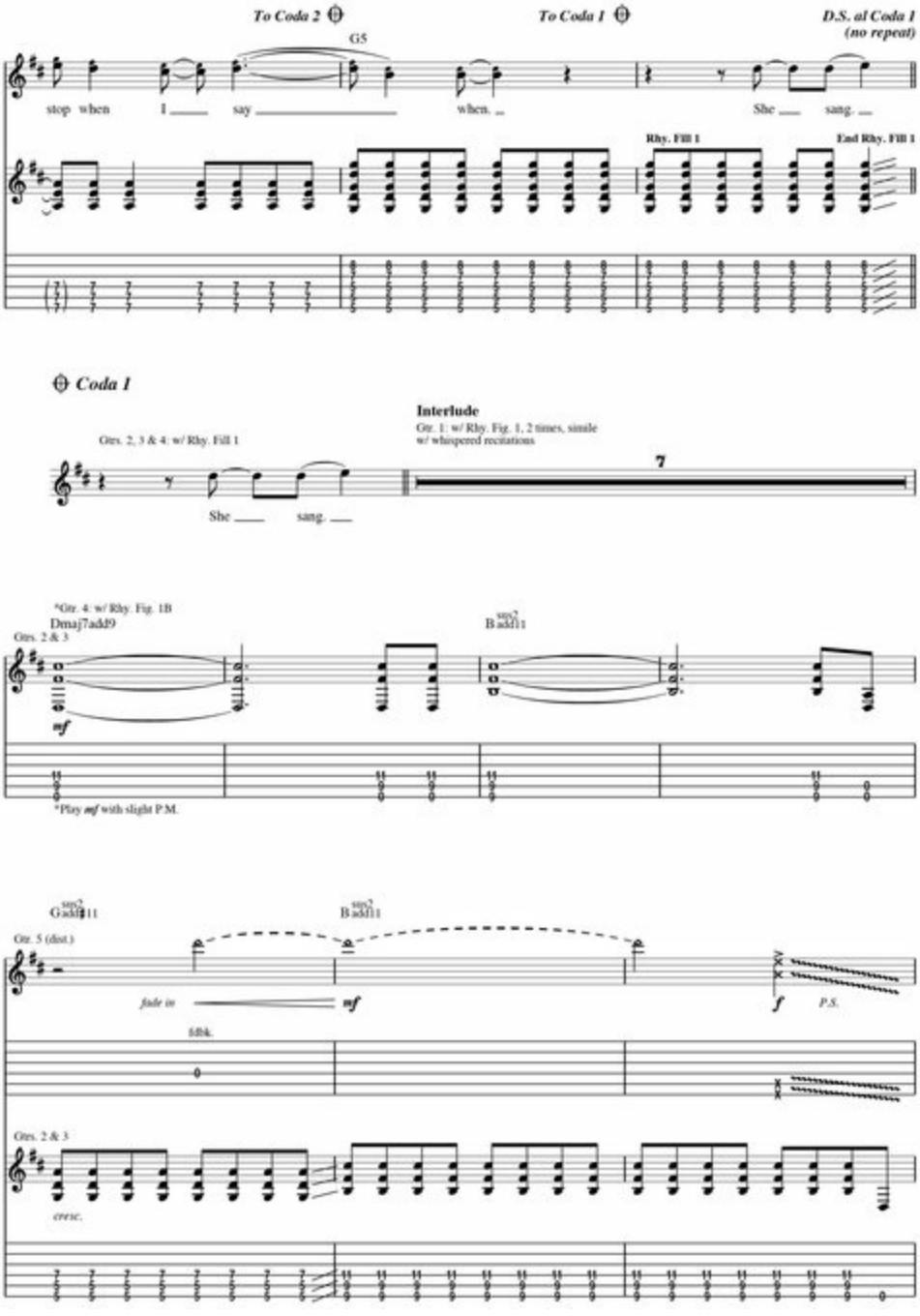
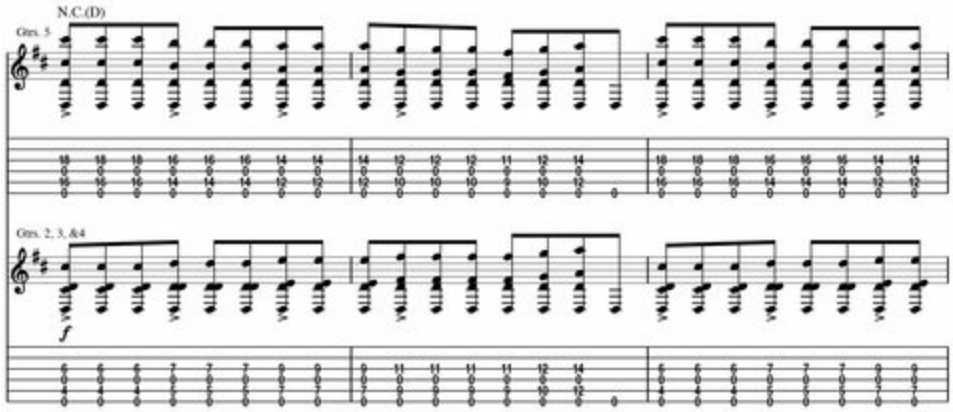
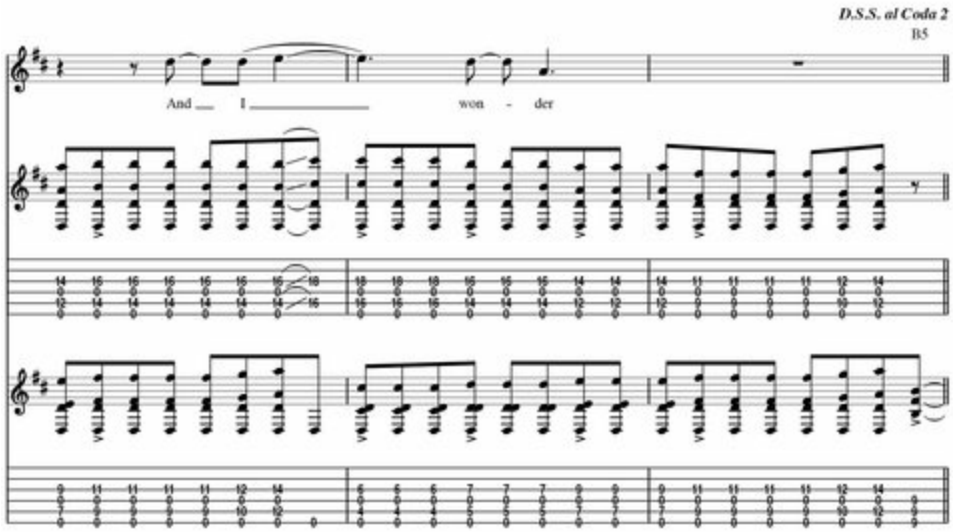
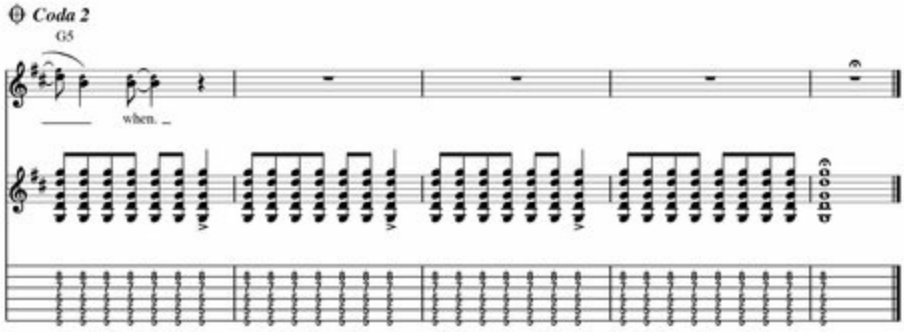

Verse

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1 & 1A, 2 times, simile
Gtr. 4 tacet

Pre-Chorus



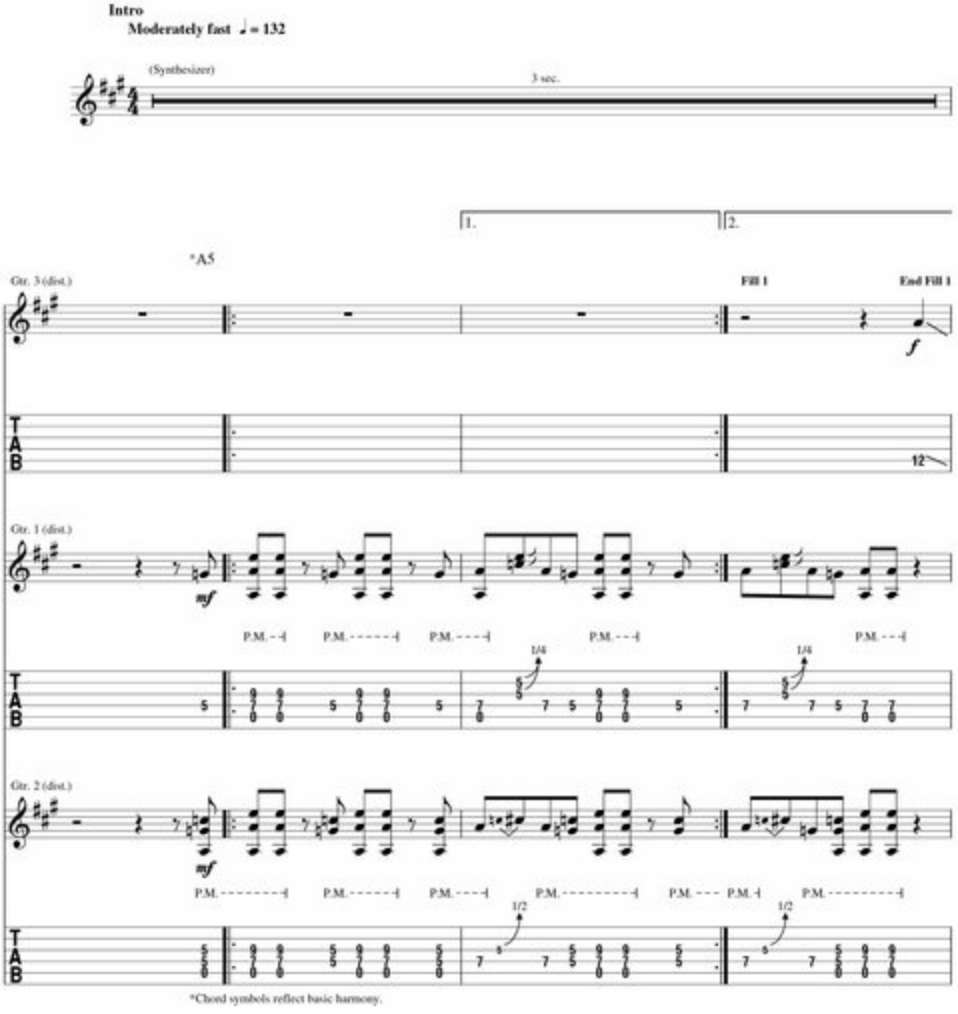
A5
N.C.(D)
B5
when I sing a - long __ with you, _
𝄋 Chorus
G5
D5
B5
if ev - 'ry-thing could ev - er feel this real __ for - ev - er,
*Sing vocal harmony 2nd & 3rd times only.
G5
D5
B5
if an - y - thing could ev - er be this good _ 1. a - gain. __ 2., 3. a - gain.
G5
D5
A5
The on - ly thing I'll ev - er ask of you; __ you've got to prom - ise not to

To Coda 2
To Coda 1
D.S. al Coda 1
(no repeat)
G5
stop when I say when. She sang.
Rhy. Fill 1
End Rhy. Fill 1
Coda 1
Interlude
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
w/ whispered recitations
Gtrs. 2, 3 & 4: w/ Rhy. Fill 1
7
She sang.
*Gtr. 4: w/ Rhy. Fig. 1B
Dmaj7add9
Gtrs. 2 & 3
mf
*Play mf with slight P.M.
sus2
Badd11
sus2
Gadd#11
sus2
Badd11
Gtr. 5 (dist.)
fade in
mf
f
P.S.
fdbk.
Gtrs. 2 & 3
cresc.

N.C.(D)
Gtrs. 5
Gtrs. 2, 3, &4
f


D.S.S. al Coda 2
B5
And I won - der


Coda 2
G5
when.

from Billy Squier - *Emotions in Motion*

Everybody Wants You

Words and Music by Billy Squier

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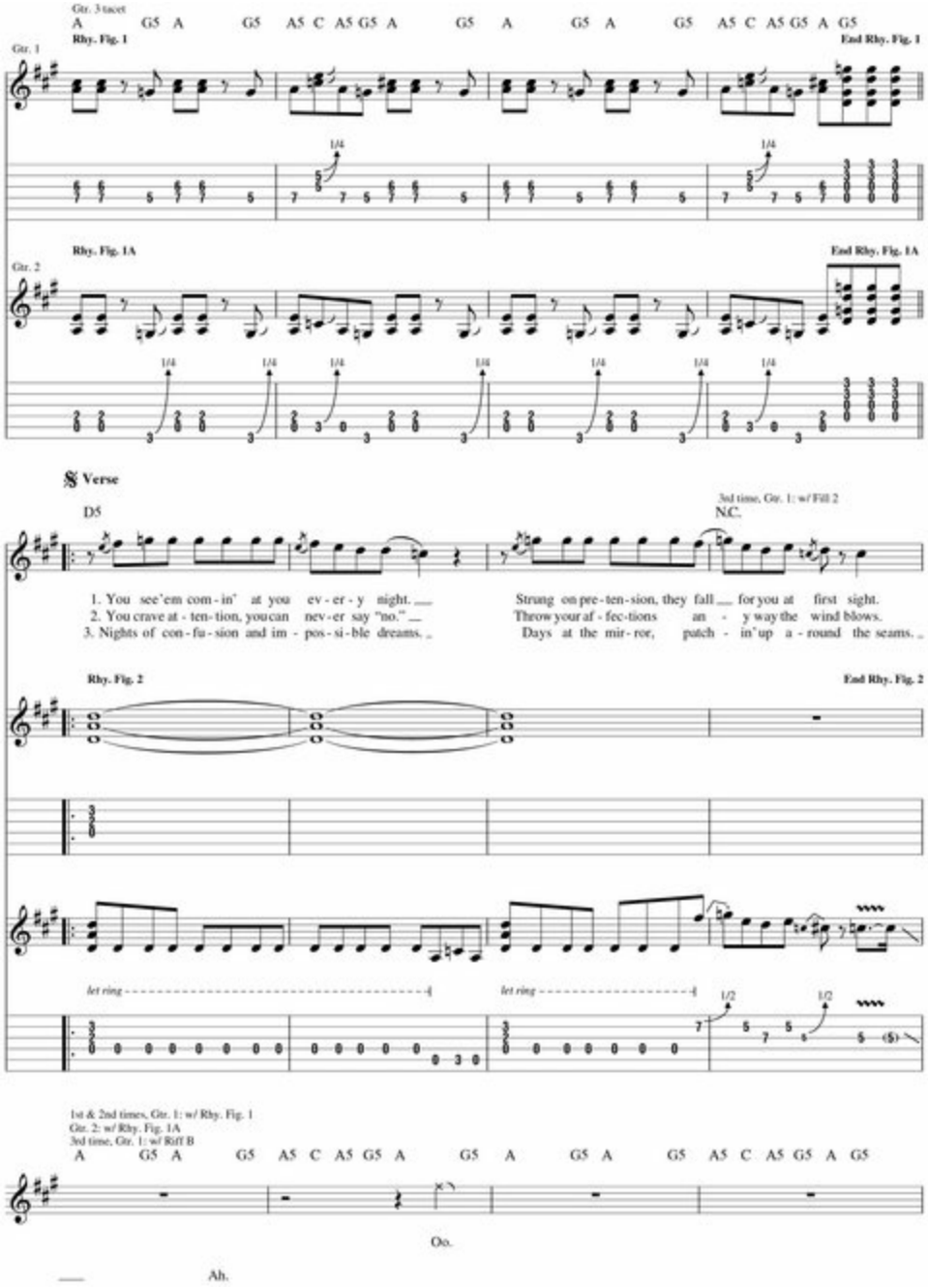
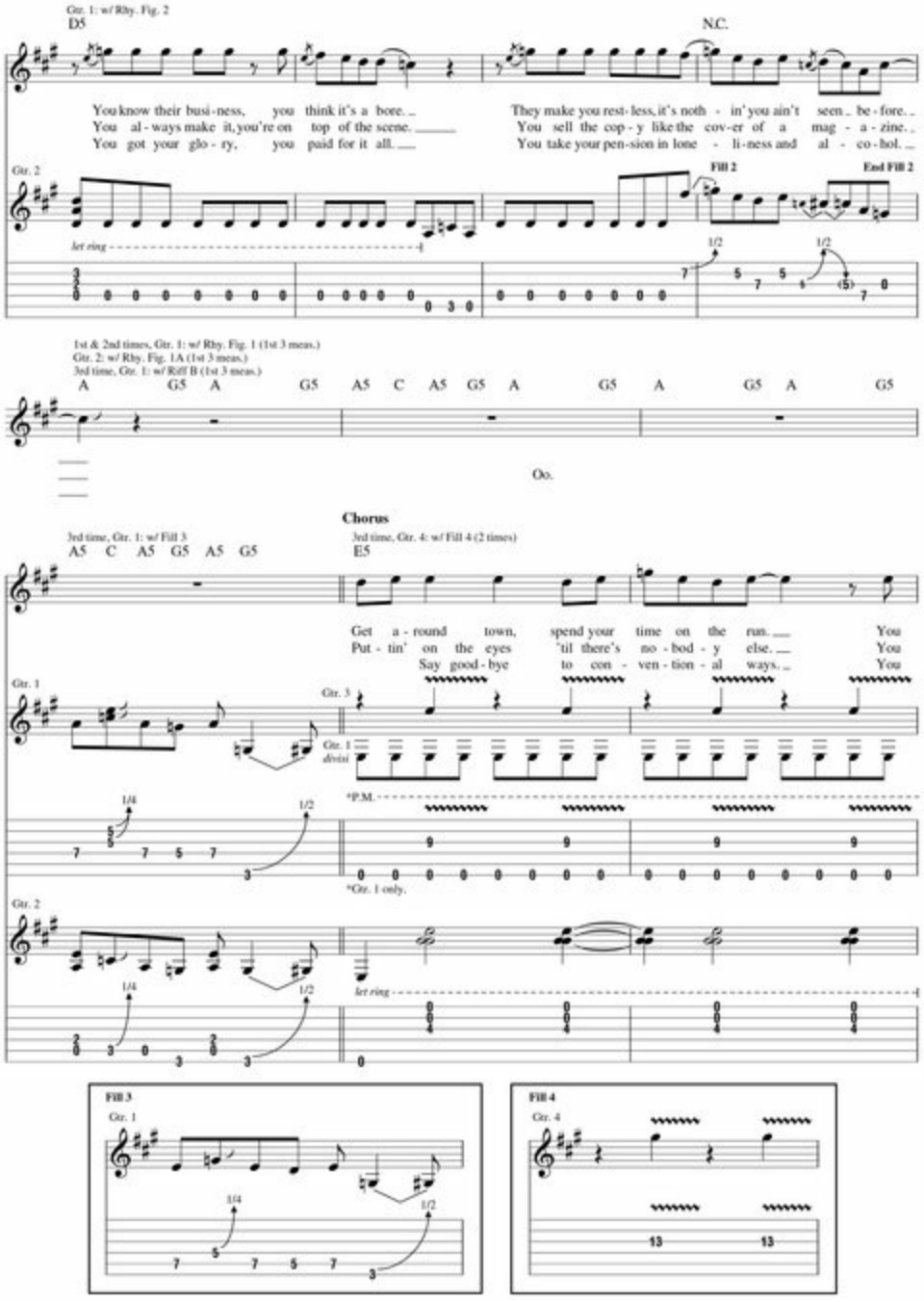
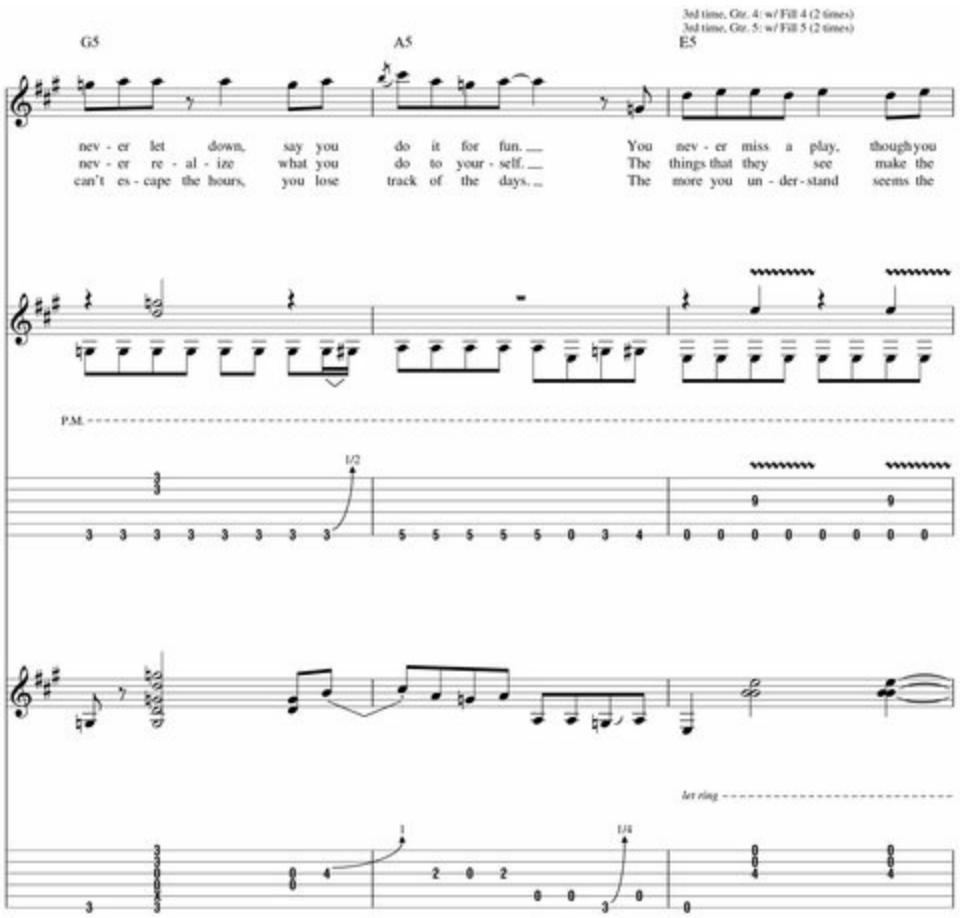
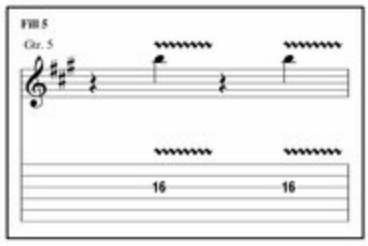
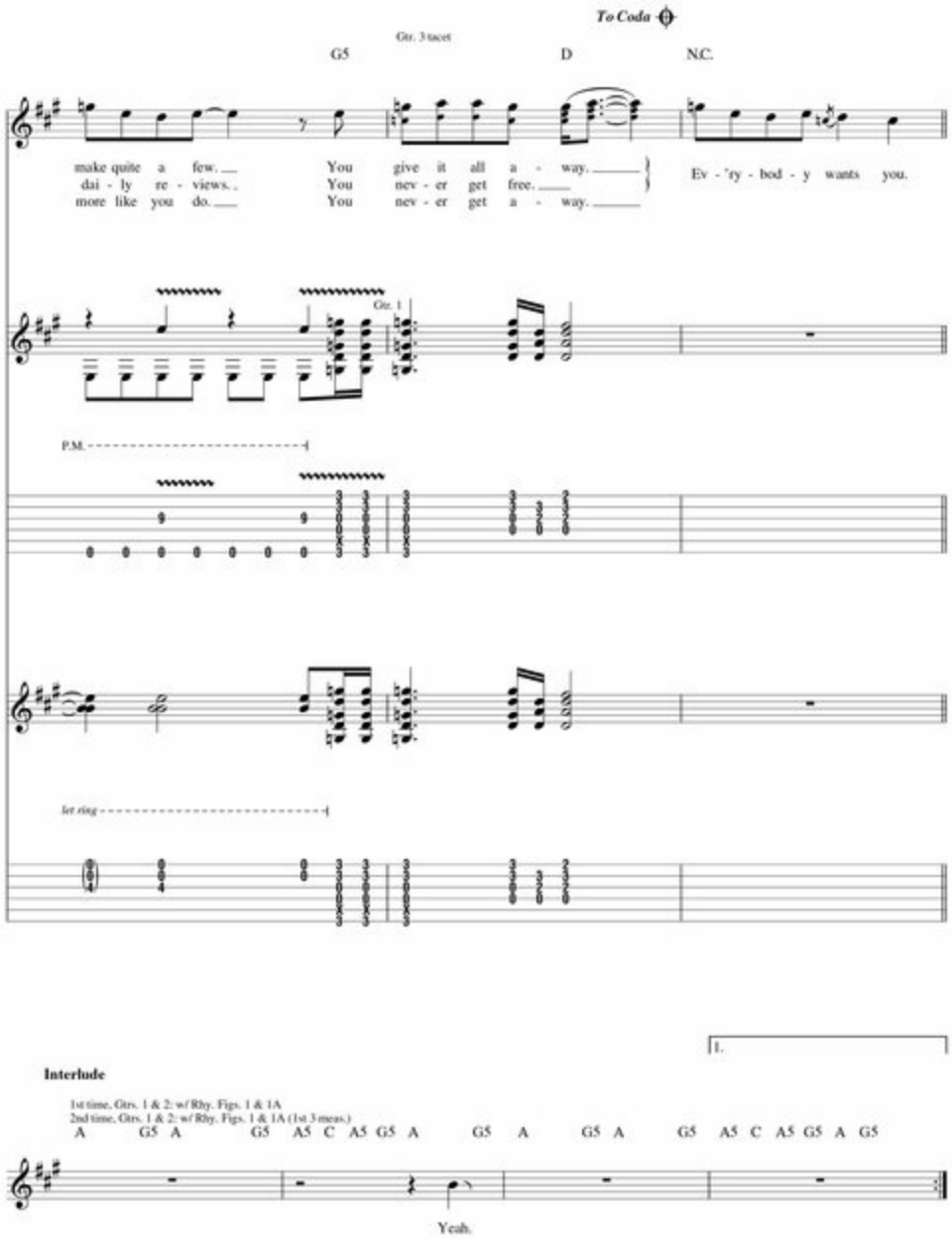
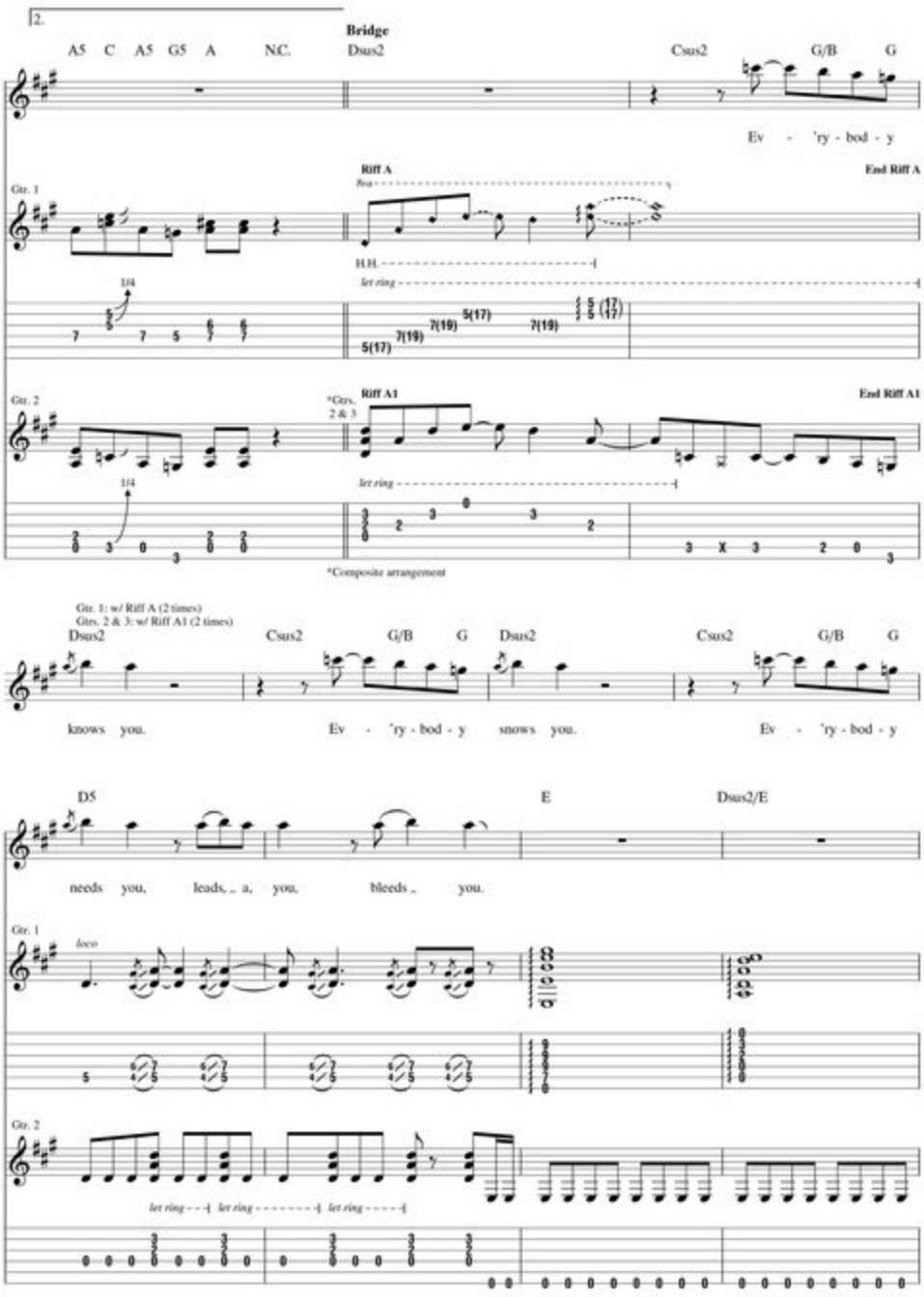
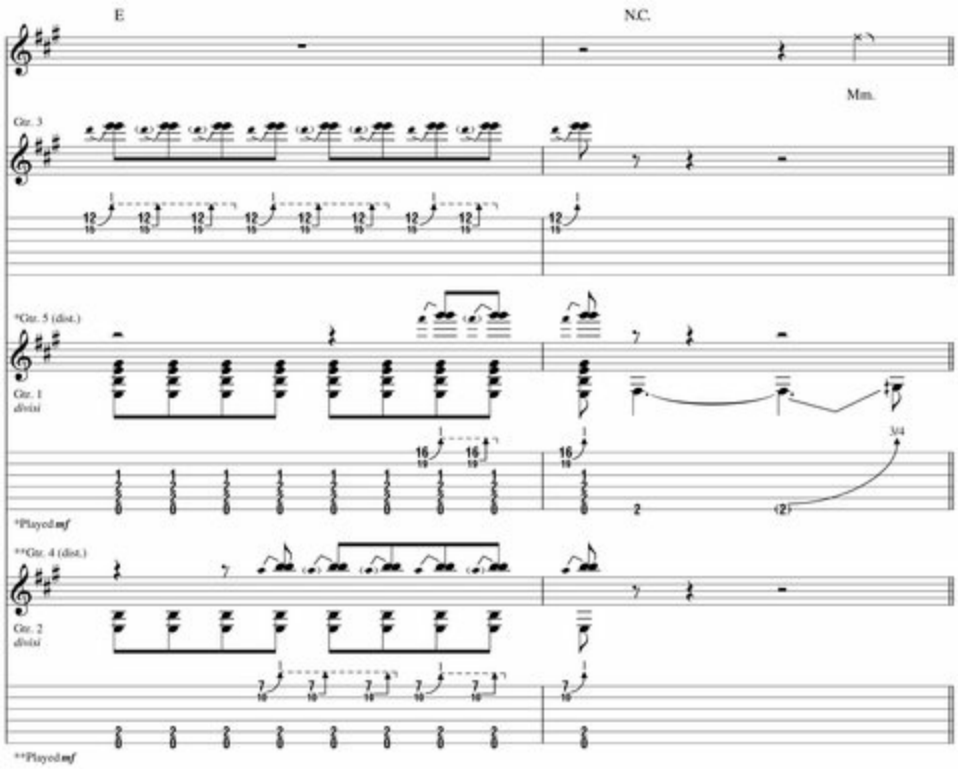
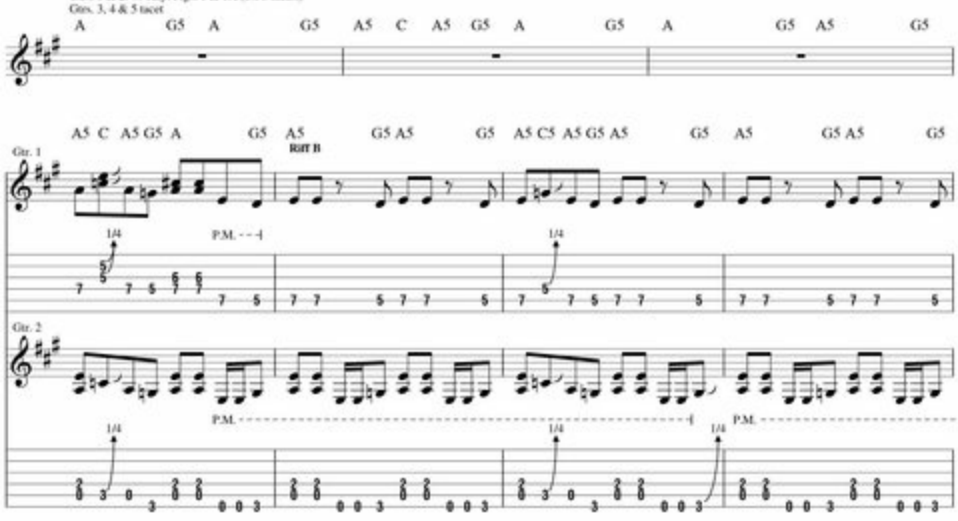
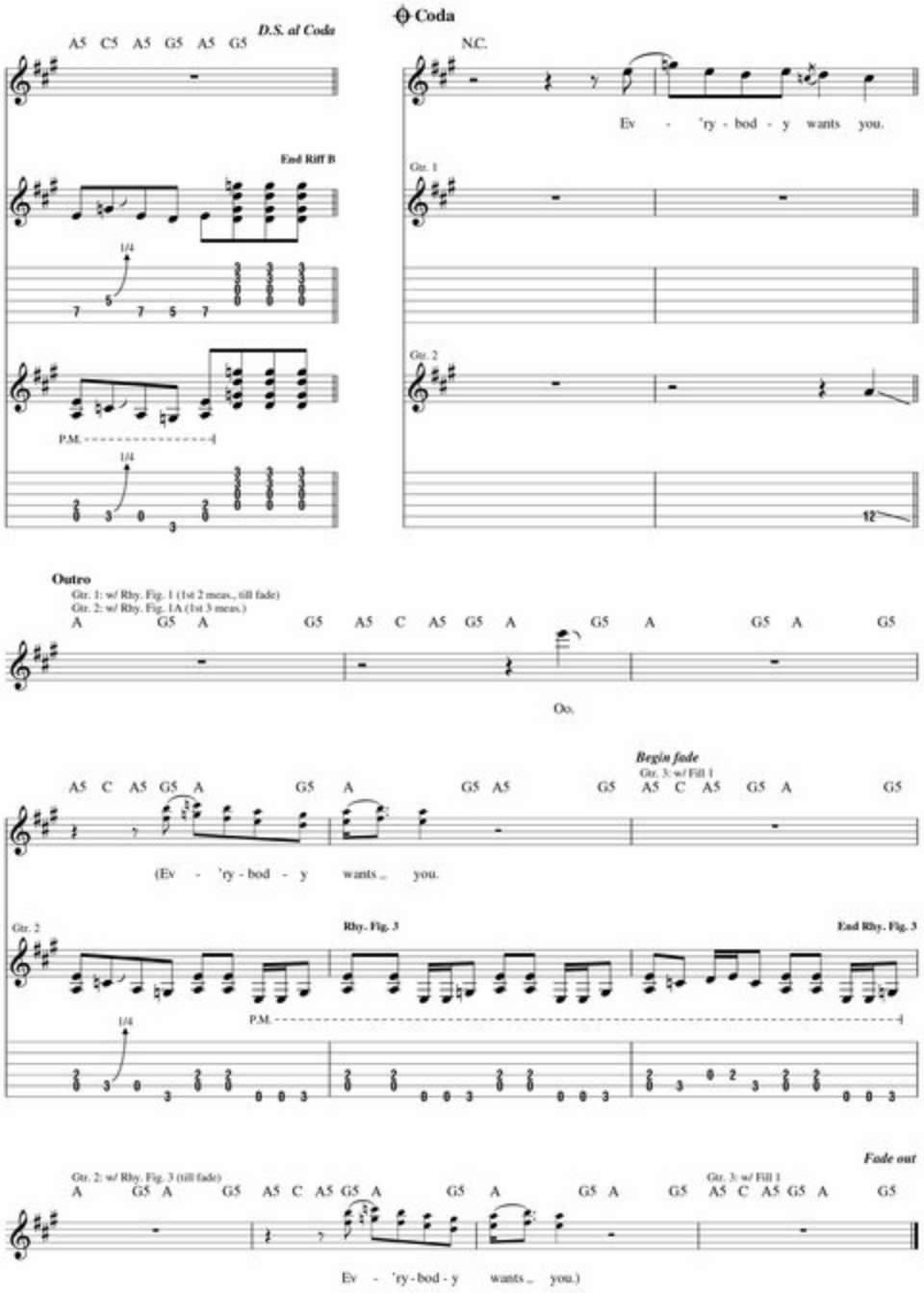

Gtr. 3 tacet
A G5 A G5 A5 C A5 G5 A G5 A G5 A G5 A5 C A5 G5 A G5
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 1
1/4
Rhy. Fig. 1A
End Rhy. Fig. 1A
Gtr. 2
Verse
D5
3rd time, Gtr. 1: w/ Fill 2
N.C.
1. You see'em com - in' at you ev - er - y night.
2. You crave at - ten - tion, you can nev - er say "no."
3. Nights of con - fu - sion and im - pos - si - ble dreams.
Strung on pre - ten - sion, they fall for you at first sight.
Throw your af - fec - tions an - y way the wind blows.
Days at the mir - ror, patch - in' up a - round the seams.
Rhy. Fig. 2
End Rhy. Fig. 2
let ring
1/2
1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1A
3rd time, Gtr. 1: w/ Riff B
A G5 A G5 A5 C A5 G5 A G5 A G5 A G5 A5 C A5 G5 A G5
Oo.
Ah.

Gtr. 1: w/ Rhy. Fig. 2
D5
N.C.
You know their busi - ness, you think it's a bore.
You al - ways make it, you're on top of the scene.
You got your glo - ry, you paid for it all.
They make you rest - less, it's noth - in' you ain't seen be - fore.
You sell the cop - y like the cov - er of a mag - a - zine.
You take your pen - sion in lone - li - ness and al - co - hol.
Gtr. 2
Fill 2
End Fill 2
let ring
1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 1A (1st 3 meas.)
3rd time, Gtr. 1: w/ Riff B (1st 3 meas.)
A G5 A G5 A5 C A5 G5 A G5 A G5 A G5
Oo.
Chorus
3rd time, Gtr. 1: w/ Fill 3
A5 C A5 G5 A5 G5
3rd time, Gtr. 4: w/ Fill 4 (2 times)
E5
Get a - round town, spend your time on the run. You
Put - tin' on the eyes 'til there's no - bod - y else. You
Say good - bye to con - ven - tion - al ways. You
Gtr. 1
Gtr. 3
Gtr. 1 divisi
*P.M.
*Gtr. 1 only.
Gtr. 2
let ring
Fill 3
Gtr. 1
Fill 4
Gtr. 4

3rd time, Gtr. 4: w/ Fill 4 (2 times)
3rd time, Gtr. 5: w/ Fill 5 (2 times)
G5
A5
E5
nev - er let down, say you do it for fun. You nev - er miss a play, though you
nev - er re - al - ize what you do to your - self. The things that they see make the
can't es - cape the hours, you lose track of the days. The more you un - der - stand seems the
P.M.
1/2
let ring
1
1/4

Fill 5
Gtr. 5

To Coda
Gtr. 3 tacet
G5
D
N.C.
make quite a few. You give it all a - way.
dai - ly re - views. You nev - er get free.
more like you do. You nev - er get a - way.
Ev - 'ry - bod - y wants you.
Gtr. 1
P.M.
let ring
1.
Interlude
1st time, Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
2nd time, Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1st 3 meas.)
A G5 A G5 A5 C A5 G5 A G5 A G5 A G5 A5 C A5 G5 A G5
Yeah.

2.
Bridge
A5 C A5 G5 A N.C.
Dsus2
Csus2 G/B G
Ev - 'ry - bod - y
Riff A
End Riff A
Gtr. 1
Rhy.
H.H.
let ring
1/4
Gtr. 2
*Gtrs. 2 & 3
Riff A1
End Riff A1
*Composite arrangement
Gtr. 1: w/ Riff A (2 times)
Gtrs. 2 & 3: w/ Riff A1 (2 times)
knows you.
Ev - 'ry - bod - y
snows you.
D5
E
Dsus2/E
needs you,
leads, a, you,
bleeds you.
loco

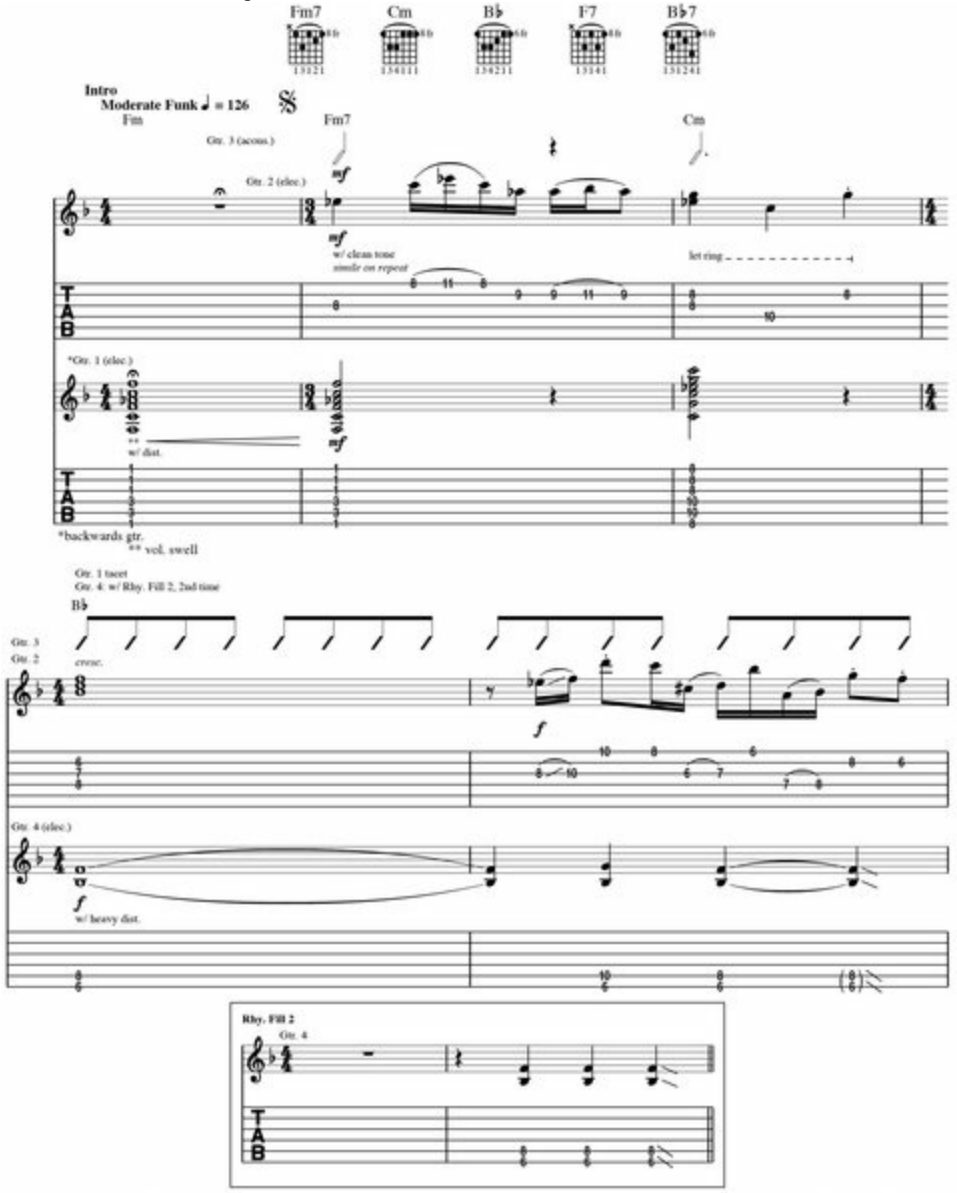


Interlude

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1st 3 meas.)
Gtrs. 3, 4 & 5 tacet

D.S. al Coda
A5 C5 A5 G5 A5 G5
End Riff B
1/4
P.M.
Coda
N.C.
Ev - 'ry - bod - y wants you.
Gtr. 1
Gtr. 2
Outro
Gtr. 1: w/ Rhy. Fig. 1 (1st 2 meas., till fade)
Gtr. 2: w/ Rhy. Fig. 1A (1st 3 meas.)
A G5 A G5 A5 C A5 G5 A G5 A G5 A G5
Oo.
Begin fade
Gtr. 3: w/ Fill 1
A5 C A5 G5 A G5 A G5 A5 G5 A5 C A5 G5 A G5
(Ev - 'ry - bod - y wants .. you.
Rhy. Fig. 3
End Rhy. Fig. 3
Fade out
Gtr. 2: w/ Rhy. Fig. 3 (till fade)
Gtr. 3: w/ Fill 1
Ev - 'ry - bod - y wants .. you.)

from David Bowie - *Young Americans*

F a m e

Words and Music by John Lennon, David Bowie and Carlos Alomar

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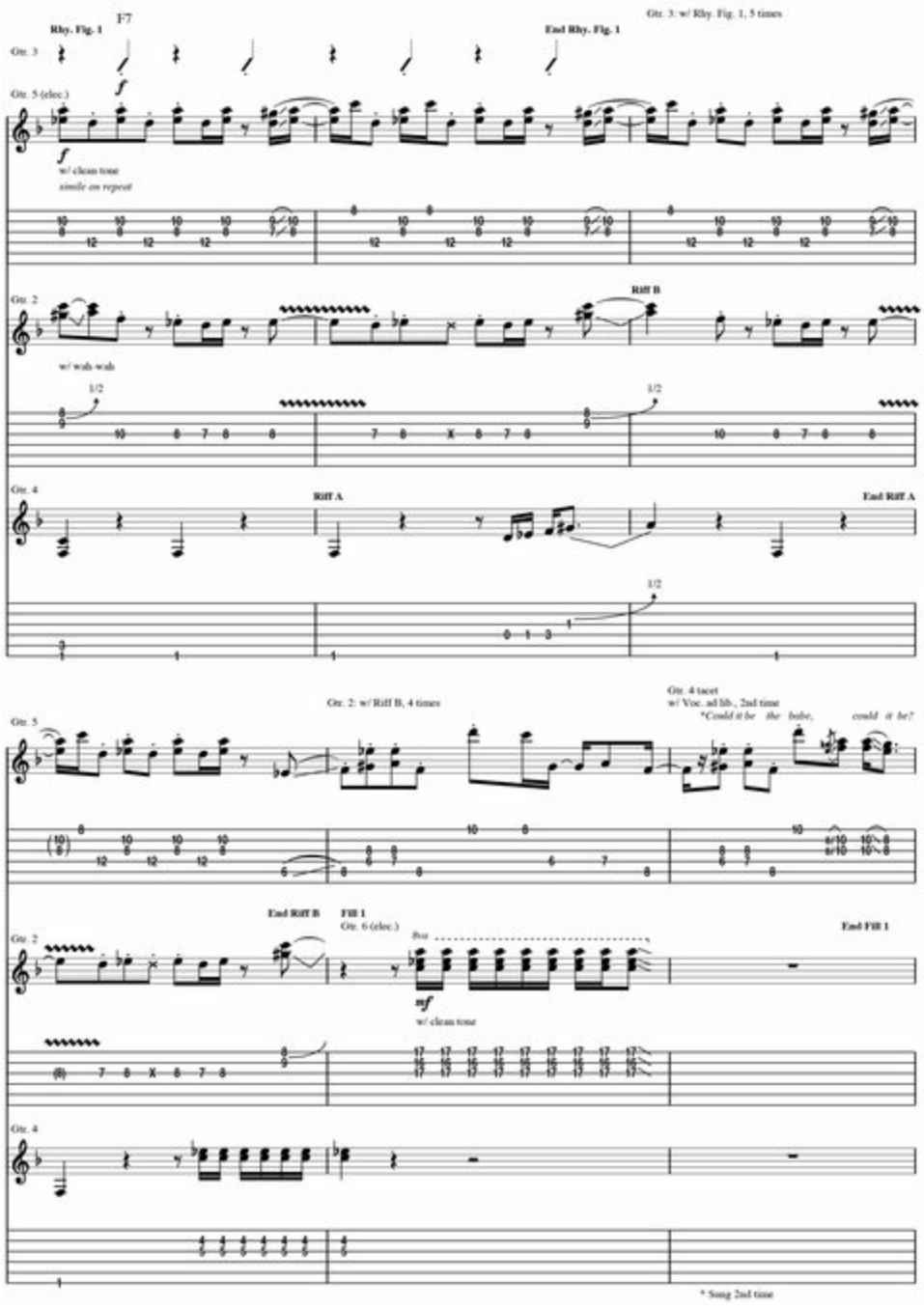
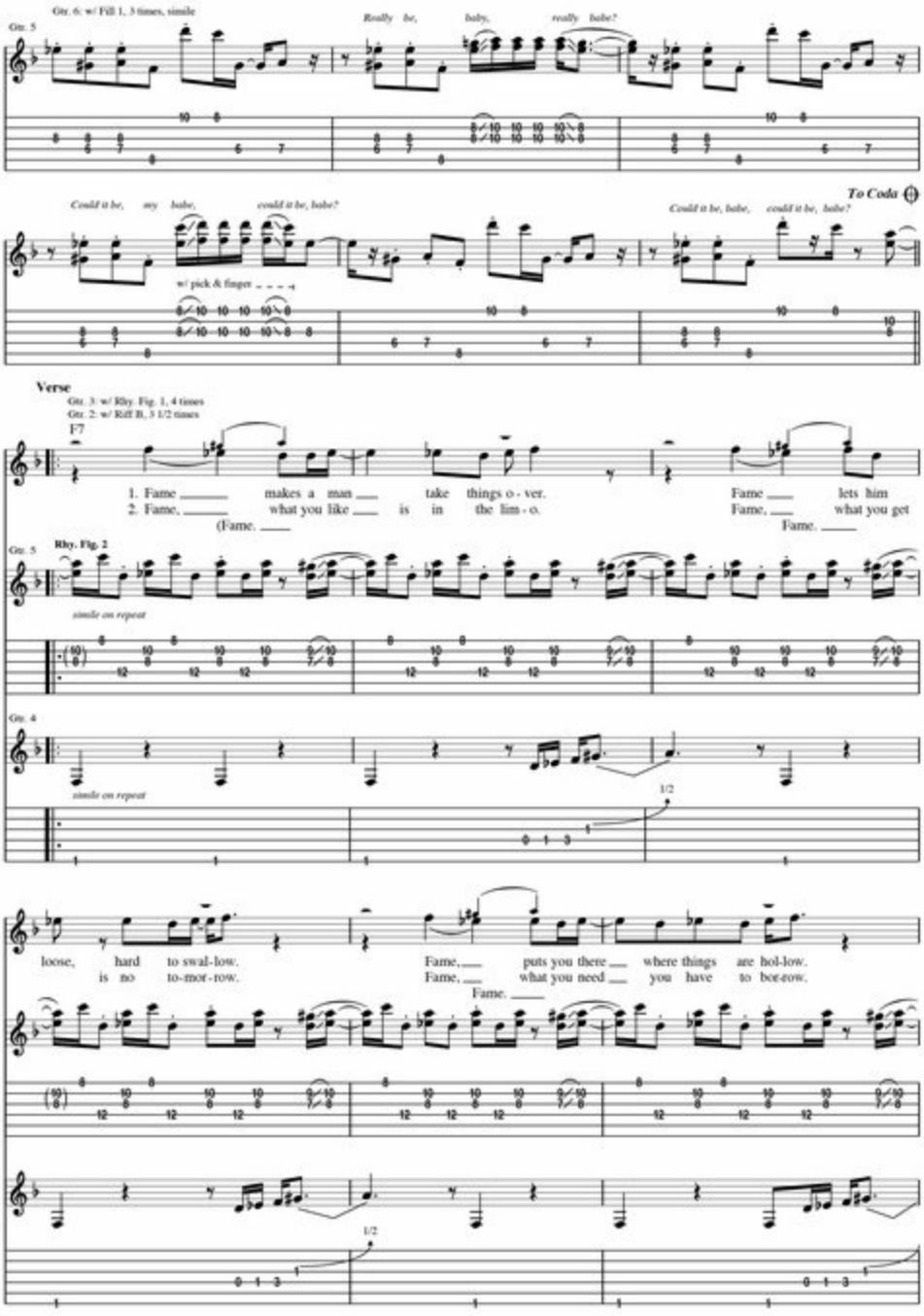
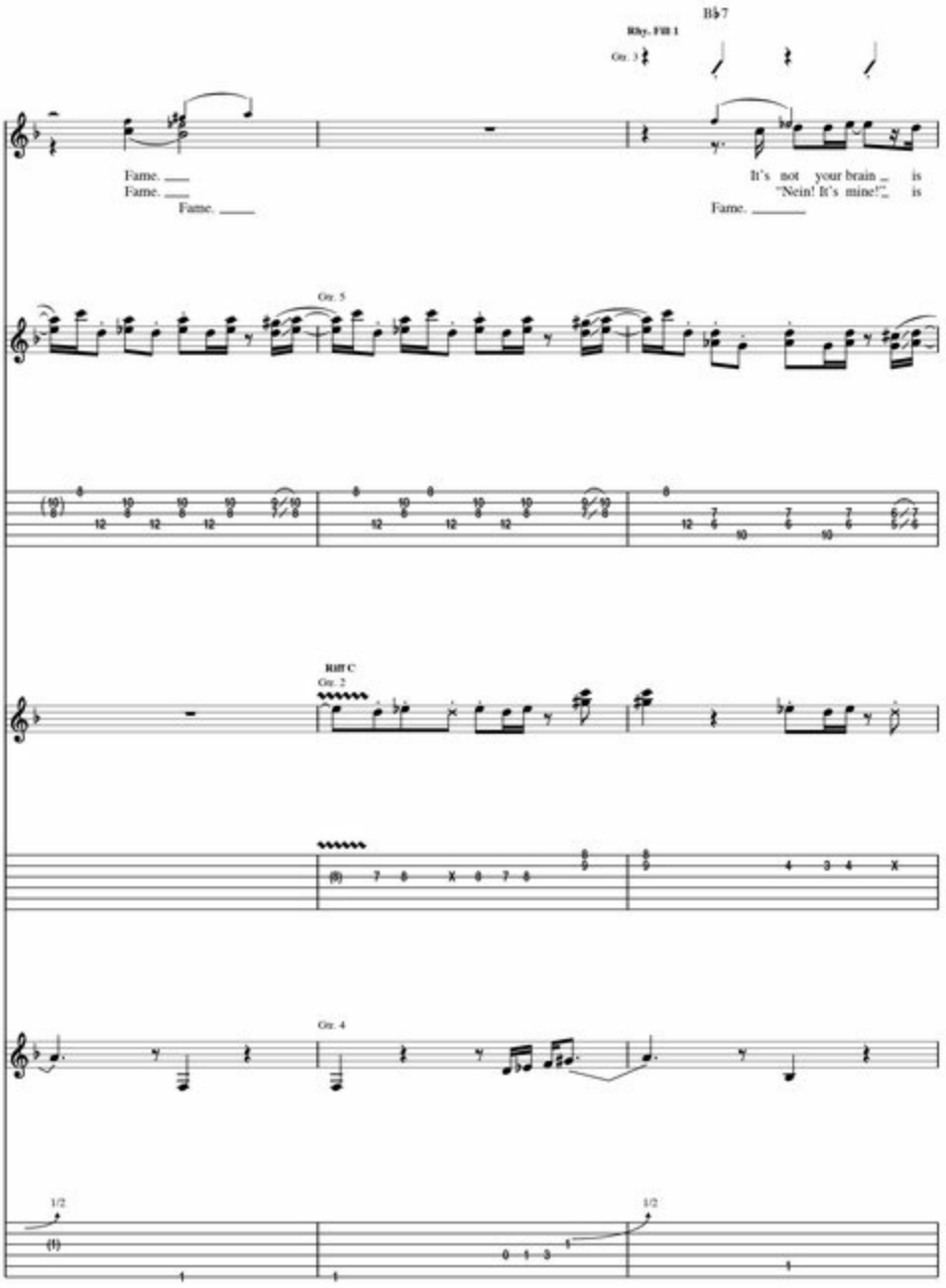
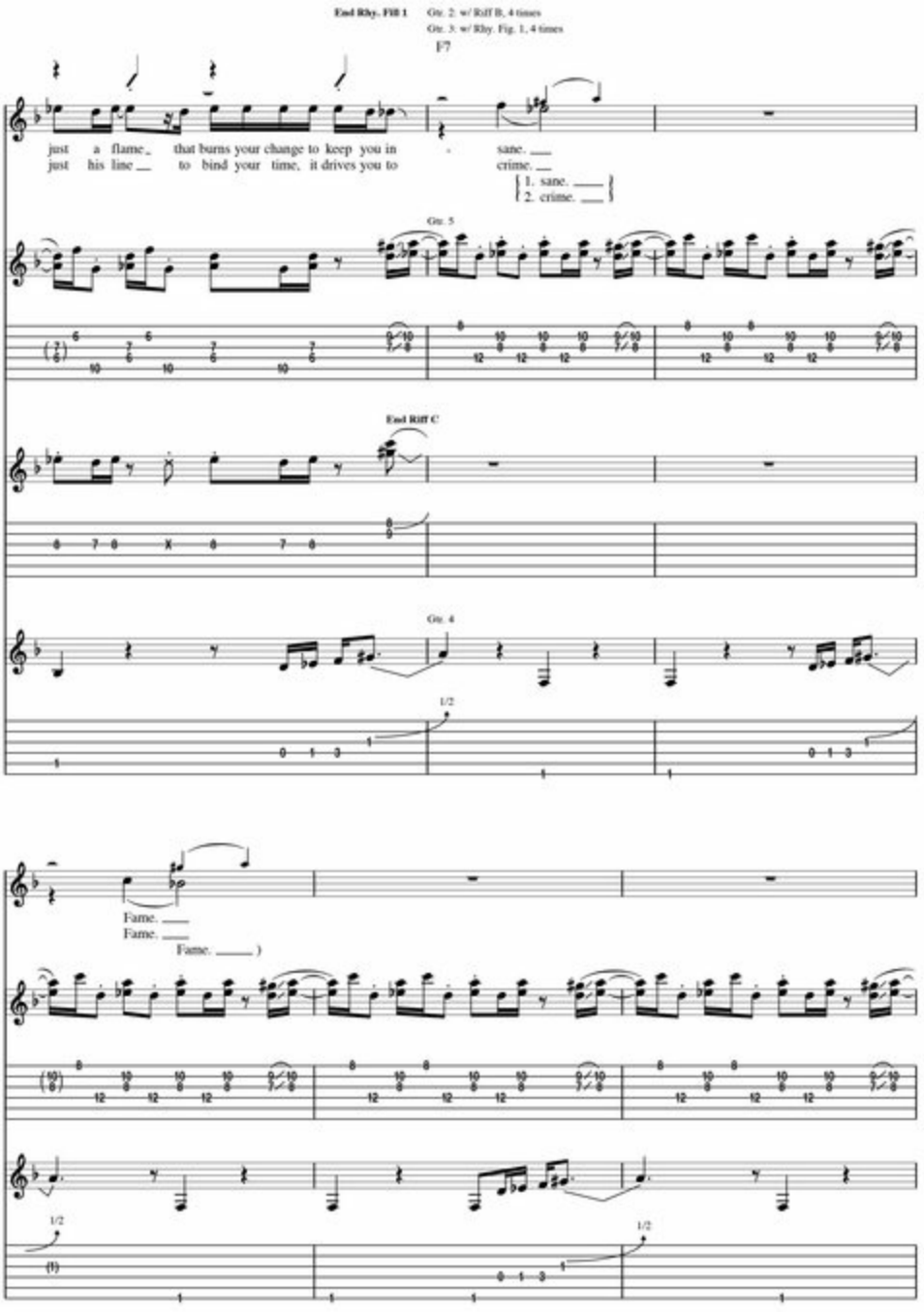
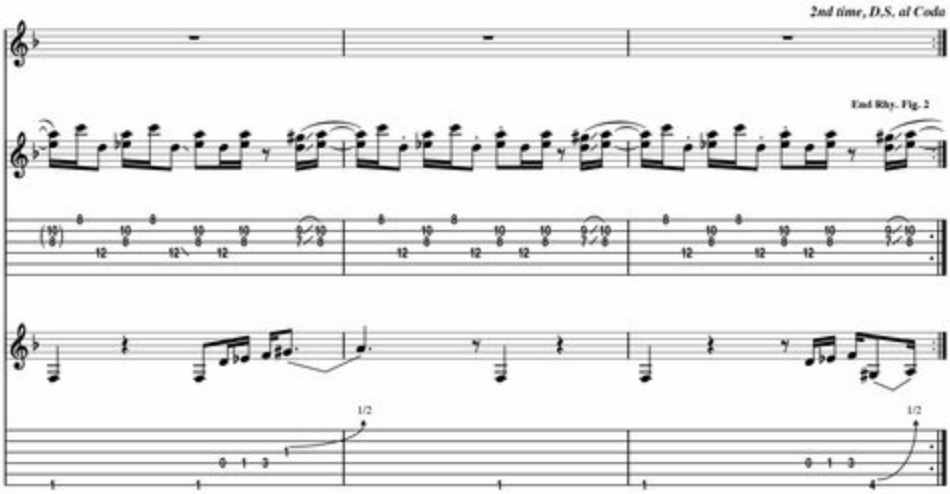
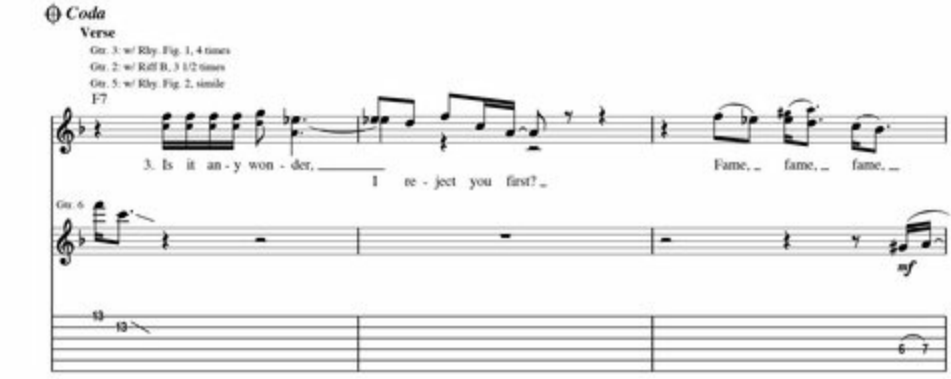
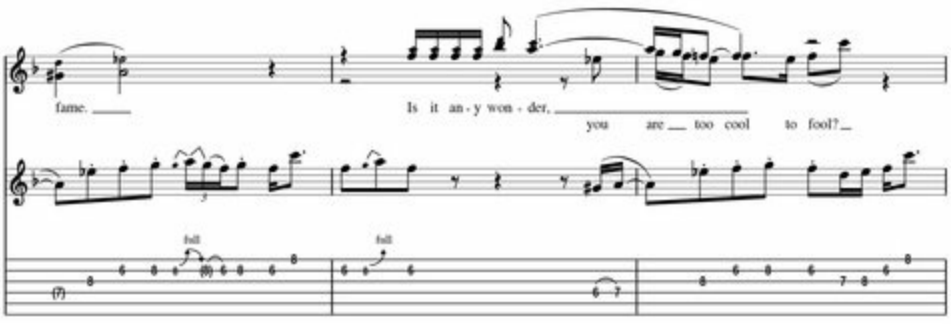
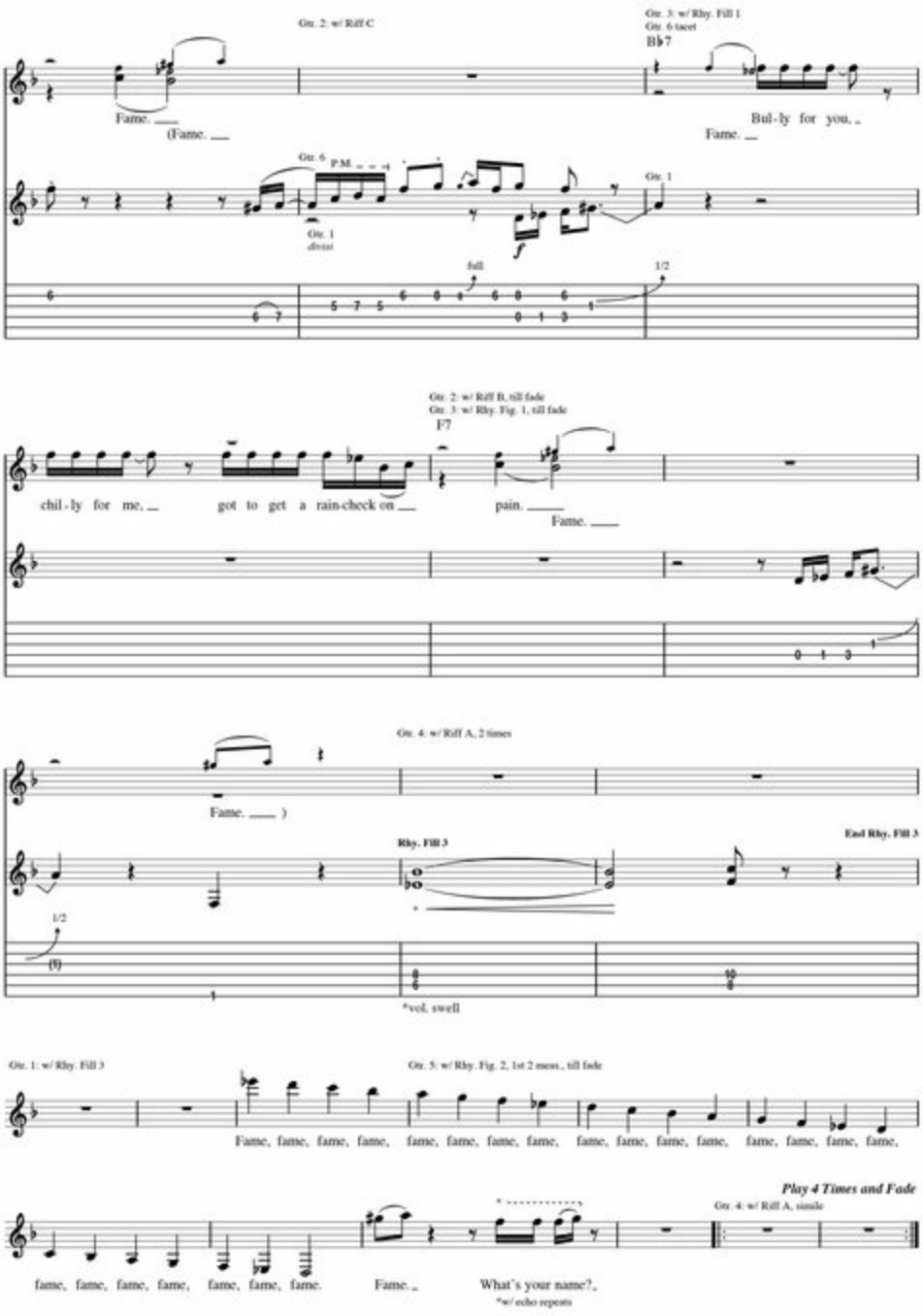
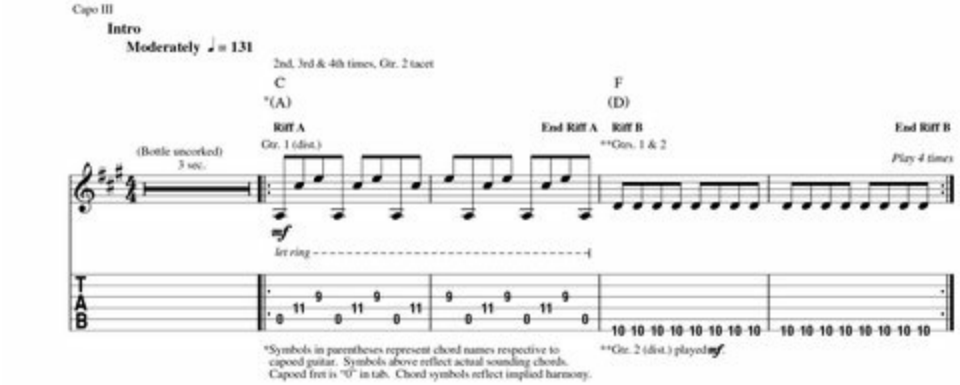
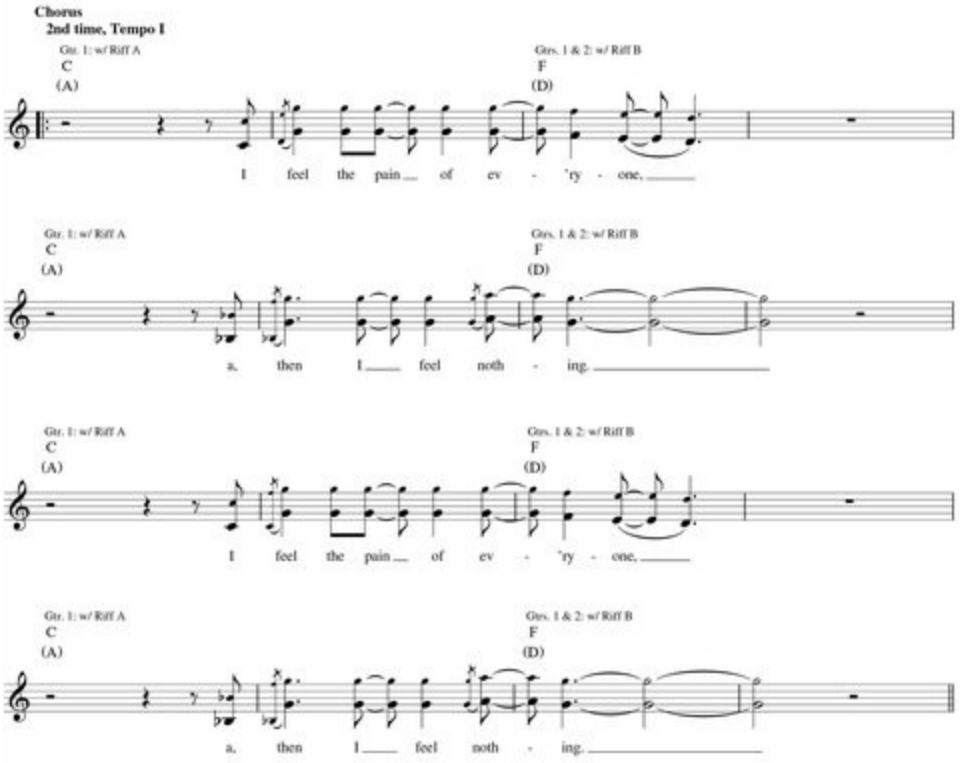

F7
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 1, 5 times
Gtr. 3
Gtr. 5 (elec.)
f
w/ clean tone
simile on repeat
Gtr. 2
Riff B
w/ wah wah
1/2
Gtr. 4
Riff A
End Riff A
Gtr. 2: w/ Riff B, 4 times
Gtr. 4 tacet
w/ Voc. adlib., 2nd time
*Could it be the babe, could it be?
Gtr. 5
End Riff B
Fill 1
Gtr. 6 (elec.)
End Fill 1
mf
w/ clean tone
* Sung 2nd time

Gtr. 6: w/ Fill 1, 3 times, simile
Gtr. 5
Really be, baby, really babe?
Could it be, my babe, could it be, babe?
w/ pick & finger
To Coda
Could it be, babe, could it be, babe?
Verse
Gtr. 3: w/ Rhy. Fig. 1, 4 times
Gtr. 2: w/ Riff B, 3 1/2 times
F7
1. Fame makes a man take things o - ver.
2. Fame, what you like is in the lim - o.
(Fame.
Fame lets him
Fame, what you get
Fame.
Gtr. 5
Rhy. Fig. 2
simile on repeat
Gtr. 4
simile on repeat
1/2
loose, hard to swal - low.
is no to-mor - row.
Fame, puts you there where things are hol-low.
Fame, what you need you have to bor-row.
Fame.
1/2

B♭7
Rhy. Fill 1
Gtr. 3
Fame. ___
Fame. ___
Fame. ____
It's not your brain _ is
"Nein! It's mine!" _ is
Fame. _____
Gtr. 5
Riff C
Gtr. 2
Gtr. 4
1/2
1/2

End Rhy. Fill 1
Gtr. 2: w/ Riff B, 4 times
Gtr. 3: w/ Rhy. Fig. 1, 4 times
F7
just a flame, that burns your change to keep you in sane.
just his line to bind your time, it drives you to crime.
1. sane.
2. crime.
Gtr. 5
End Riff C
Gtr. 4
1/2
Fame.
Fame.
Fame.
1/2
1/2

2nd time, D.S. al Coda
End Rhy. Fig. 2
1/2
1/2

Coda
Verse
Gtr. 3: w/ Rhy. Fig. 1, 4 times
Gtr. 2: w/ Riff B, 3 1/2 times
Gtr. 5: w/ Rhy. Fig. 2, simile
F7
3. Is it an - y won - der, _____
I re - ject you first? _
Fame, _ fame, _ fame, _
Gtr. 6
mf

fame. _____
Is it an - y won - der, _____
you are __ too cool to fool? _
full
full

Gtr. 2: w/ Riff C
Gtr. 3: w/ Rhy. Fill 1
Gtr. 6 tacet
B♭7
Fame. __
(Fame. __
Bul - ly for you, _
Fame. _
Gtr. 6
P.M.
Gtr. 1
div/ist
Gtr. 1
full.
1/2
Gtr. 2: w/ Riff B, till fade
Gtr. 3: w/ Rhy. Fig. 1, till fade
F7
chil - ly for me, _ got to get a rain-check on __ pain. ___
Fame. ____
Gtr. 4: w/ Riff A, 2 times
Fame. ____)
Rhy. Fill 3
End Rhy. Fill 3
1/2
(9)
*vol. swell
Gtr. 1: w/ Rhy. Fill 3
Gtr. 5: w/ Rhy. Fig. 2, 1st 2 meas., till fade
Fame, fame, fame, fame, fame, fame, fame, fame, fame, fame, fame, fame, fame, fame, fame, fame,
Play 4 Times and Fade
Gtr. 4: w/ Riff A, simile
fame, fame, fame, fame, fame, fame, fame. Fame. _ What's your name?_
*w/ echo repeats

from Dinosaur Jr. - *Without a Sound*

Feel the Pain

Words and Music by Joseph Mascis, Jr.





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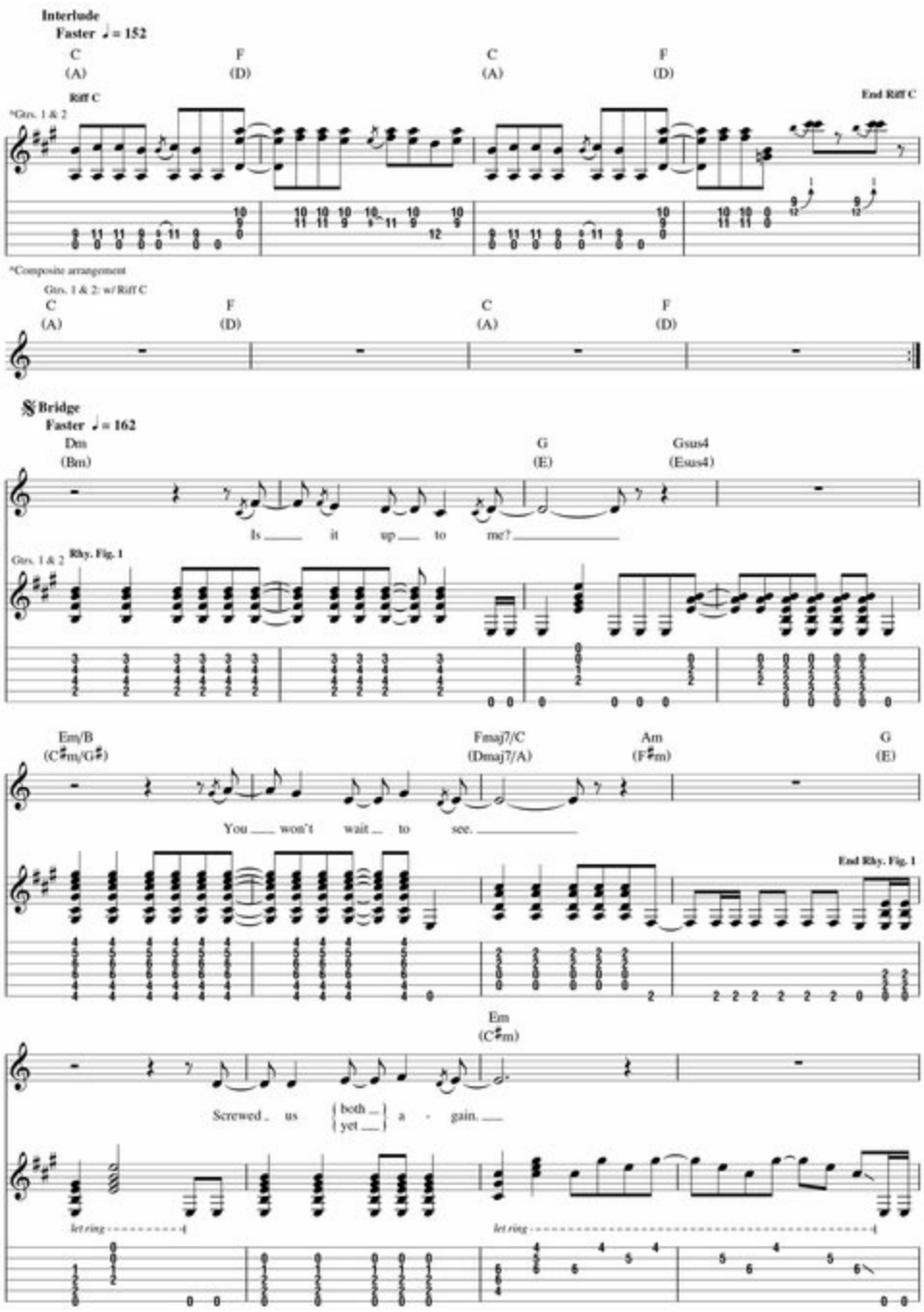
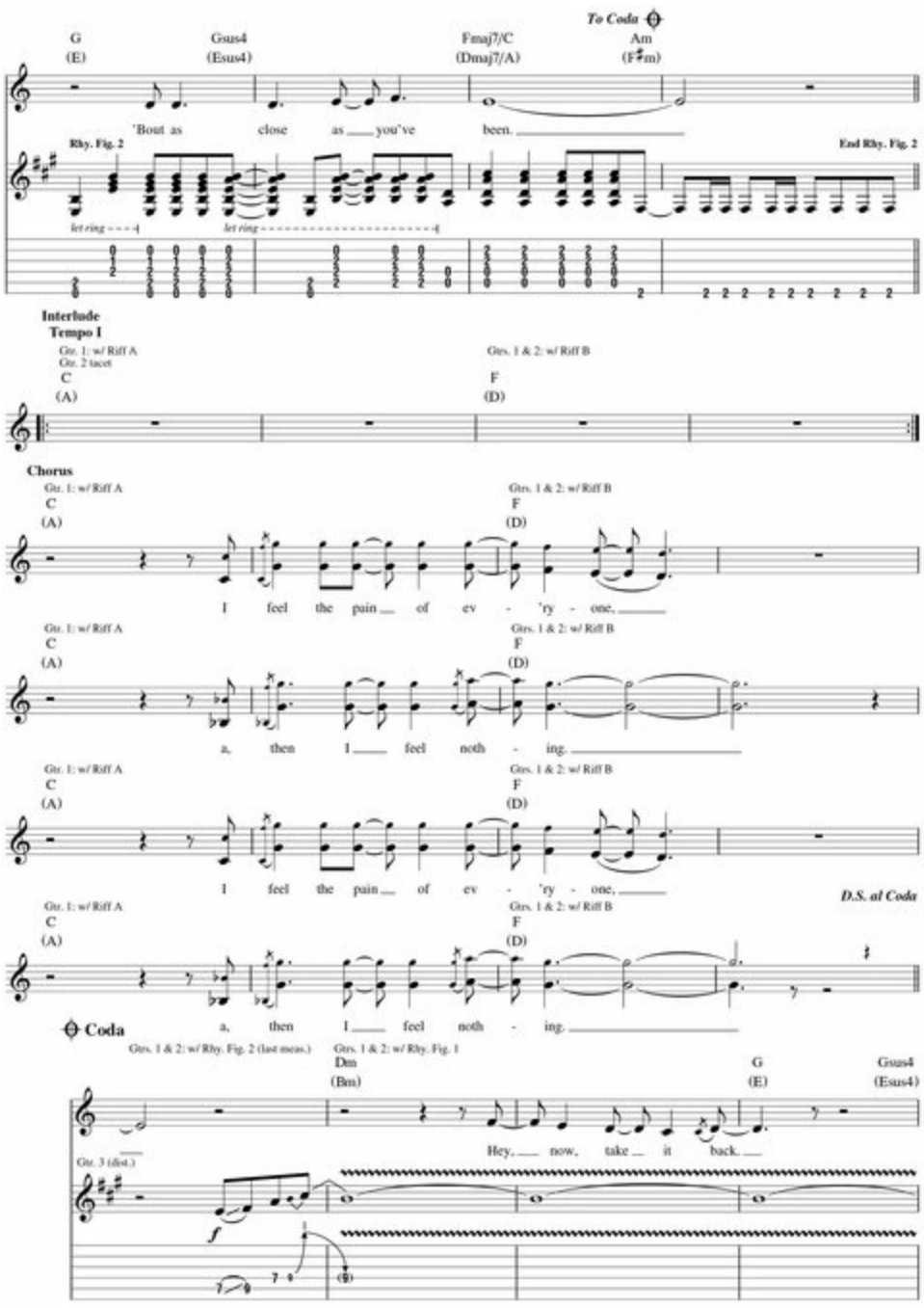
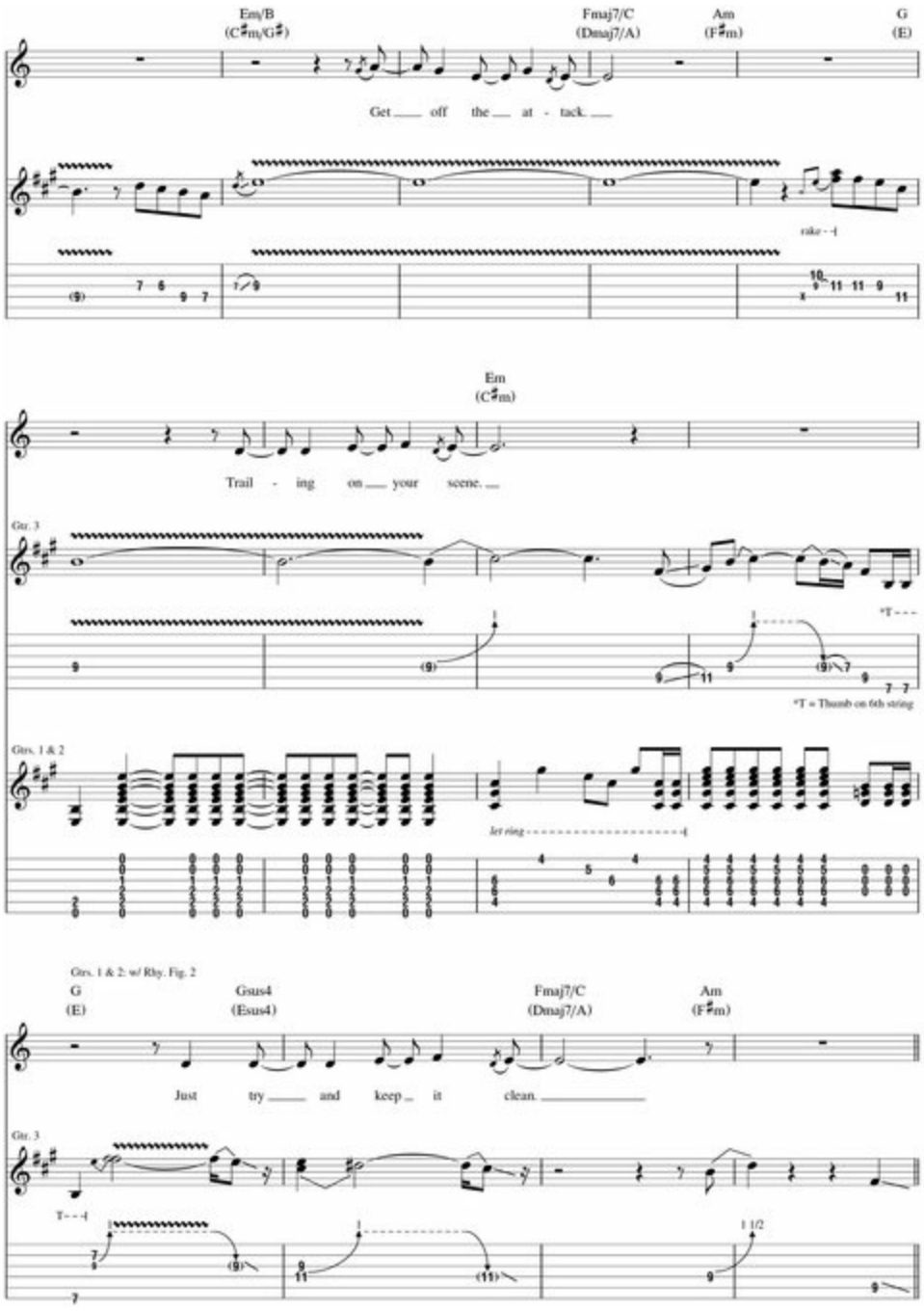
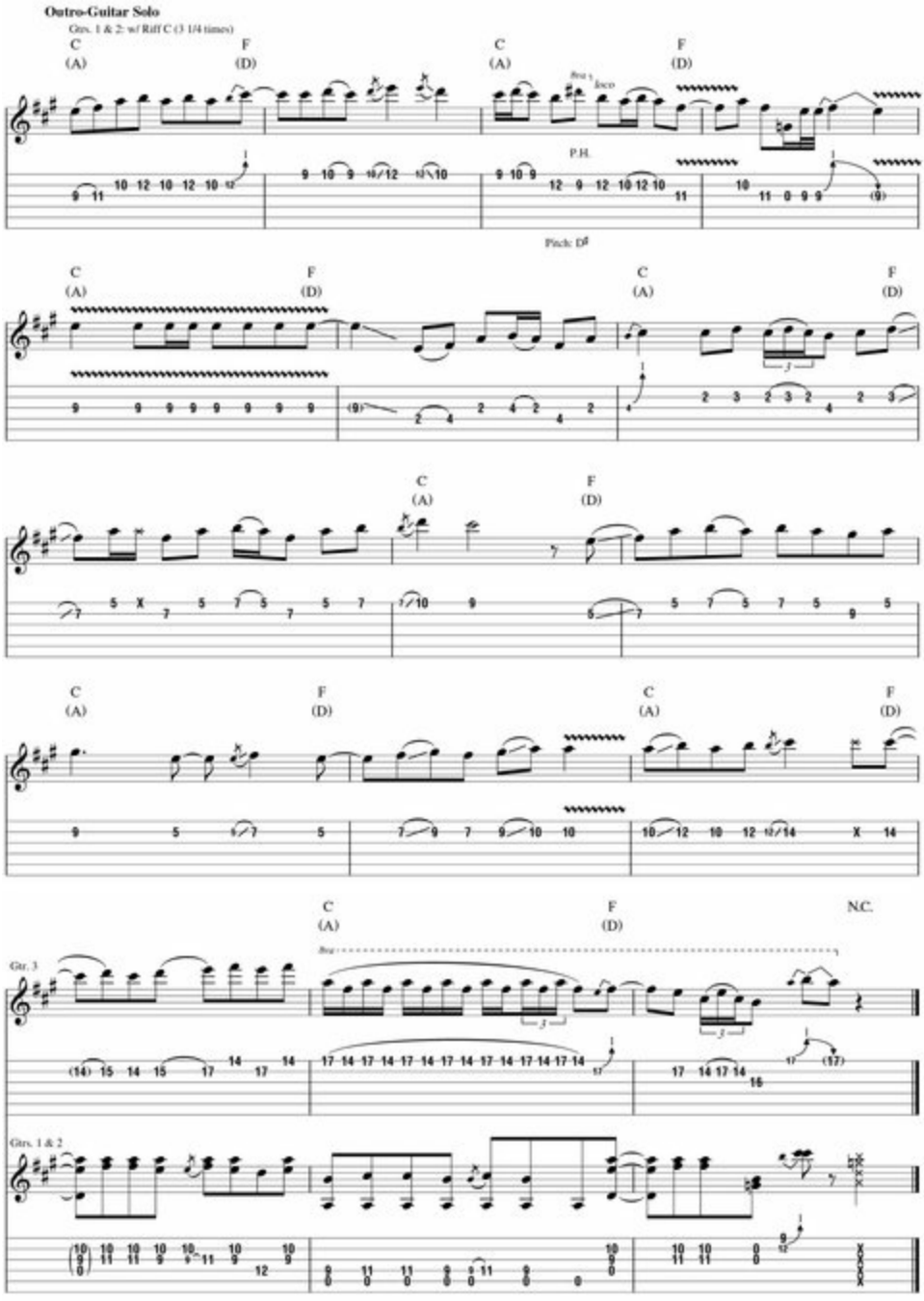
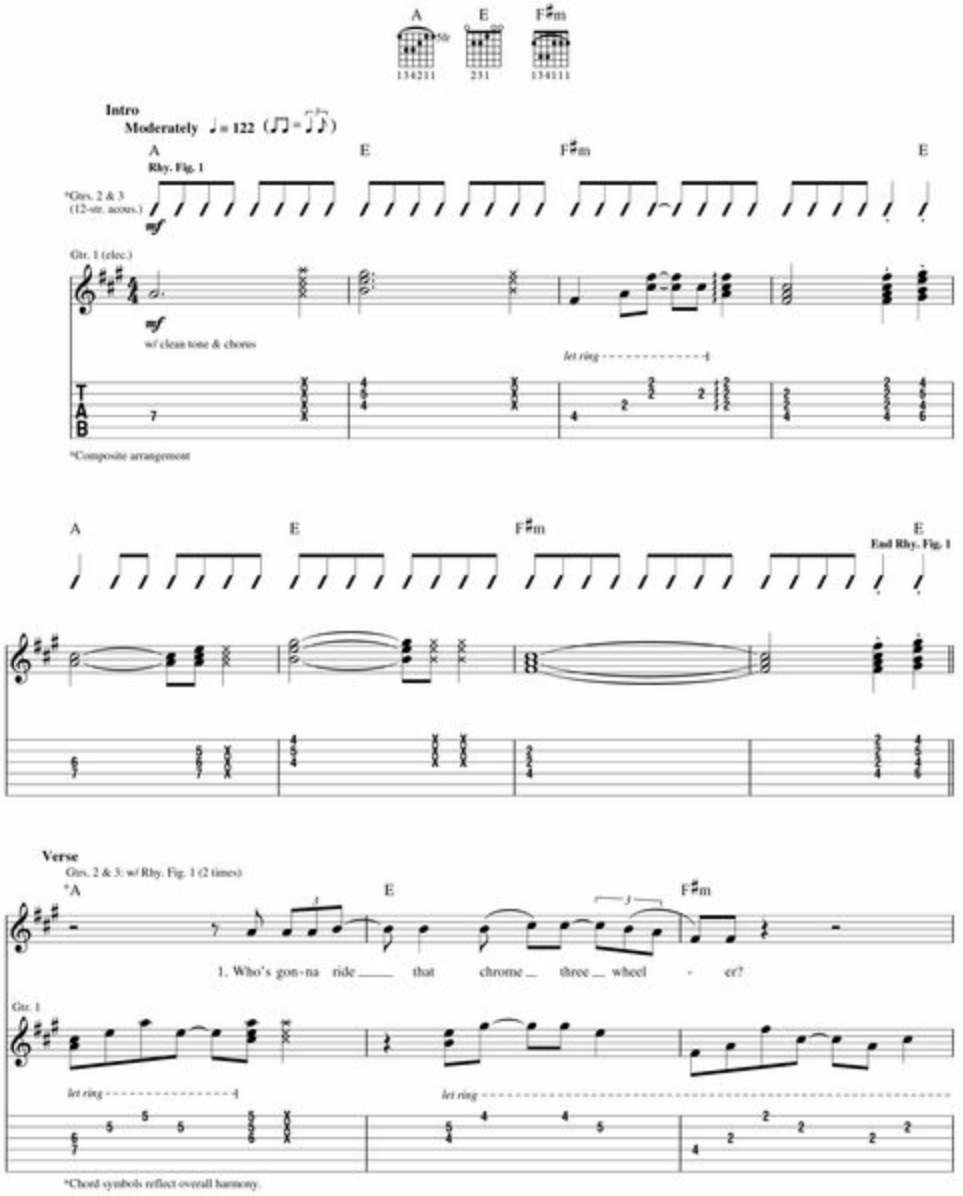

Interlude
Faster ♩= 152
C
(A)
F
(D)
C
(A)
F
(D)
Riff C
End Riff C
*Gtrs. 1 & 2
*Composite arrangement
Gtrs. 1 & 2: w/ Riff C
C
(A)
F
(D)
C
(A)
F
(D)
𝄋 Bridge
Faster ♩= 162
Dm
(Bm)
G
(E)
Gsus4
(Esus4)
Is it up to me?
Gtrs. 1 & 2
Rhy. Fig. 1
Em/B
(C♯m/G♯)
Fmaj7/C
(Dmaj7/A)
Am
(F♯m)
G
(E)
You won't wait to see.
End Rhy. Fig. 1
Em
(C♯m)
Screwed us both yet a - gain.
let ring
let ring


To Coda
G
(E)
Gsus4
(Esus4)
Fmaj7/C
(Dmaj7/A)
Am
(F♯m)
'Bout as close as you've been.
Rhy. Fig. 2
End Rhy. Fig. 2
let ring
Interlude
Tempo I
Gtr. 1: w/ Riff A
Gtr. 2 tacet
C
(A)
Gtrs. 1 & 2: w/ Riff B
F
(D)
Chorus
I feel the pain of ev - 'ry - one,
a, then I feel noth - ing.
D.S. al Coda
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (last meas.)
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Dm
(Bm)
Hey, now, take it back.
Gtr. 3 (dist.)
f

Em/B
(C♯m/G♯)
Fmaj7/C
(Dmaj7/A)
Am
(F♯m)
G
(E)
Get ___ off the ___ at - tack. ___
rake - - -

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Riff C (3 1/4 times)

from Bob Seger and the Silver Bullet Band - ***Against the Wind***

F i r e L a k e

Words and Music by Bob Seger

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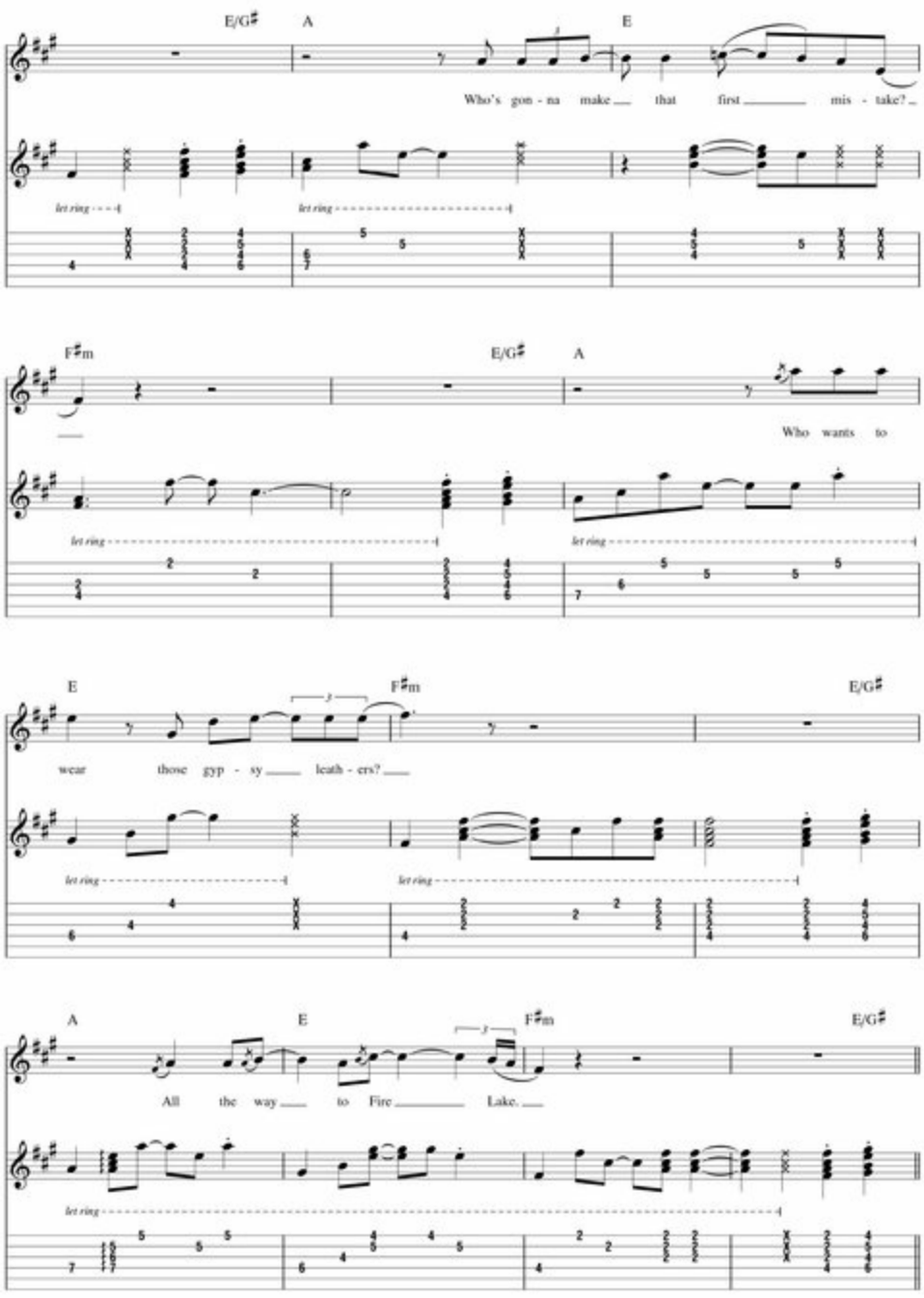
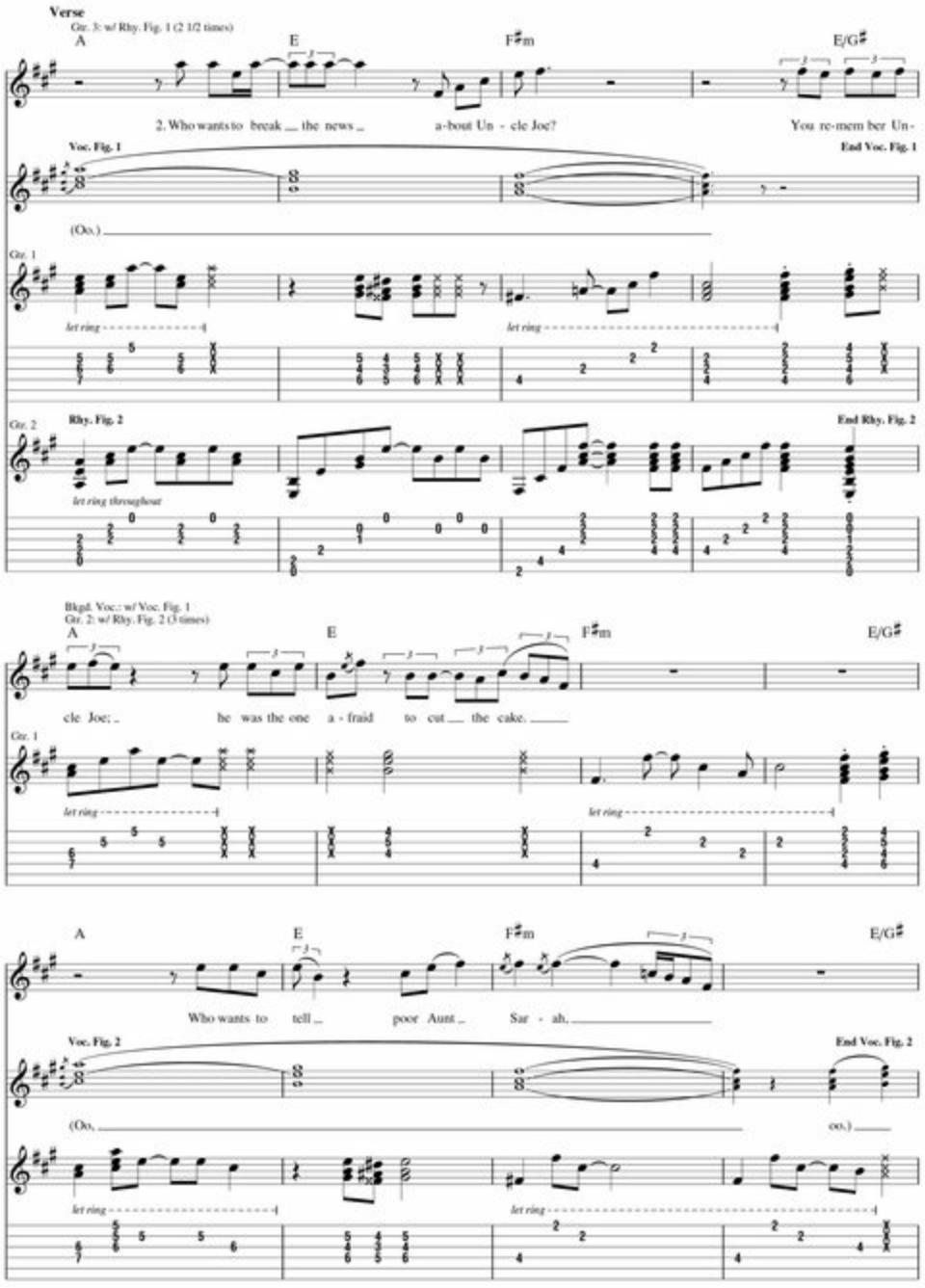
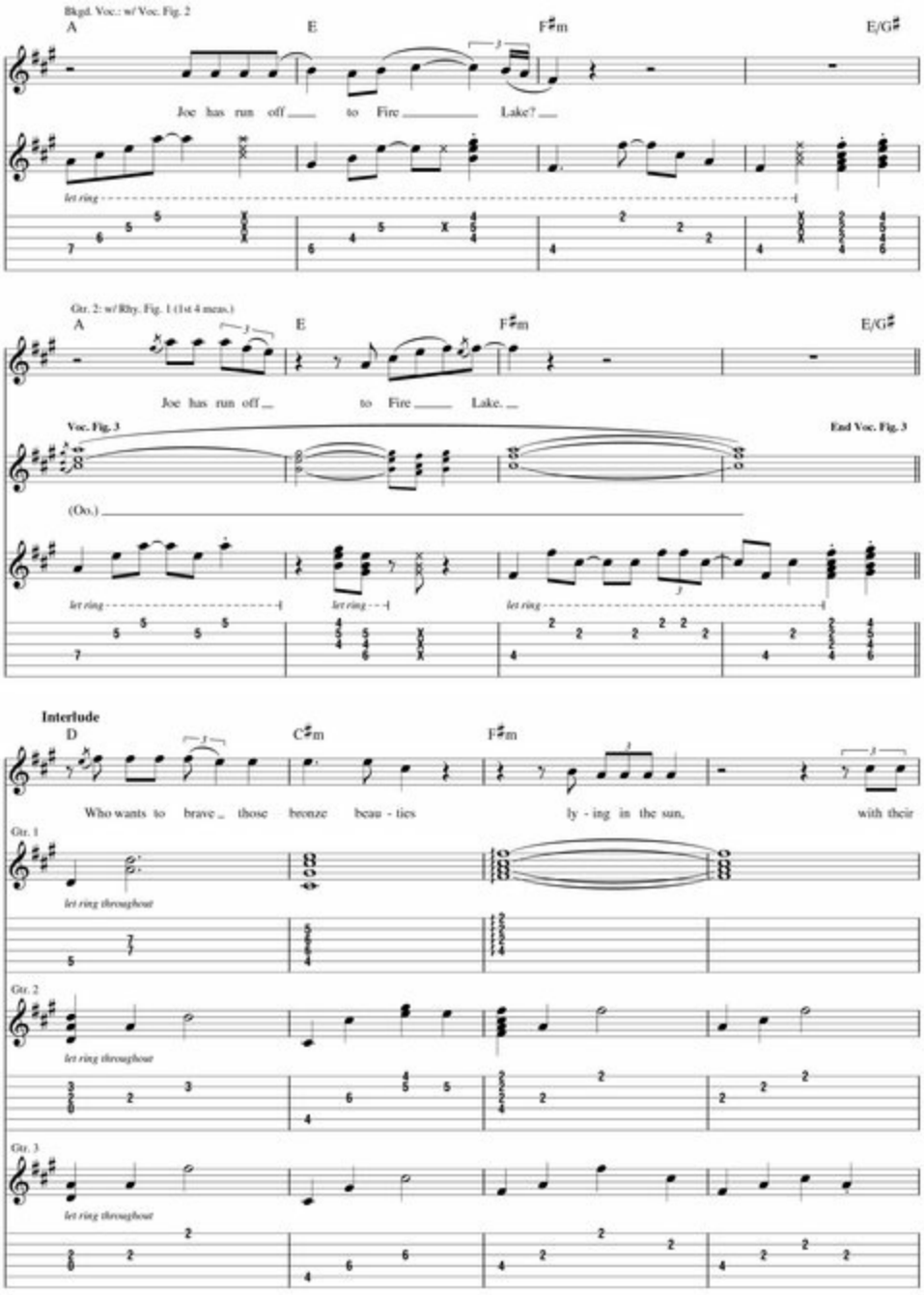
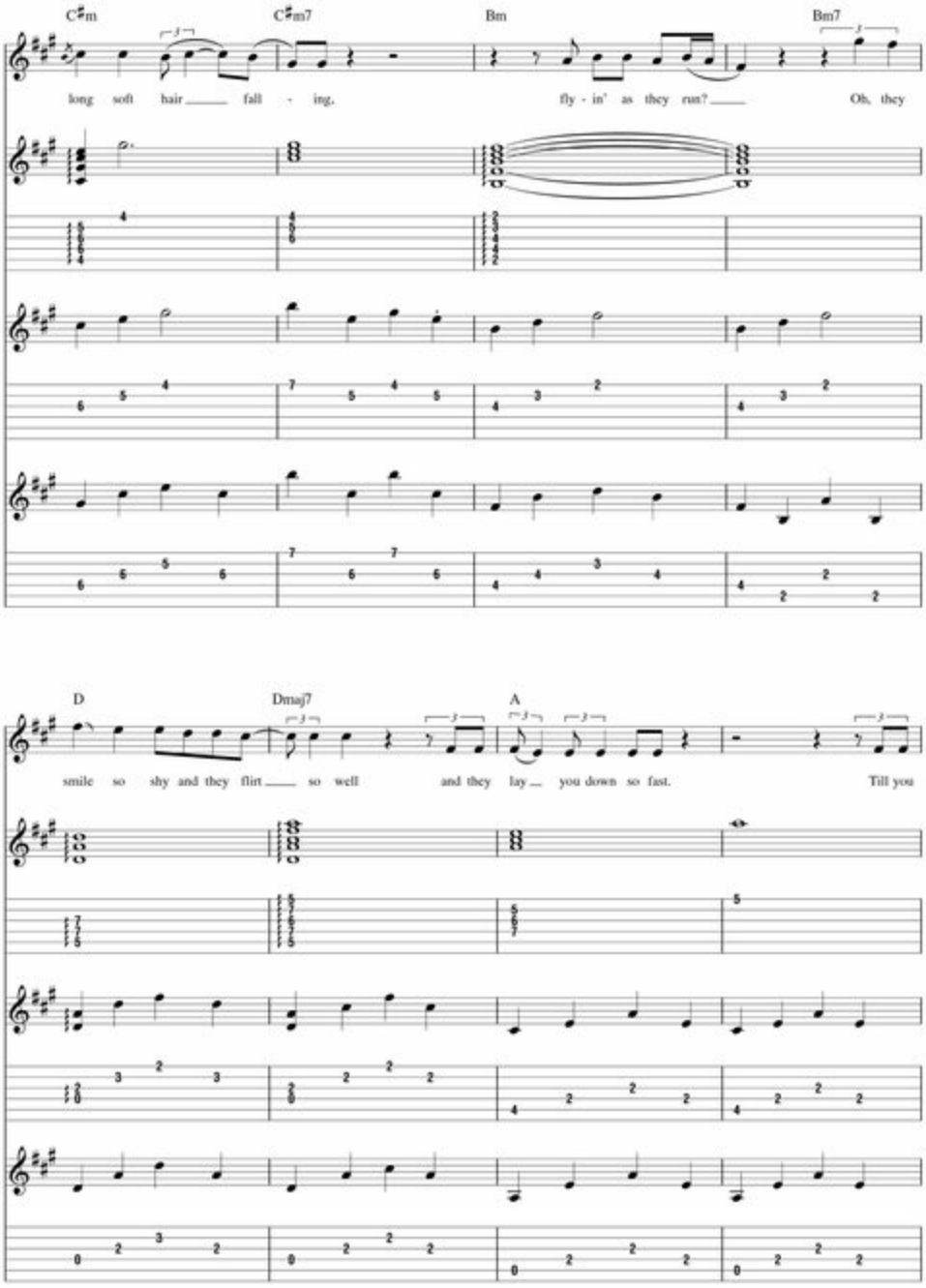
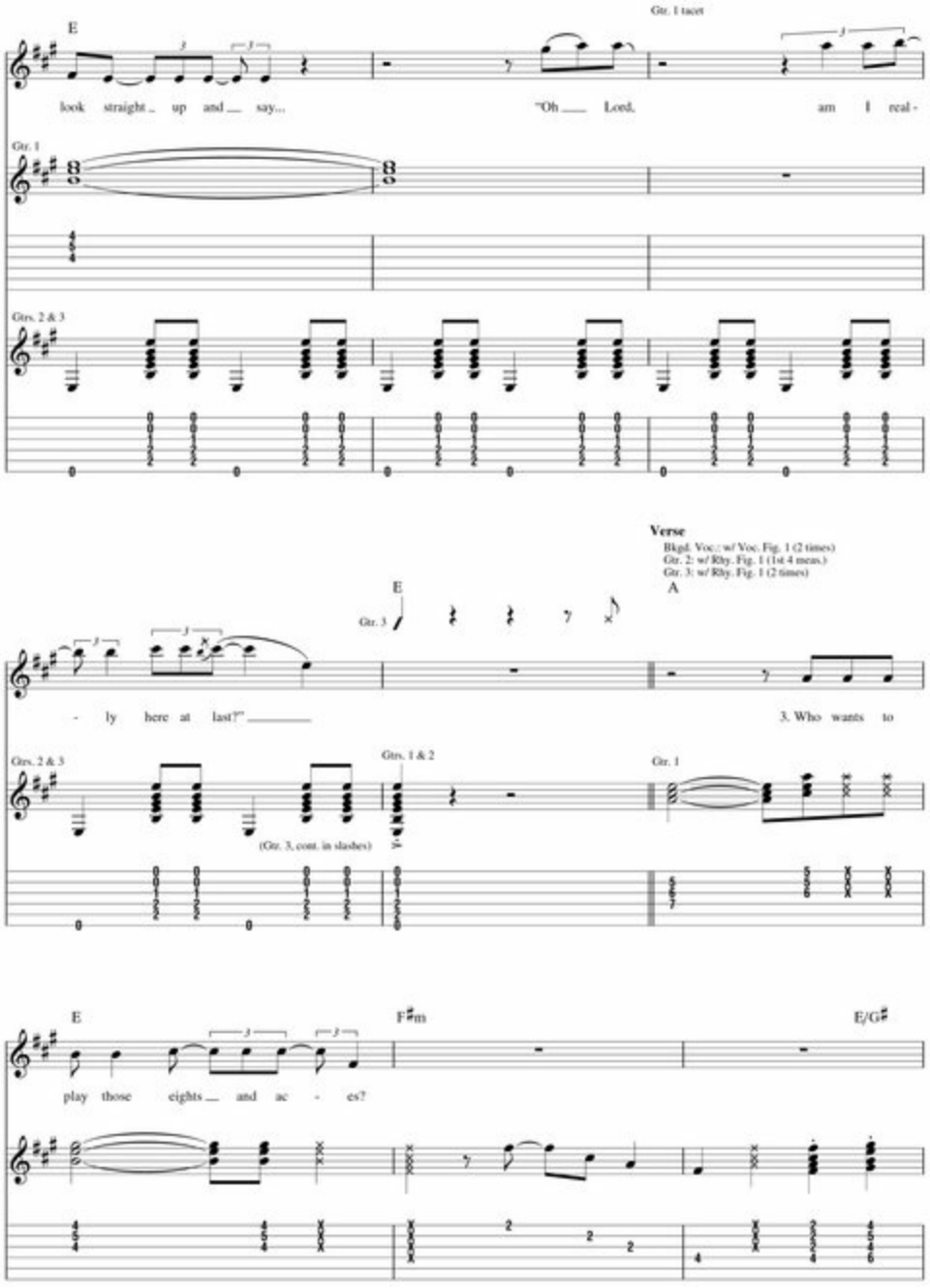
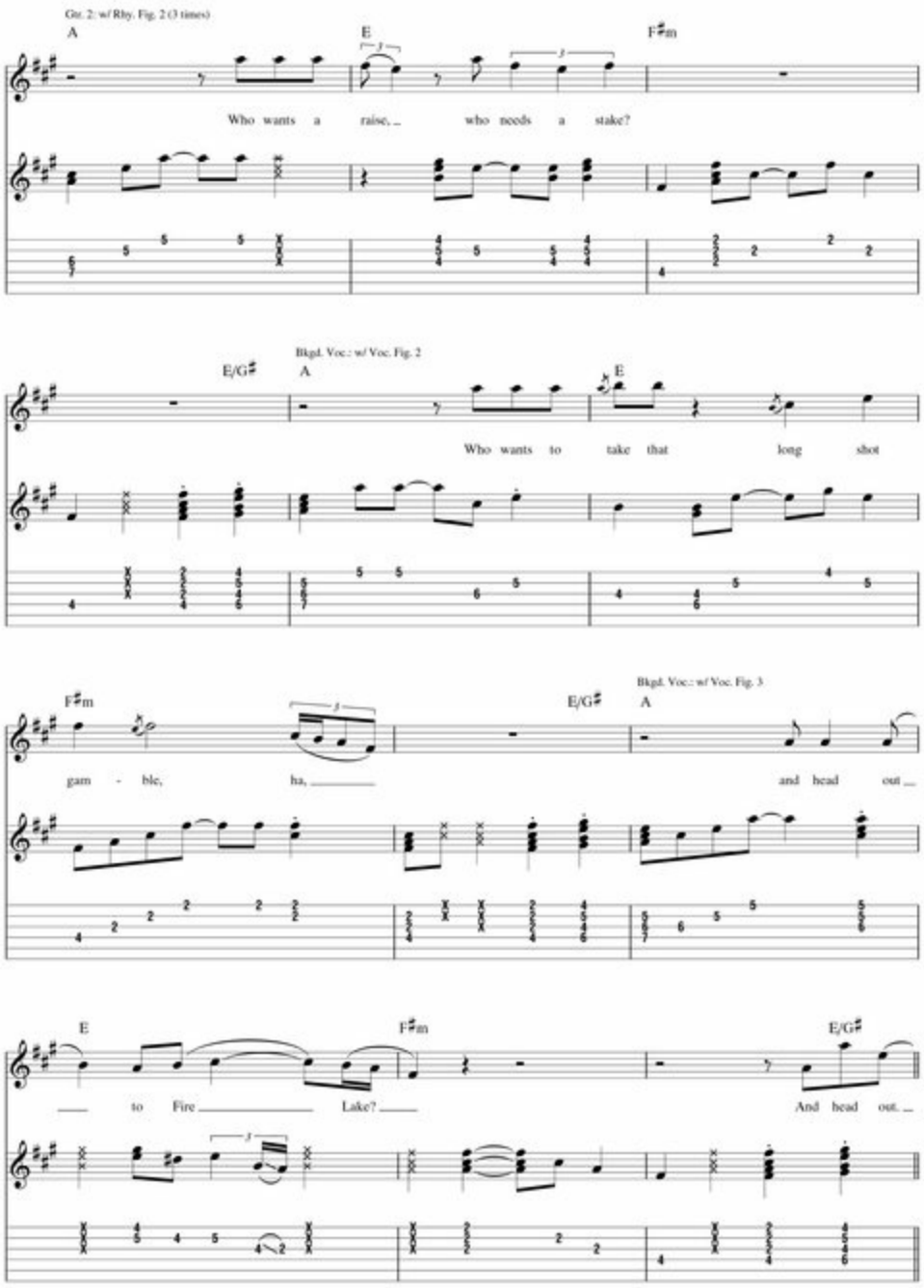
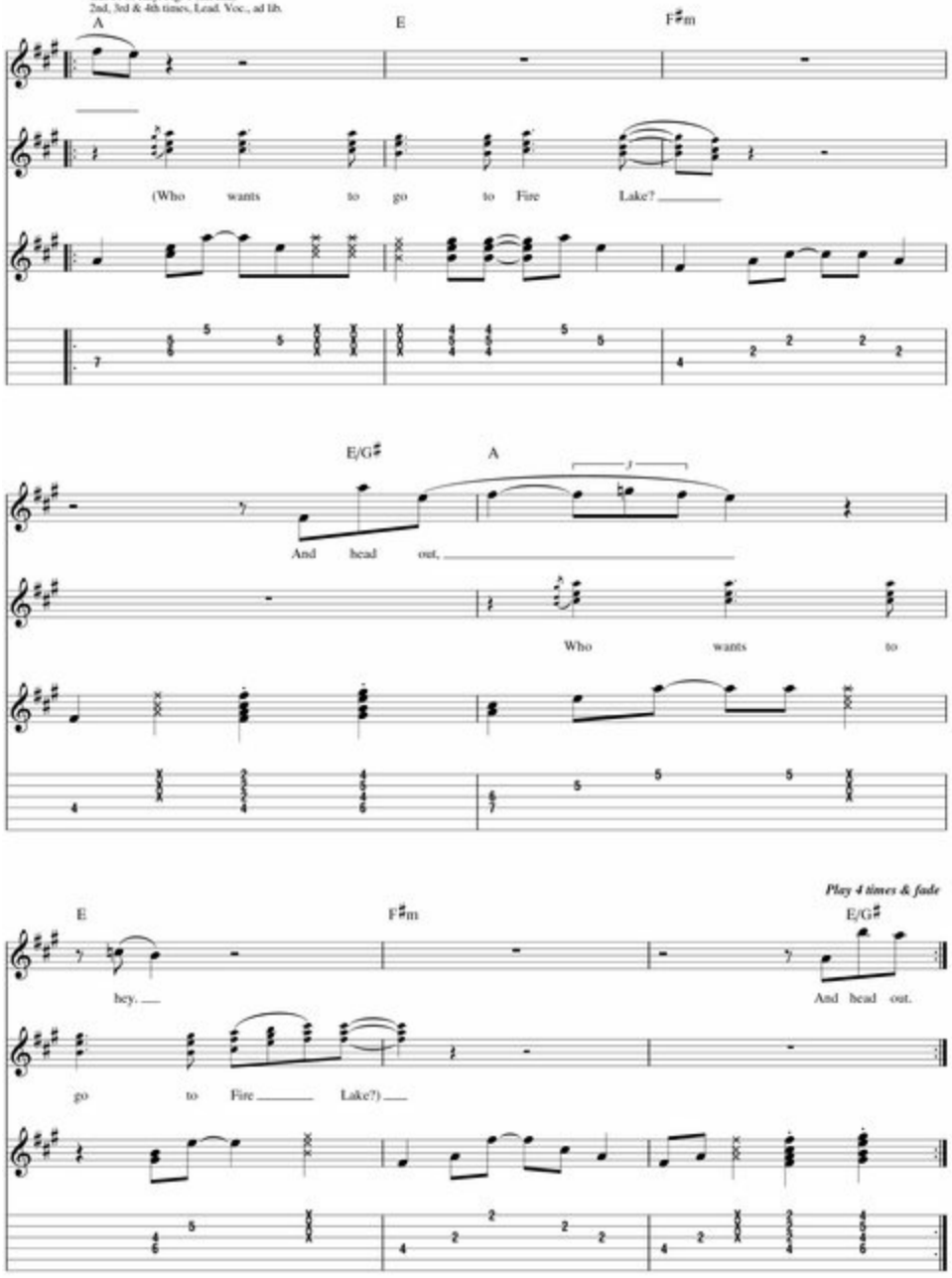
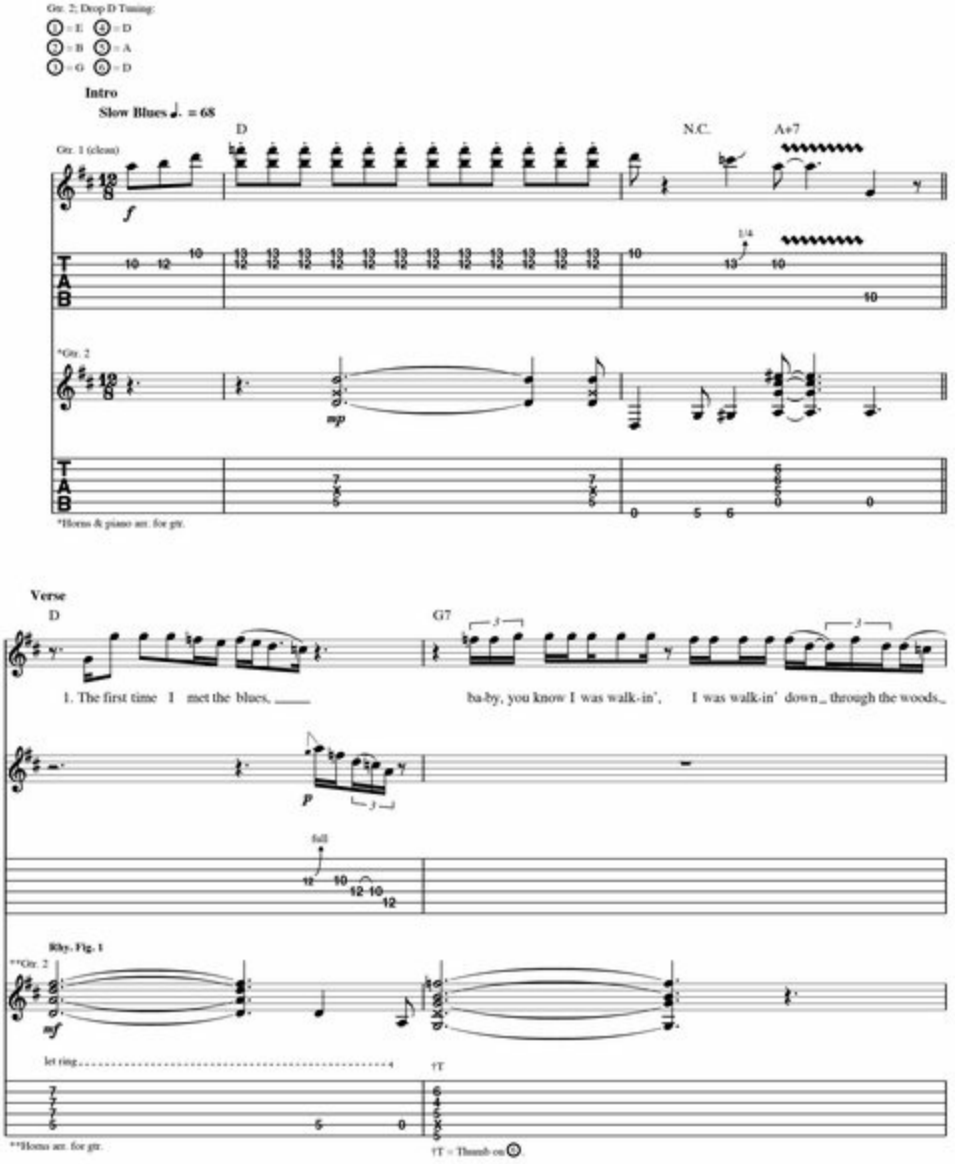

E/G♯
A
E
Who's gon - na make that first mis - take?
let ring
let ring
F♯m
E/G♯
A
Who wants to
let ring
let ring
E
F♯m
E/G♯
wear those gyp - sy leath - ers?
let ring
let ring
A
E
F♯m
E/G♯
All the way to Fire Lake.
let ring

Verse
Gtr. 3: w/ Rhy. Fig. 1 (2 1/2 times)
A
E
F♯m
E/G♯
2. Who wants to break the news a-bout Un - cle Joe? You re-mem ber Un-
Voc. Fig. 1
End Voc. Fig. 1
(Oo.)
Gtr. 1
let ring
let ring
Gtr. 2
Rhy. Fig. 2
End Rhy. Fig. 2
let ring throughout
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Rhy. Fig. 2 (3 times)
A
E
F♯m
E/G♯
cle Joe; he was the one a - fraid to cut the cake.
Gtr. 1
let ring
let ring
A
E
F♯m
E/G♯
Who wants to tell poor Aunt Sar - ah.
Voc. Fig. 2
End Voc. Fig. 2
(Oo, oo.)
let ring
let ring

Bkgd. Voc.: w/ Voc. Fig. 2
A
E
F♯m
E/G♯
Joe has run off to Fire Lake?
let ring
Gtr. 2: w/ Rhy. Fig. 1 (1st 4 meas.)
A
E
F♯m
E/G♯
Joe has run off to Fire Lake.
Voc. Fig. 3
End Voc. Fig. 3
(Oo.)
let ring
let ring
let ring
Interlude
D
C♯m
F♯m
Who wants to brave those bronze beau - ties ly - ing in the sun, with their
Gtr. 1
let ring throughout
Gtr. 2
let ring throughout
Gtr. 3
let ring throughout

C♯m
C♯m7
Bm
Bm7
long soft hair fall - ing,
fly - in' as they run?
Oh, they
D
Dmaj7
A
smile so shy and they flirt so well
and they lay you down so fast.
Till you

E
Gtr. 1 tacet
look straight up and say...
"Oh Lord,
am I real -
Gtr. 1
Gtrs. 2 & 3
Verse
Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtr. 2: w/ Rhy. Fig. 1 (1st 4 meas.)
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
E
A
Gtr. 3
- ly here at last?"
3. Who wants to
Gtrs. 2 & 3
Gtrs. 1 & 2
Gtr. 1
(Gtr. 3, cont. in slashes)
E
F♯m
E/G♯
play those eights and ac - es?

Gtr. 2: w/ Rhy. Fig. 2 (3 times)
A
E
F♯m
Who wants a raise, who needs a stake?
E/G♯
A
Bkgd. Voc.: w/ Voc. Fig. 2
E
Who wants to take that long shot
F♯m
gam - ble, ha,
E/G♯
A
Bkgd. Voc.: w/ Voc. Fig. 3
and head out
E
F♯m
E/G♯
to Fire Lake?
And head out.

Outro

Gtr. 2: w/ Rhy. Fig. 2 (till end)
Gtr. 3: w/ Rhy. Fig. 1 (till end)
2nd, 3rd & 4th times, Lead. Voc., ad lib.

from *Buddy Guy (Chess Masters)*

First Time I Met the Blues

Written by Eurreal “Little Brother” Montgomery

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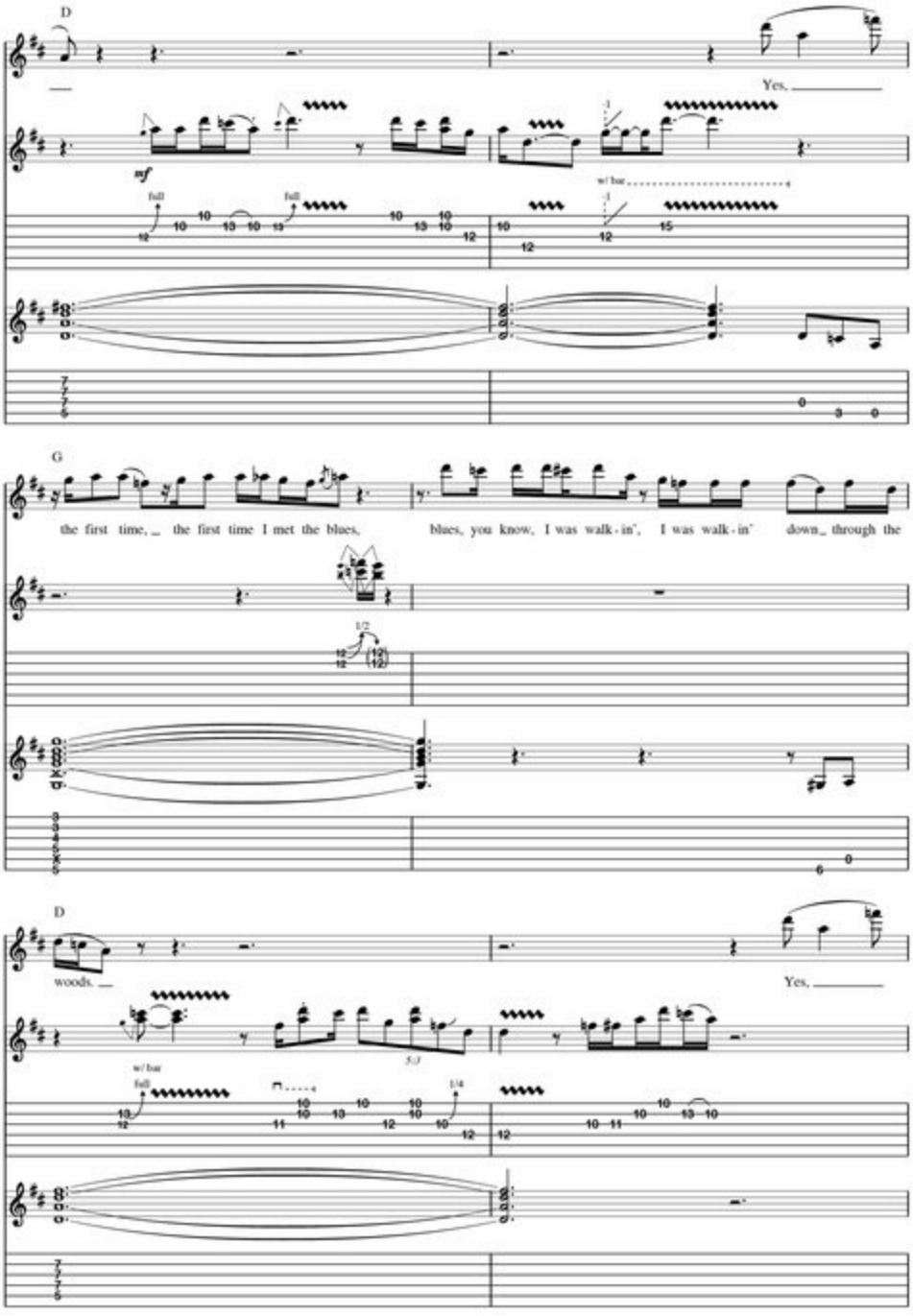
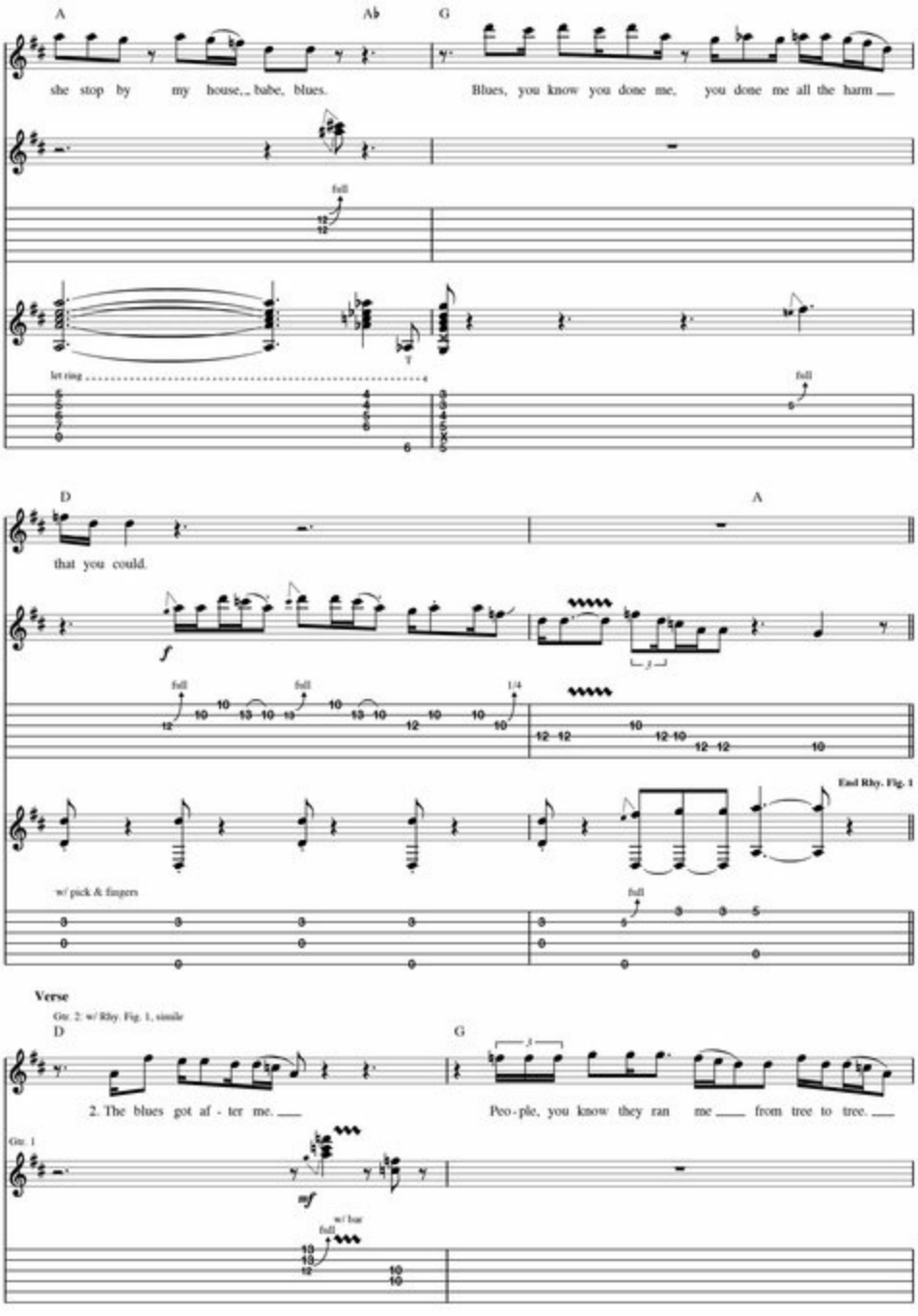
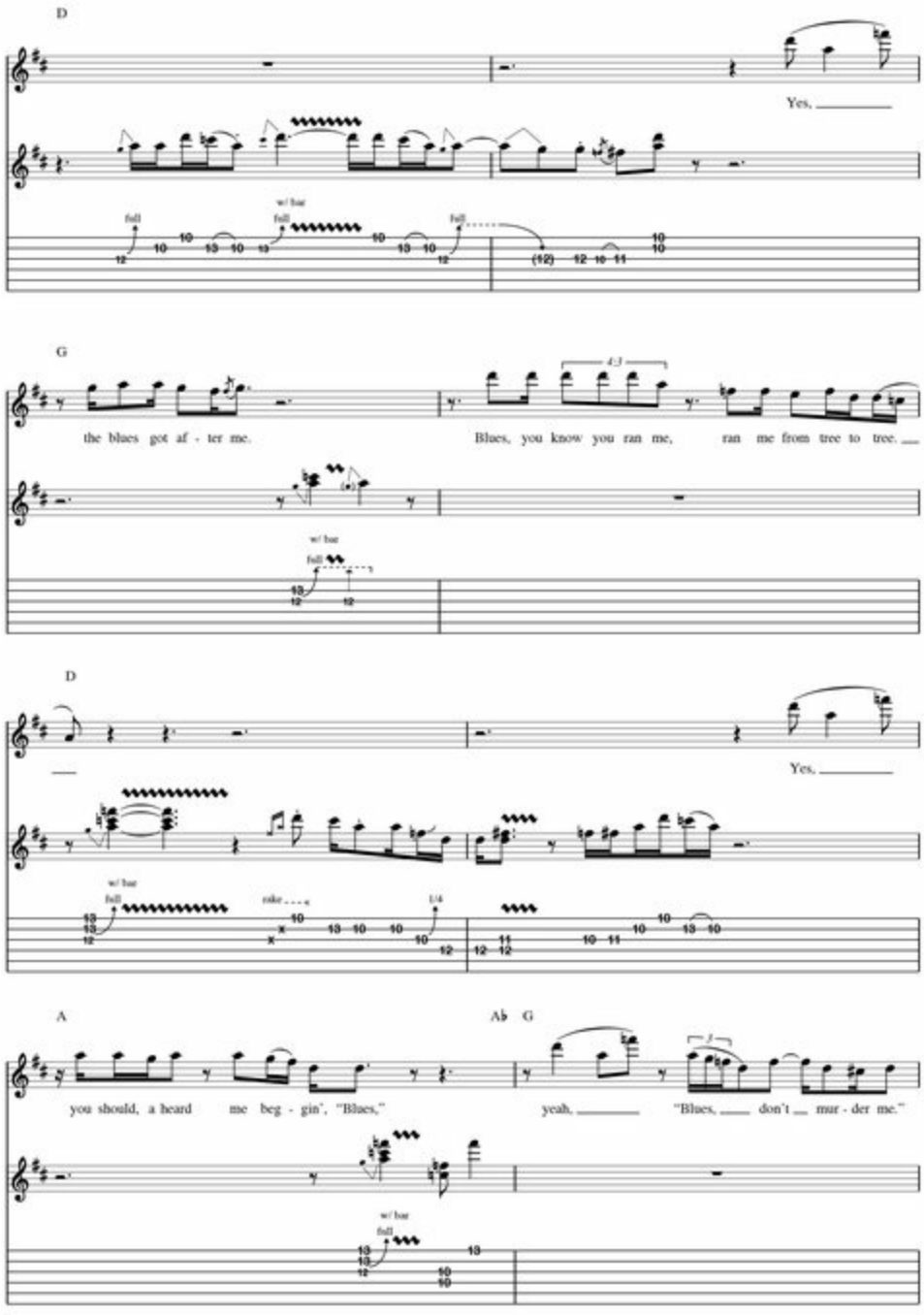
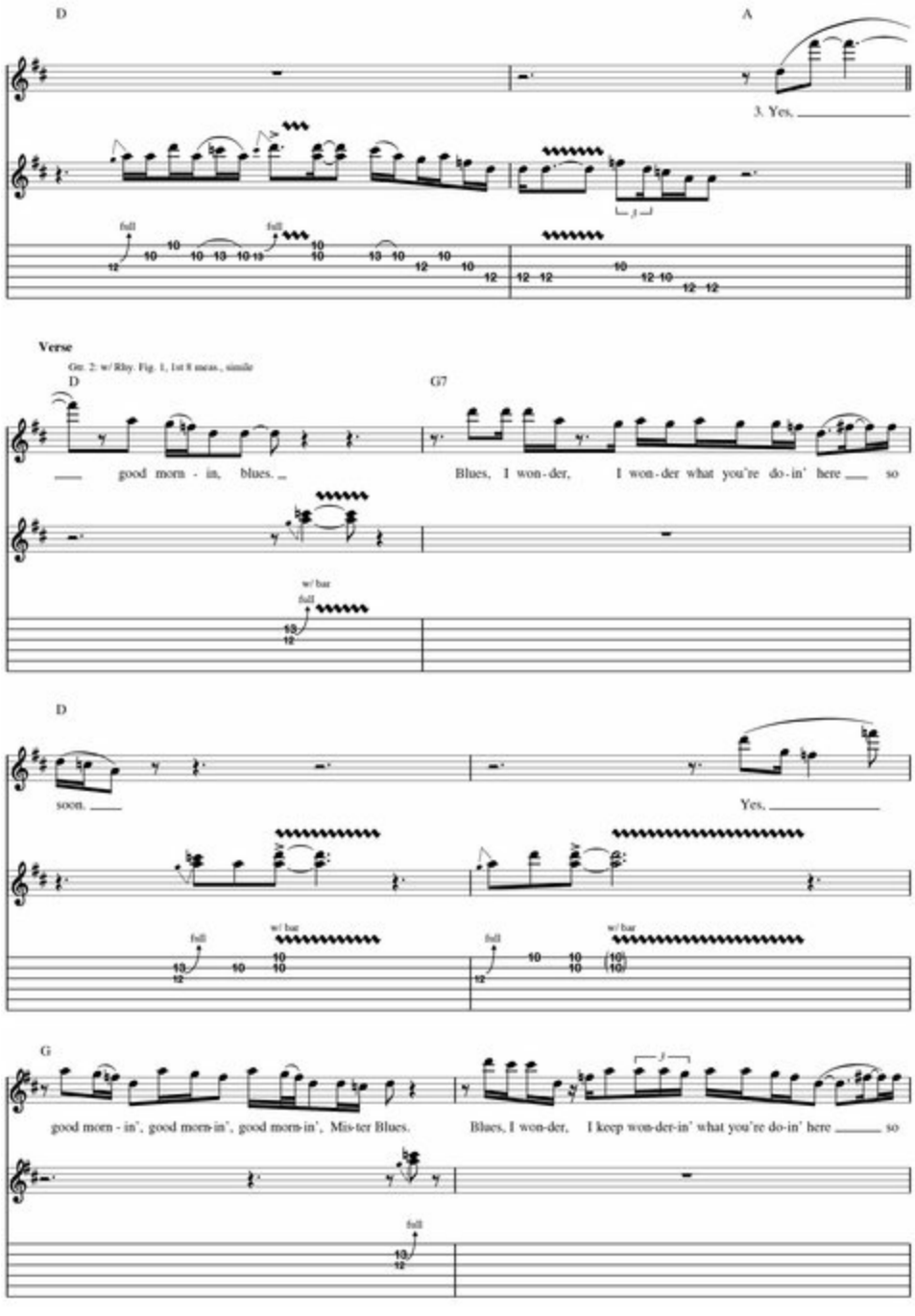
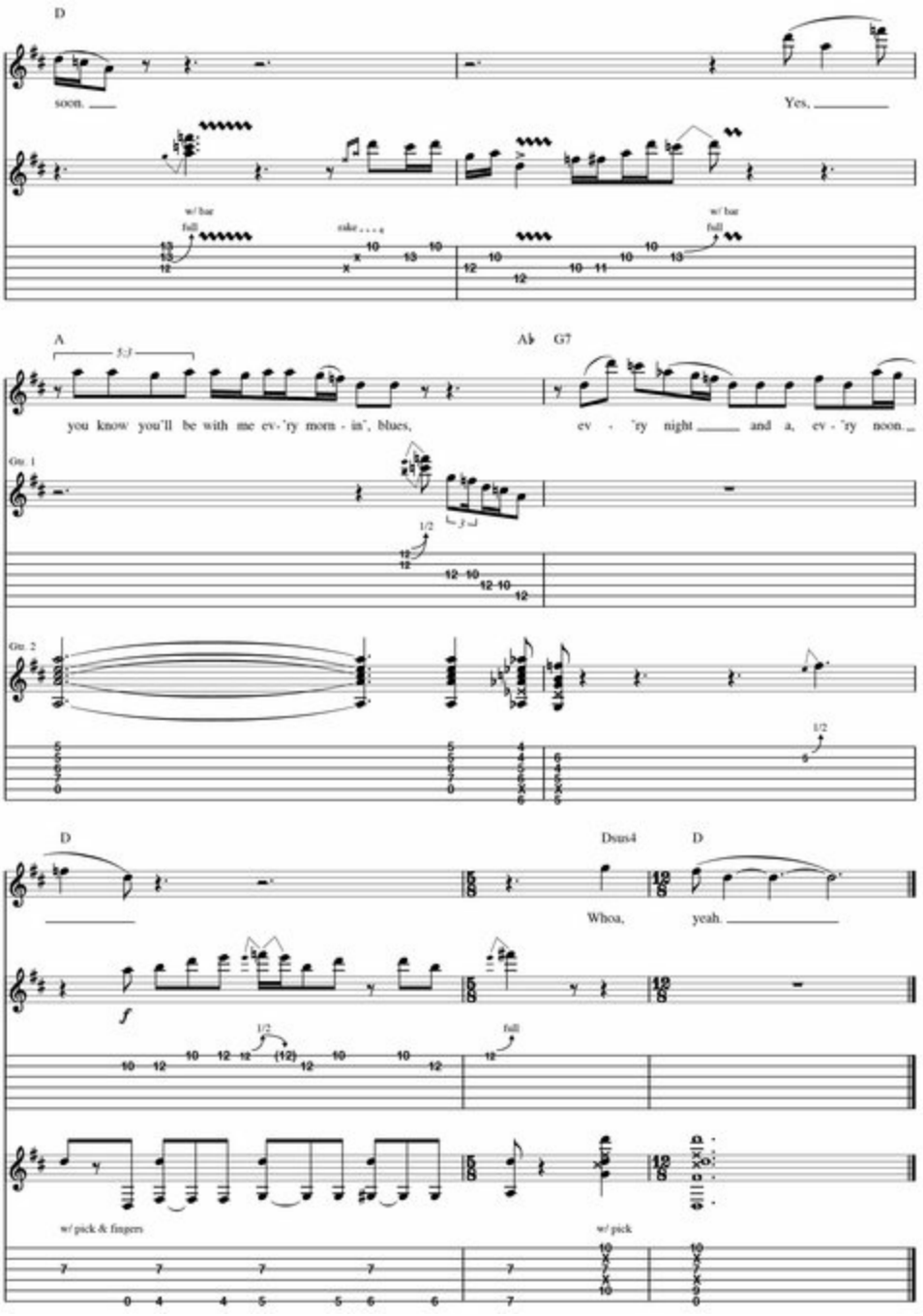
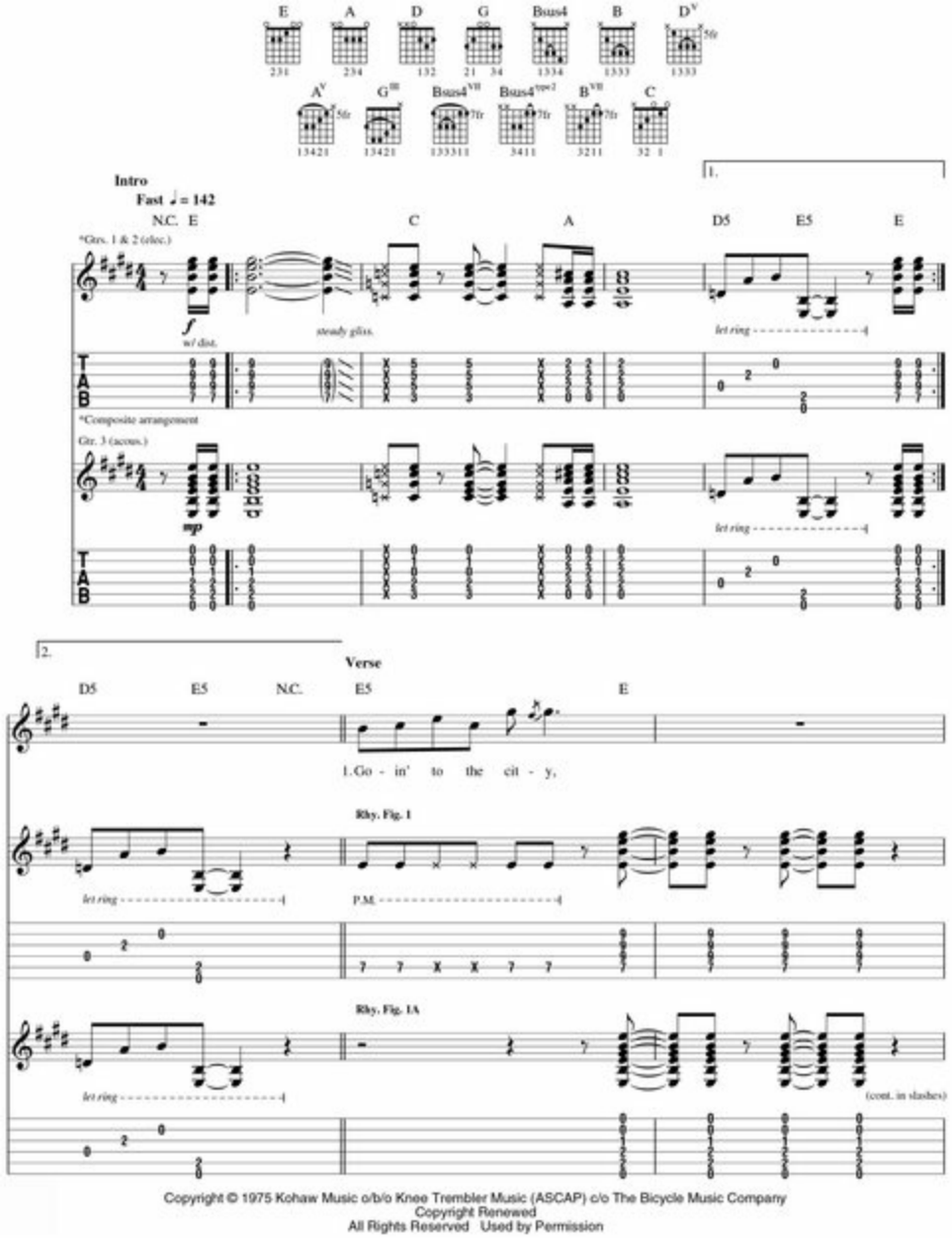

D
Yes,
mf
full
full
w/ bar
G
the first time, the first time I met the blues,
blues, you know, I was walk - in', I was walk - in' down through the
1/2
D
woods.
Yes,
w/ bar
full
5:3
1/4

A
Ab
G
she stop by my house, babe, blues.
Blues, you know you done me, you done me all the harm
full
let ring
full
D
A
that you could.
full
full
1/4
End Rhy. Fig. 1
w/ pick & fingers
full
Verse
Gtr. 2: w/ Rhy. Fig. 1, simile
D
G
2. The blues got af - ter me.
Peo - ple, you know they ran me from tree to tree.
Gtr. 1
w/ bar
full

D
Yes,
full
w/ bar
full
full
G
the blues got af - ter me.
Blues, you know you ran me, ran me from tree to tree.
4:3
w/ bar
full
D
Yes,
w/ bar
full
rake
1/4
A
Ab G
you should, a heard me beg - gin', "Blues,"
yeah,
"Blues, don't mur - der me."
3
w/ bar
full

D
A
3. Yes,
full
full
Verse
Gtr. 2: w/ Rhy. Fig. 1, 1st 8 meas., simile
D
G7
good morn - in, blues.
Blues, I won-der, I won-der what you're do-in' here so
w/ bar
full
D
soon.
Yes,
full
w/ bar
full
w/ bar
G
good morn - in', good morn-in', good morn-in', Mis-ter Blues.
Blues, I won-der, I keep won-der-in' what you're do-in' here so
full

D
soon.
Yes,
w/ bar
full
rake . . . .
w/ bar
full
A
5:3
A♭
G7
you know you'll be with me ev-'ry morn - in', blues,
ev - 'ry night
and a, ev - 'ry noon.
Gtr. 1
3
1/2
Gtr. 2
1/2
D
Dsus4
D
Whoa,
yeah.
f
1/2
full
w/ pick & fingers
w/ pick

from Foghat - *Fool for the City*

Fool for the City

Words and Music by Lonesome Dave Peverett

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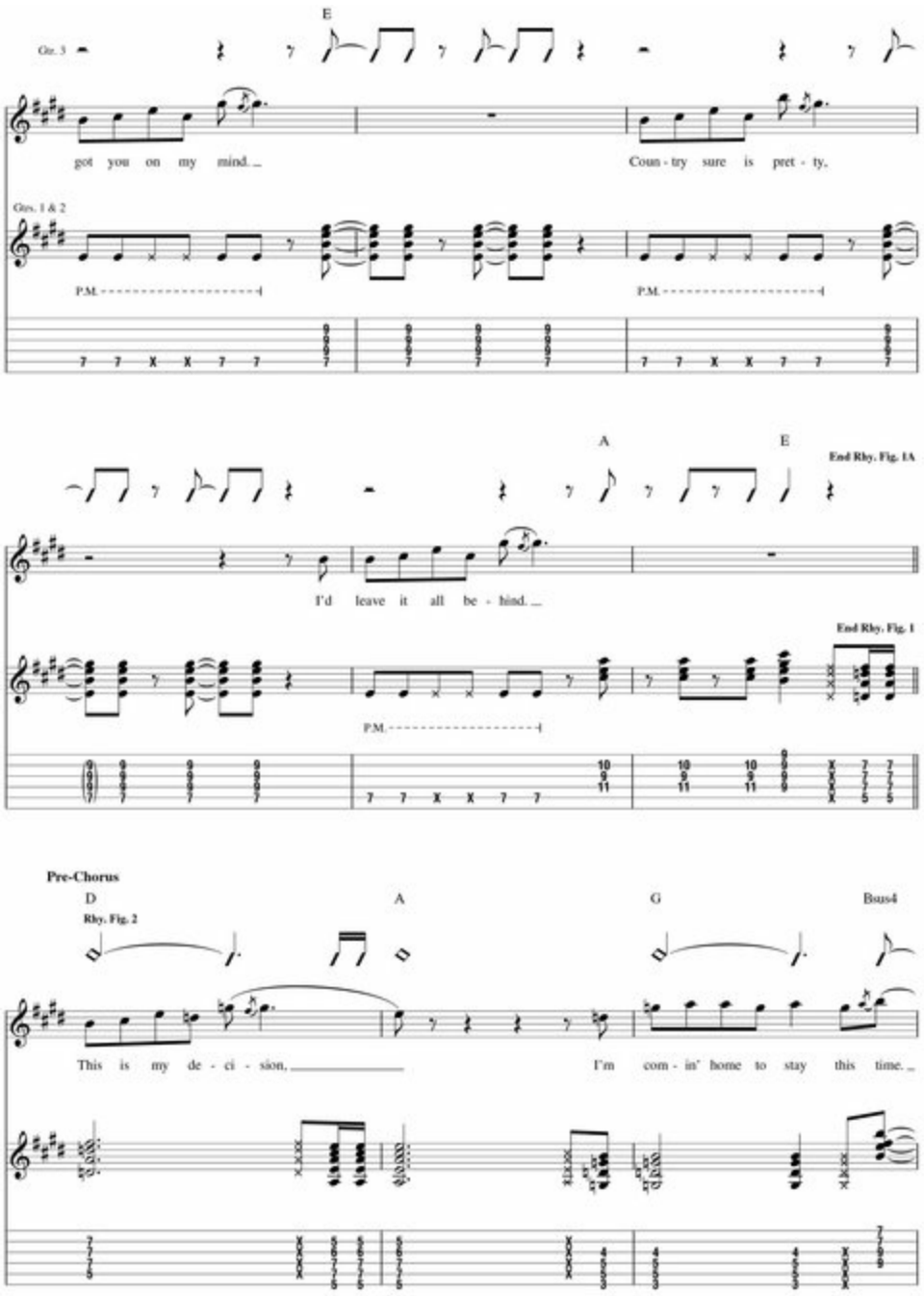
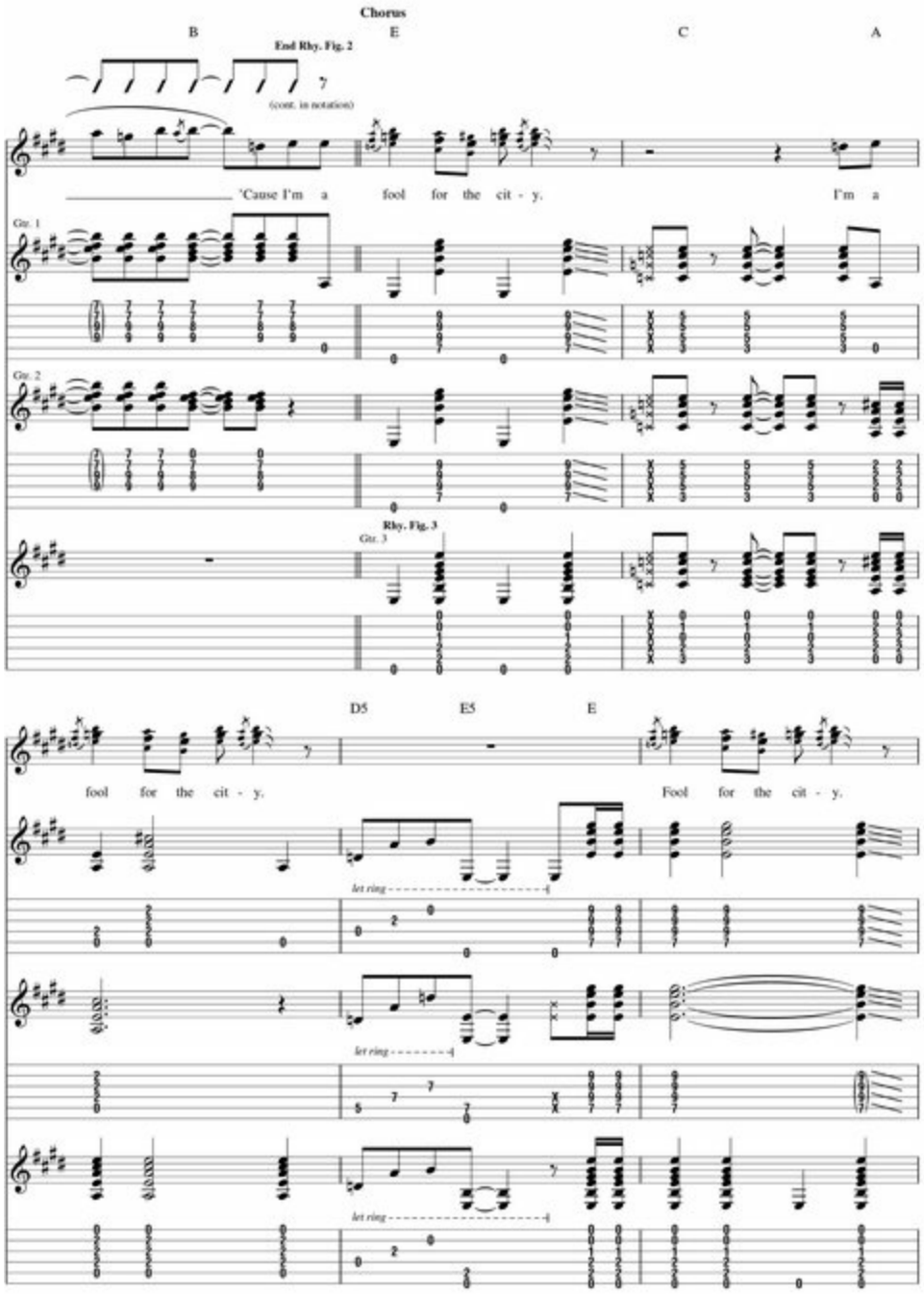
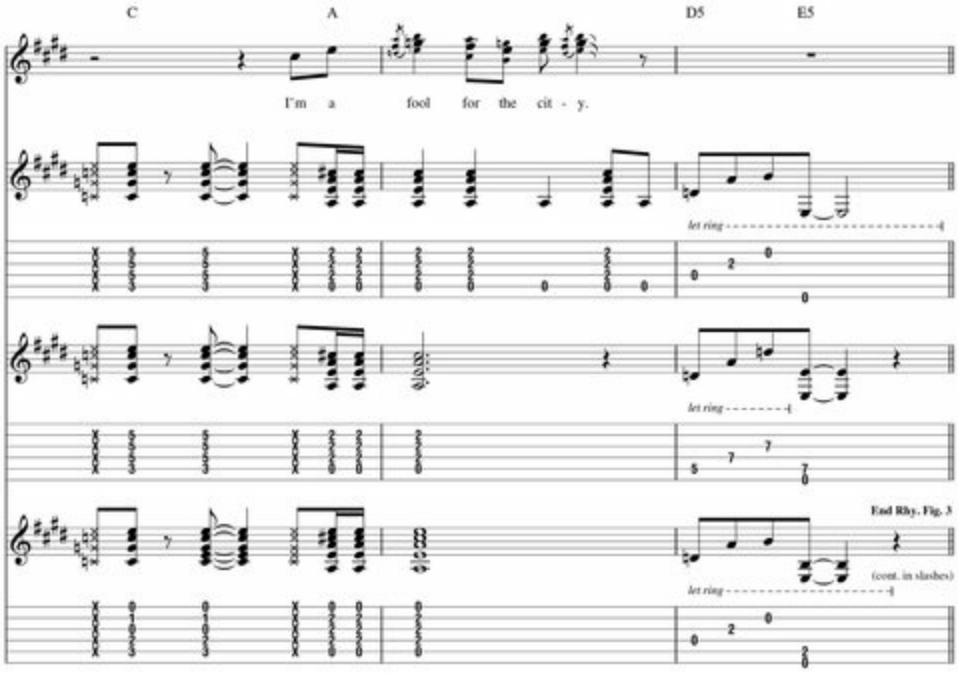
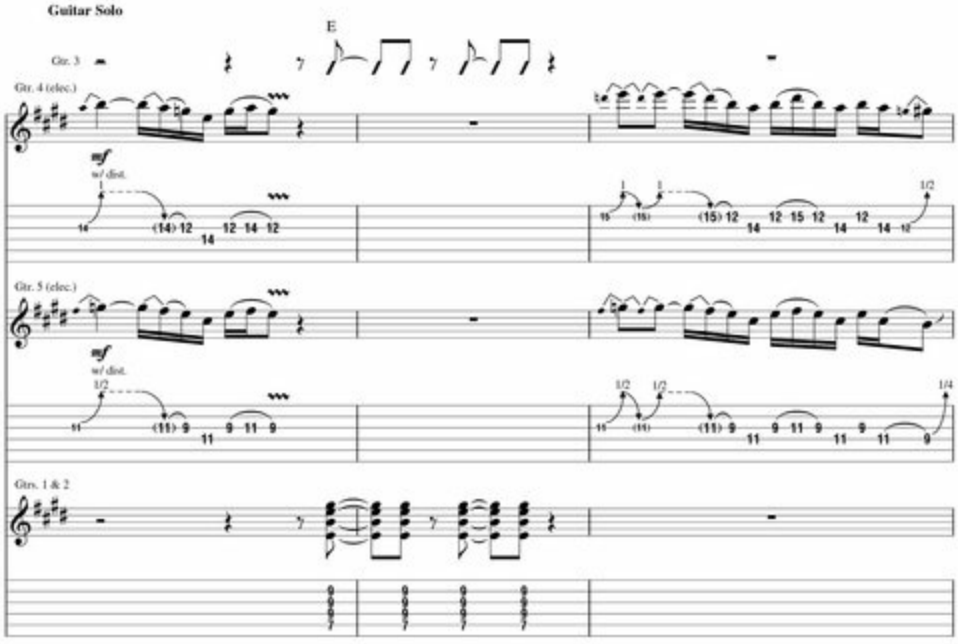
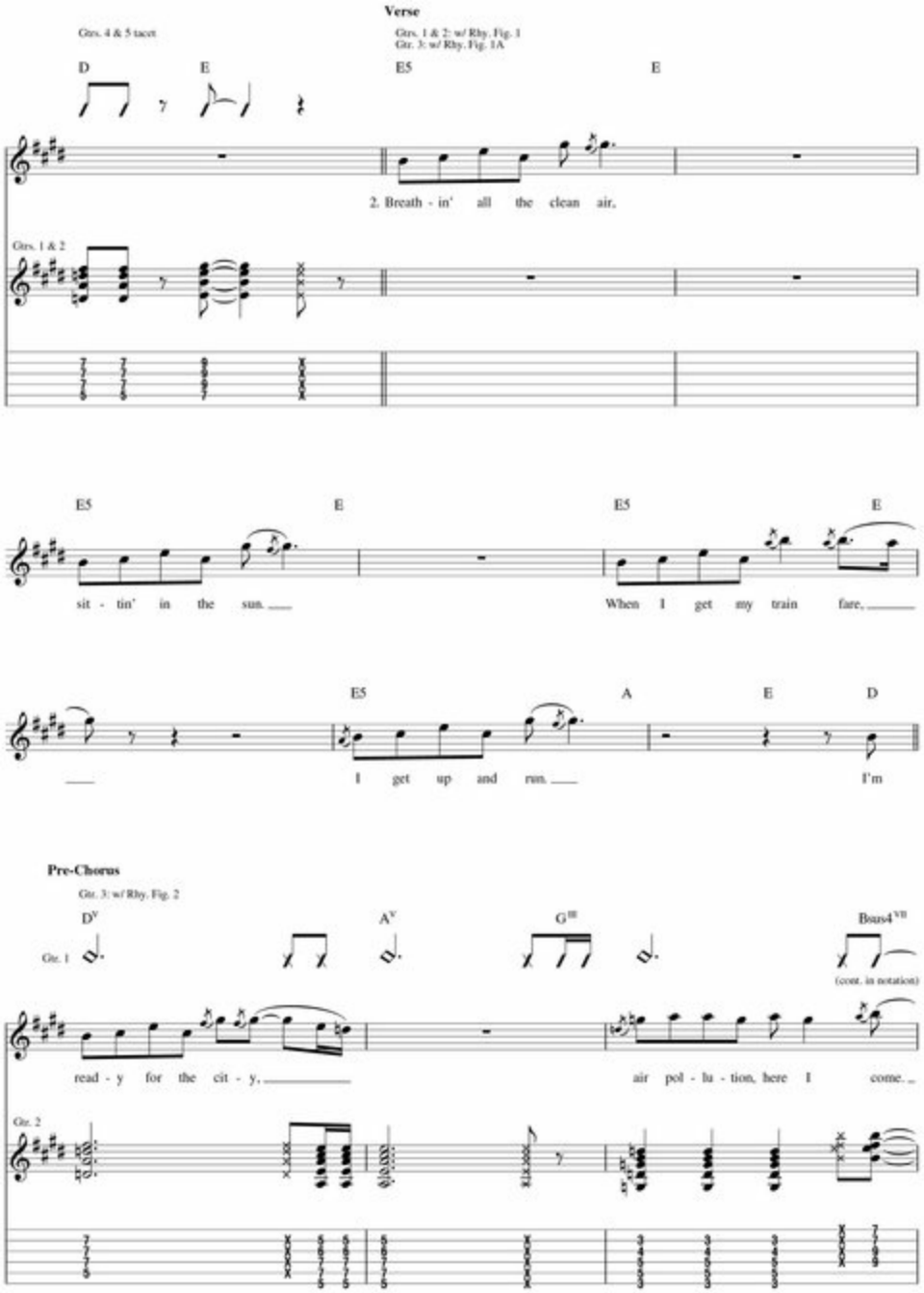
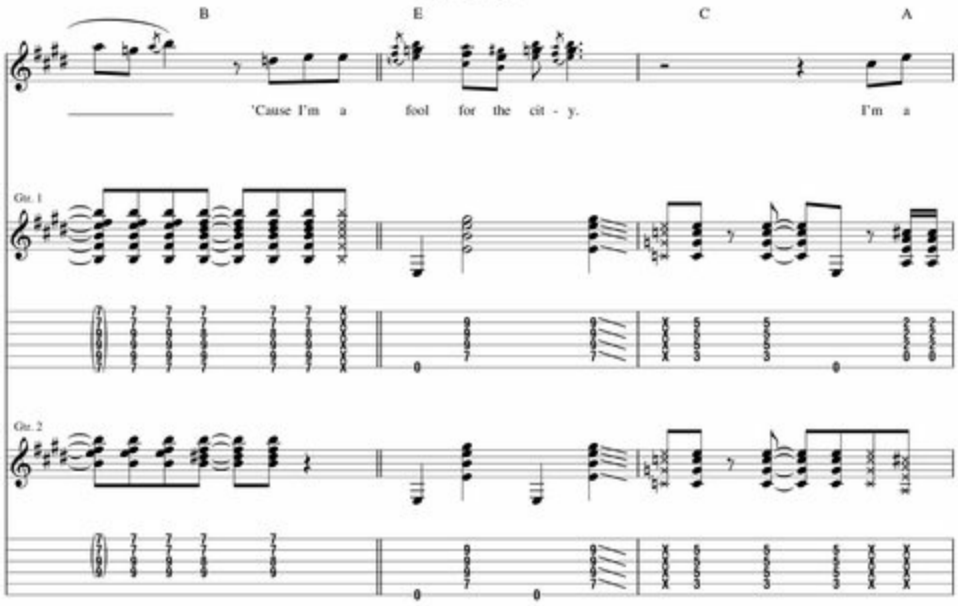
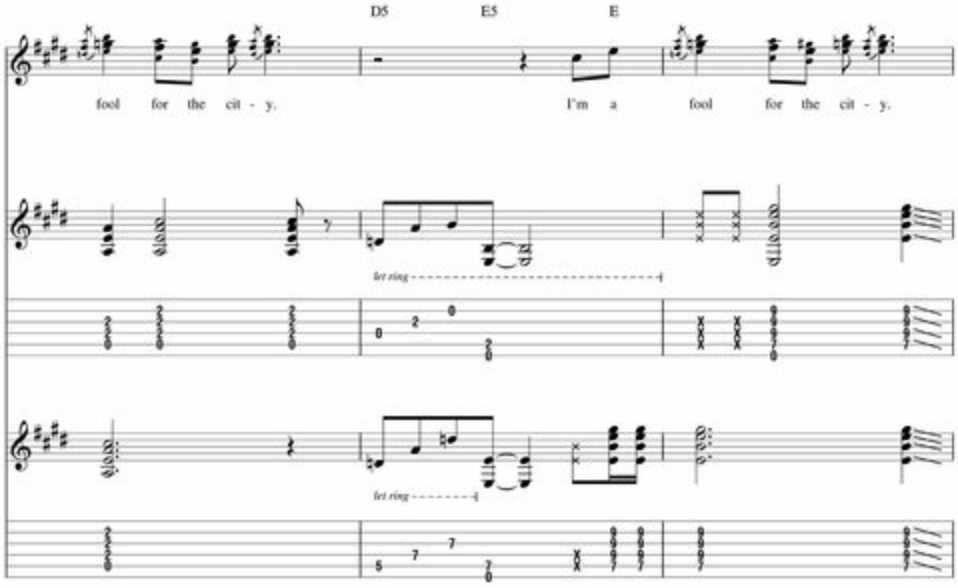
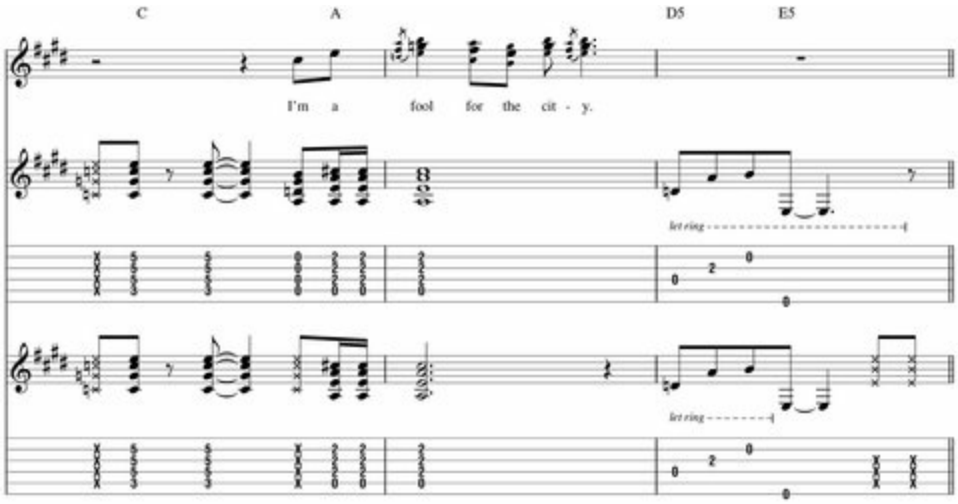
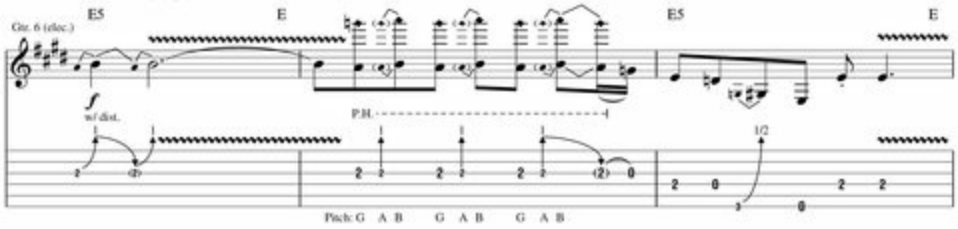
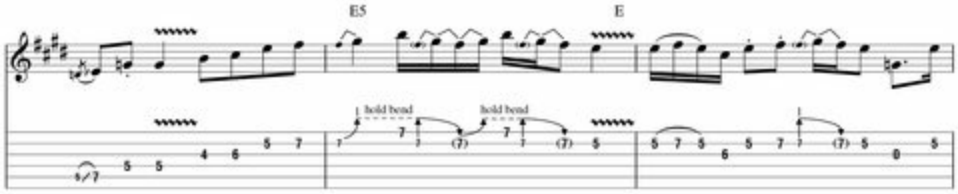
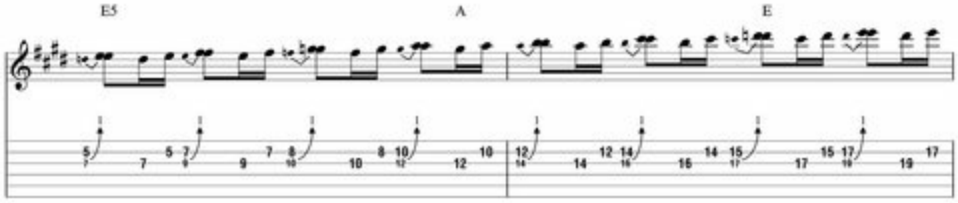

E
Gtr. 3
got you on my mind.
Coun - try sure is pret - ty,
Gtrs. 1 & 2
P.M.
P.M.
A
E
End Rhy. Fig. 1A
I'd leave it all be - hind.
End Rhy. Fig. 1
P.M.
Pre-Chorus
D
Rhy. Fig. 2
A
G
Bsus4
This is my de - ci - sion,
I'm com - in' home to stay this time.

Chorus
B
E
C
A
End Rhy. Fig. 2
(cont. in notation)
'Cause I'm a fool for the cit - y.
I'm a
Gtr. 1
Gtr. 2
Rhy. Fig. 3
Gtr. 3
D5
E5
E
fool for the cit - y.
Fool for the cit - y.
let ring
let ring
let ring

C
A
D5
E5
I'm a fool for the cit - y.
let ring
let ring
End Rhy. Fig. 3
(cont. in slashes)
let ring

Guitar Solo
E
Gtr. 3
Gtr. 4 (elec.)
mf
w/ dist.
Gtr. 5 (elec.)
mf
w/ dist.
Gtrs. 1 & 2

Verse
Gtrs. 4 & 5 tacet
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 1A
D
E
E5
E
2. Breath - in' all the clean air,
Gtrs. 1 & 2
E5
E
E5
E
sit - tin' in the sun.
When I get my train fare,
E5
A
E
D
I get up and run.
I'm
Pre-Chorus
Gtr. 3: w/ Rhy. Fig. 2
D V
A V
G III
Bars4 VII
Gtr. 1
(cont. in notation)
read - y for the cit - y,
air pol - lu - tion, here I come.
Gtr. 2

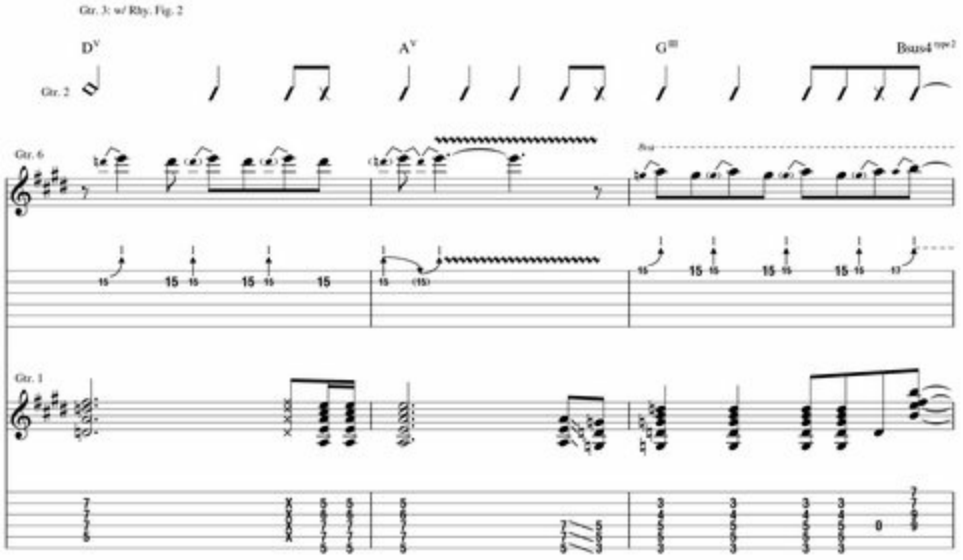
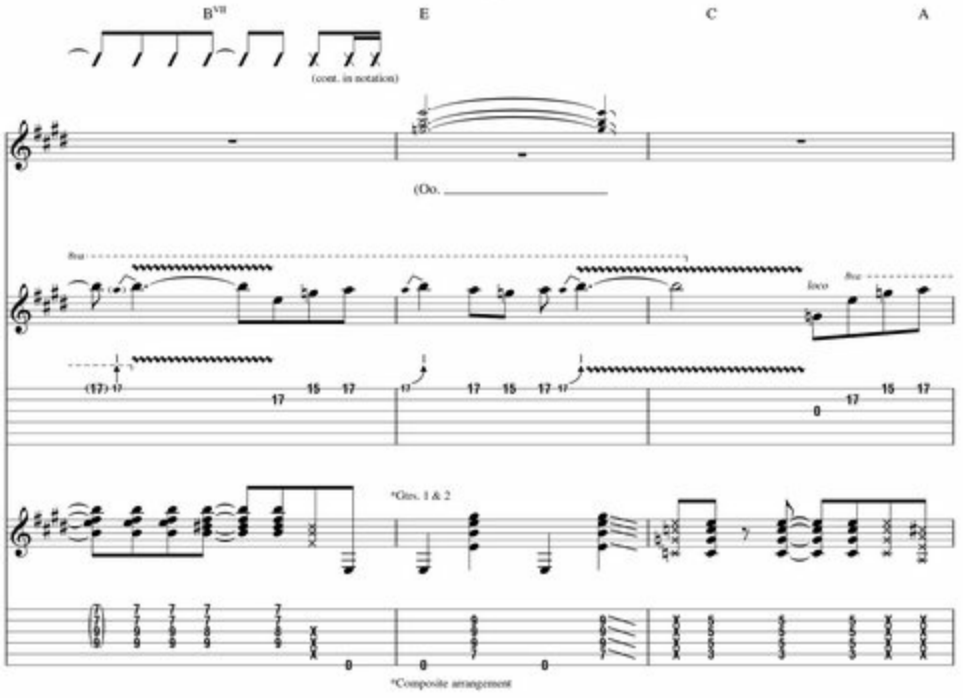
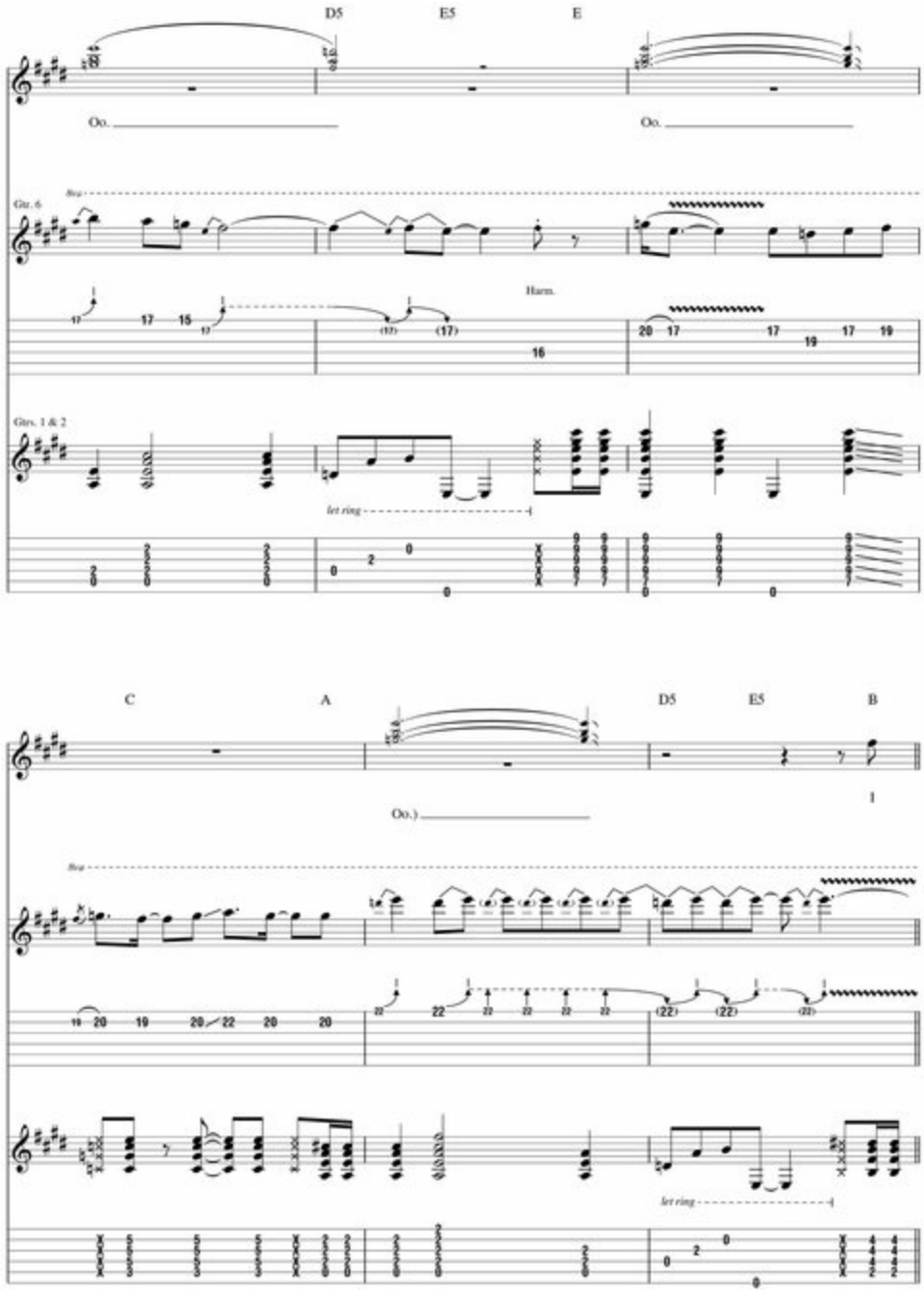
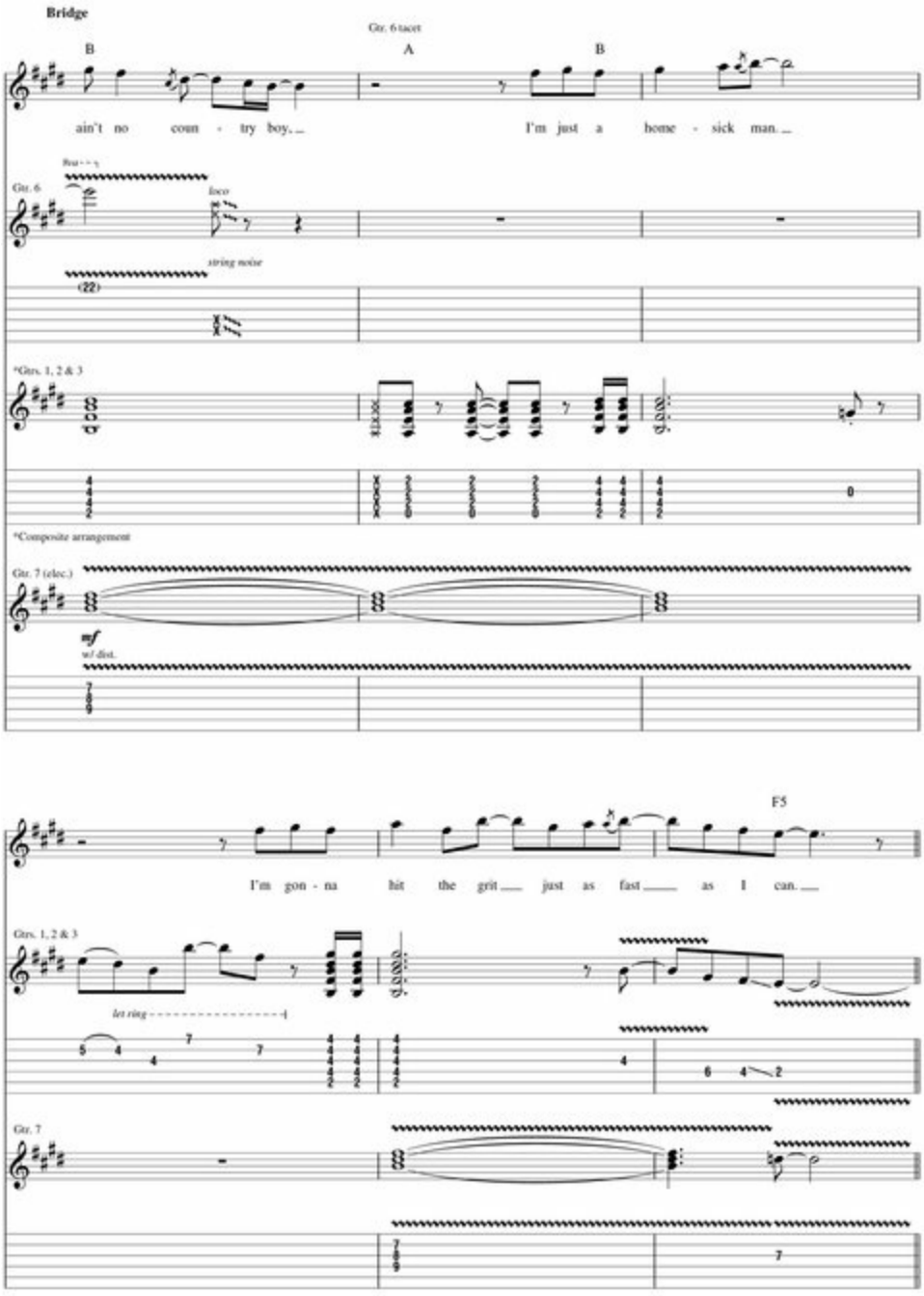
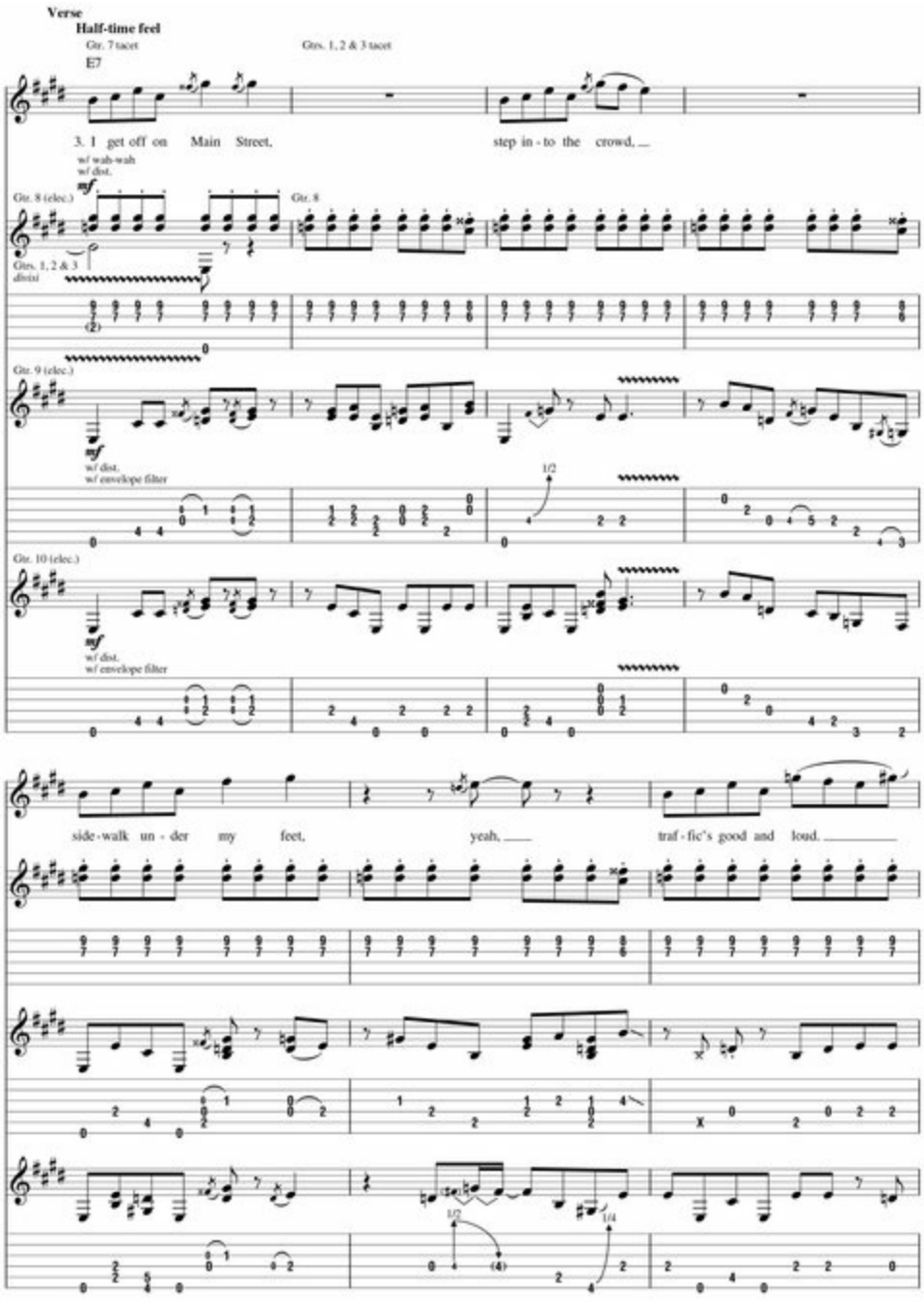
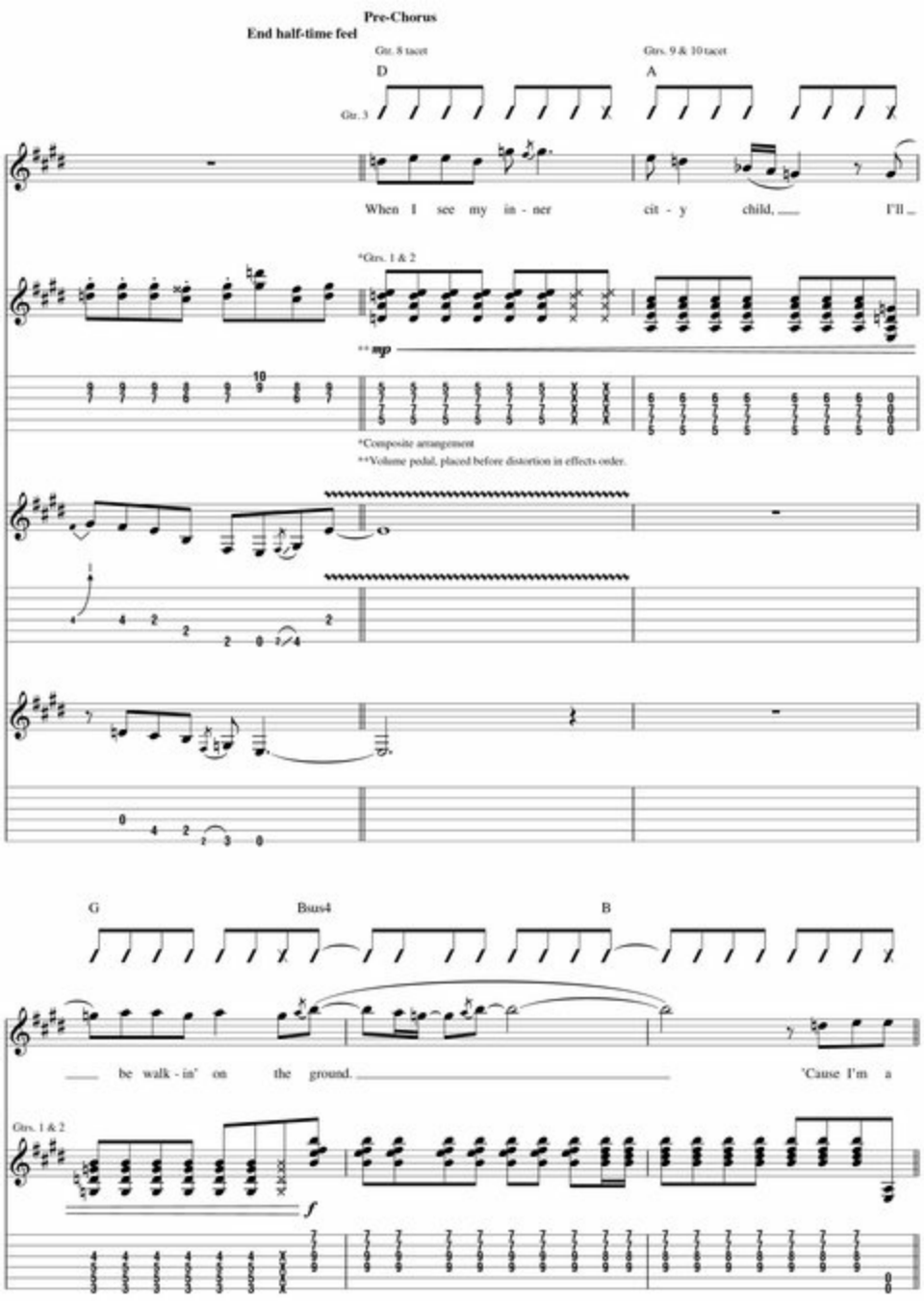
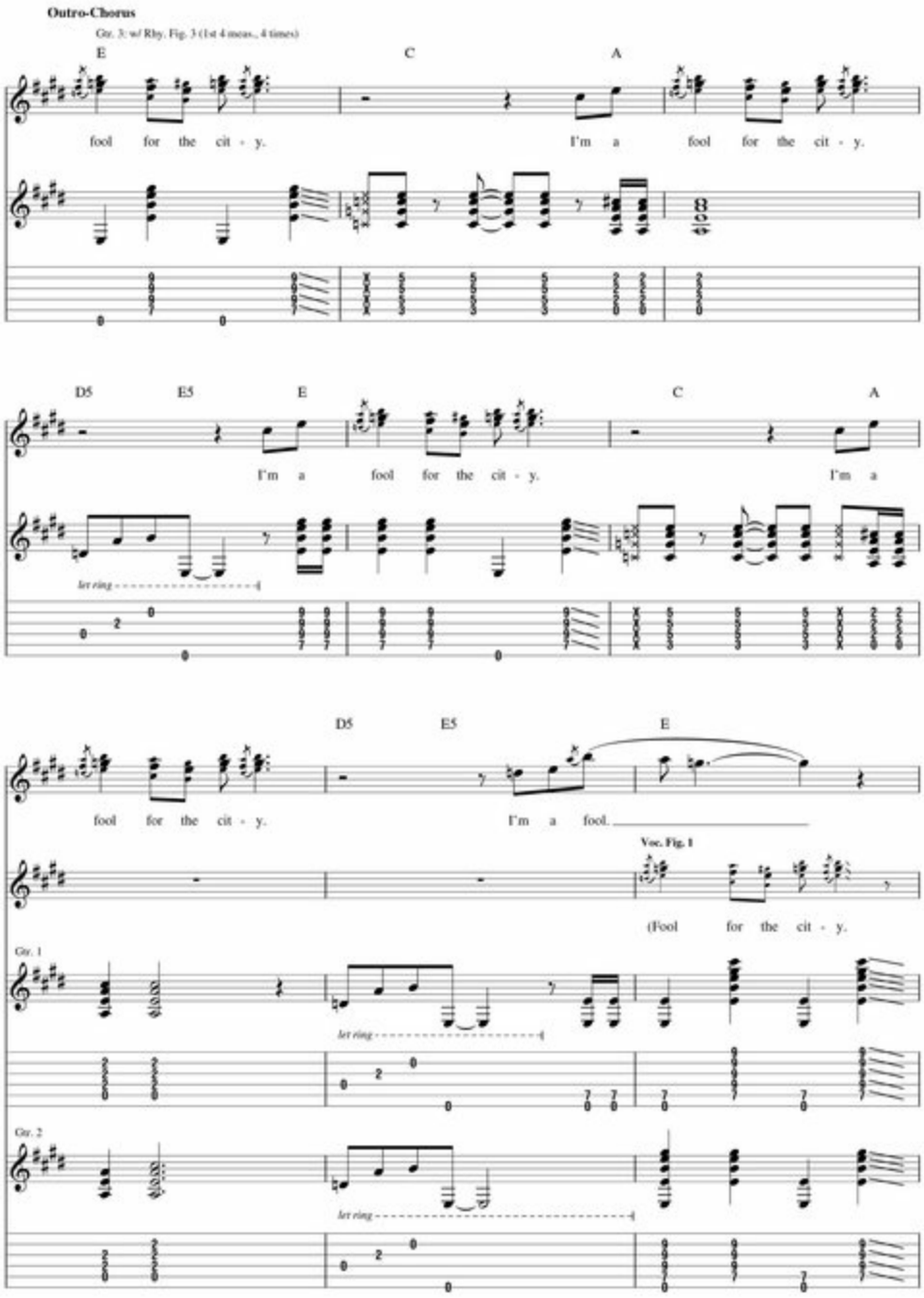
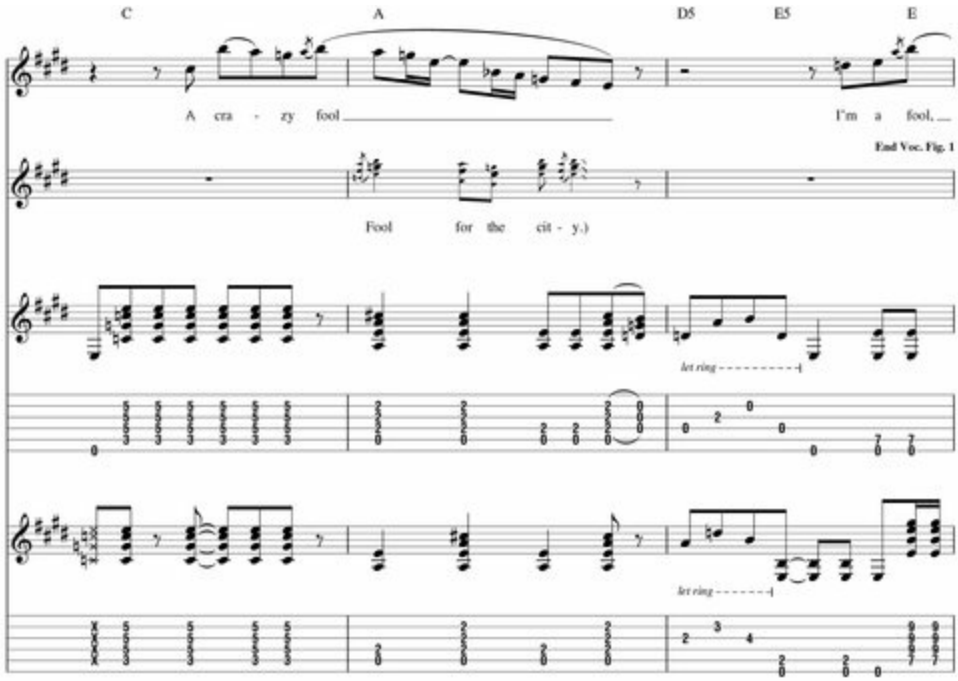
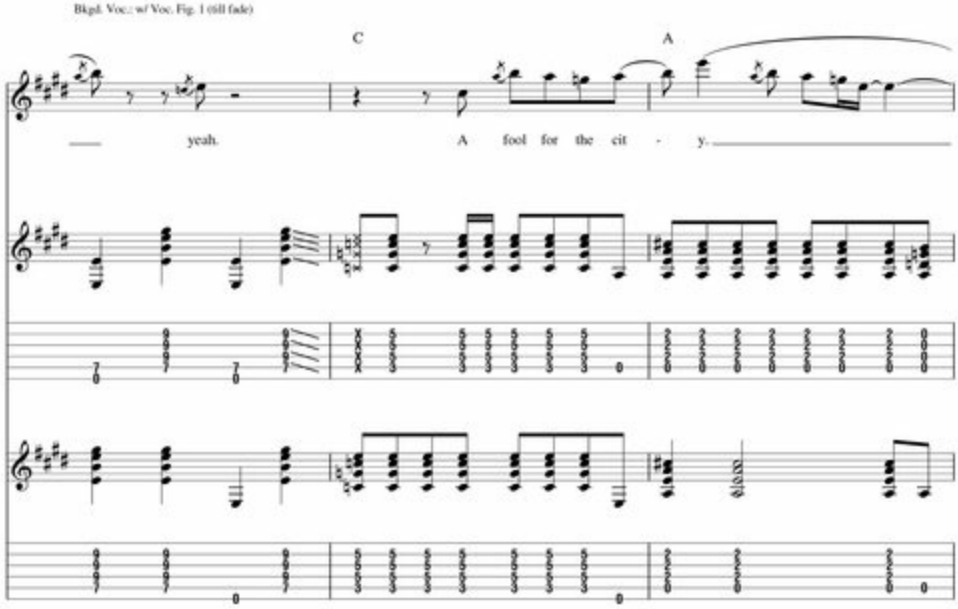
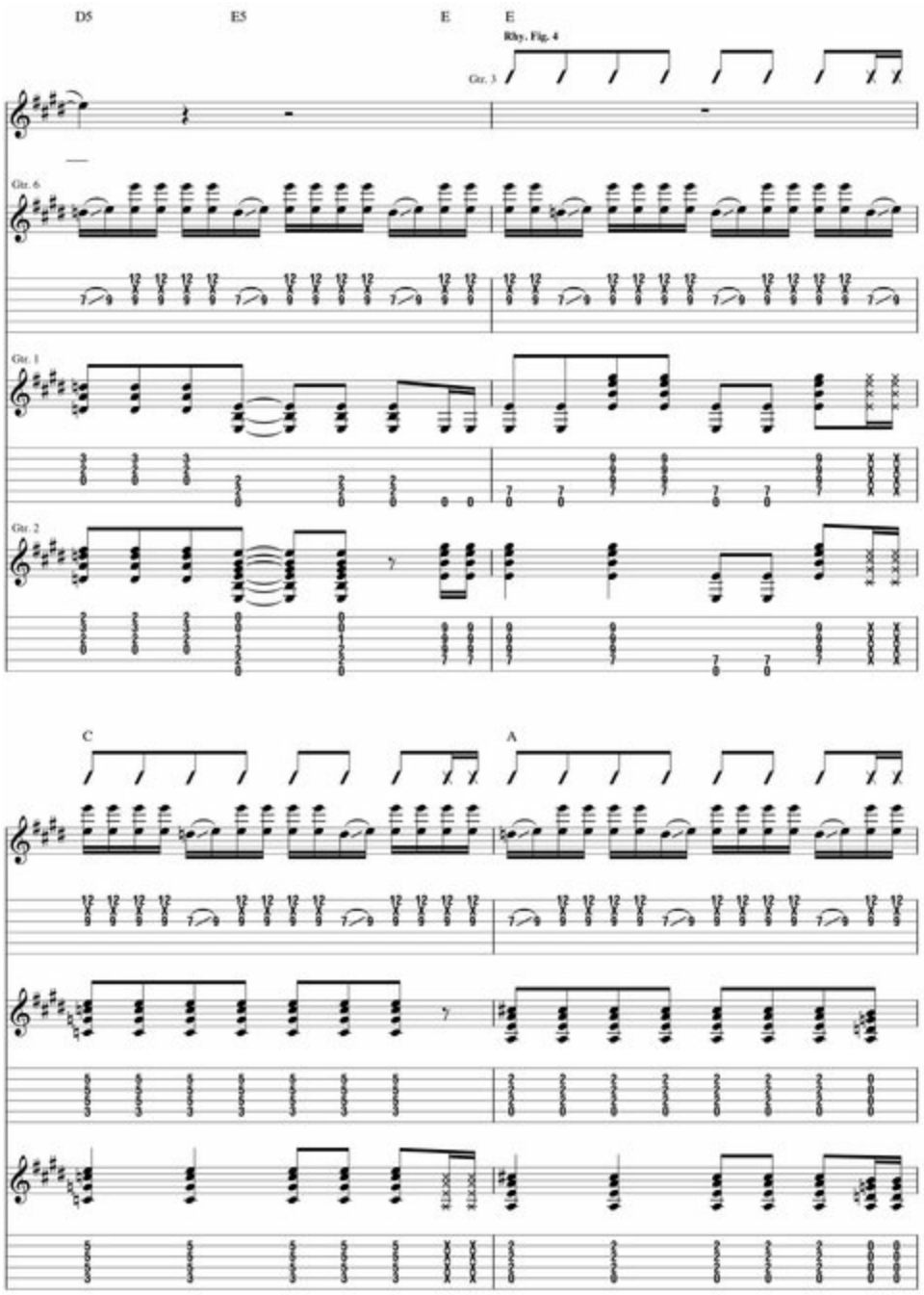
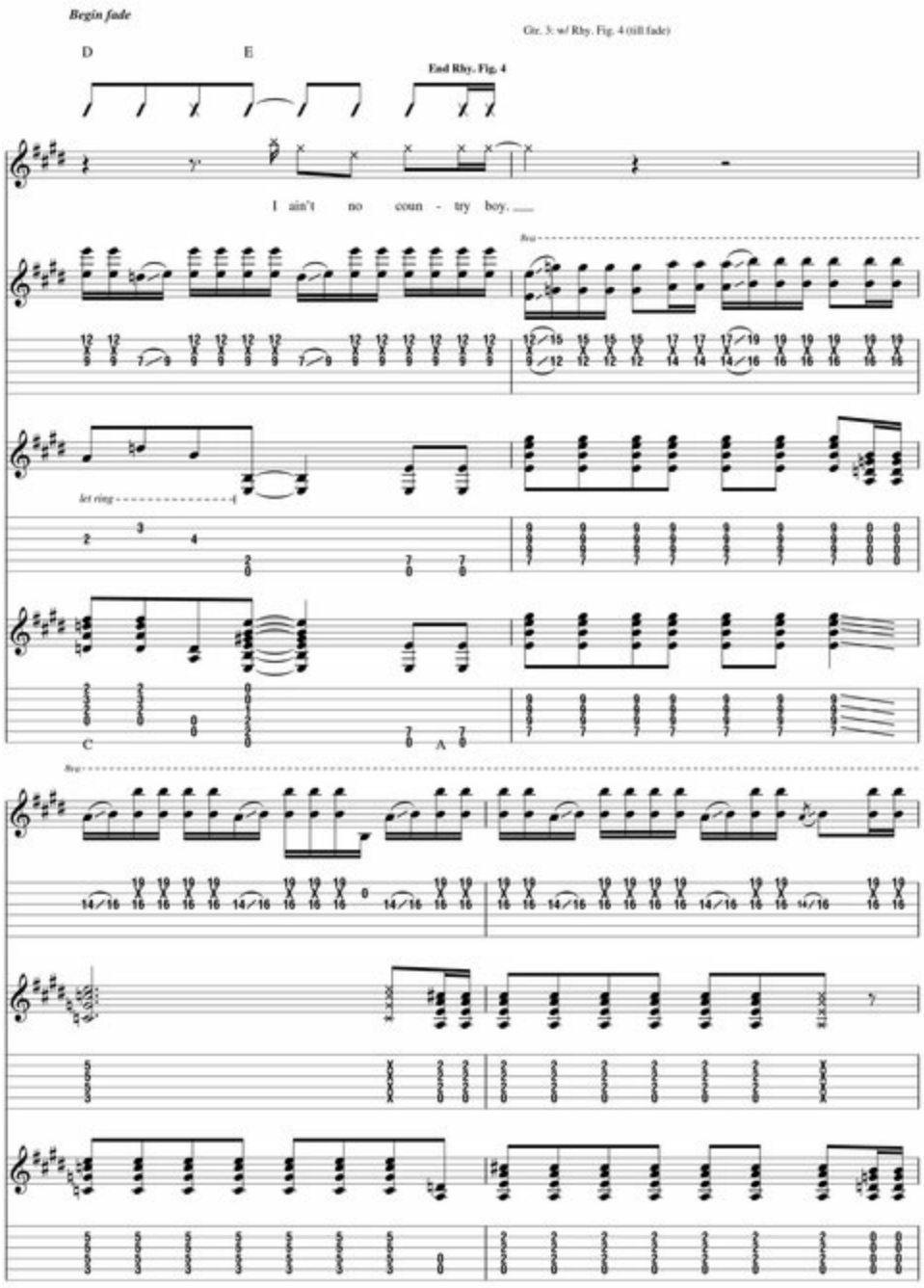
Chorus

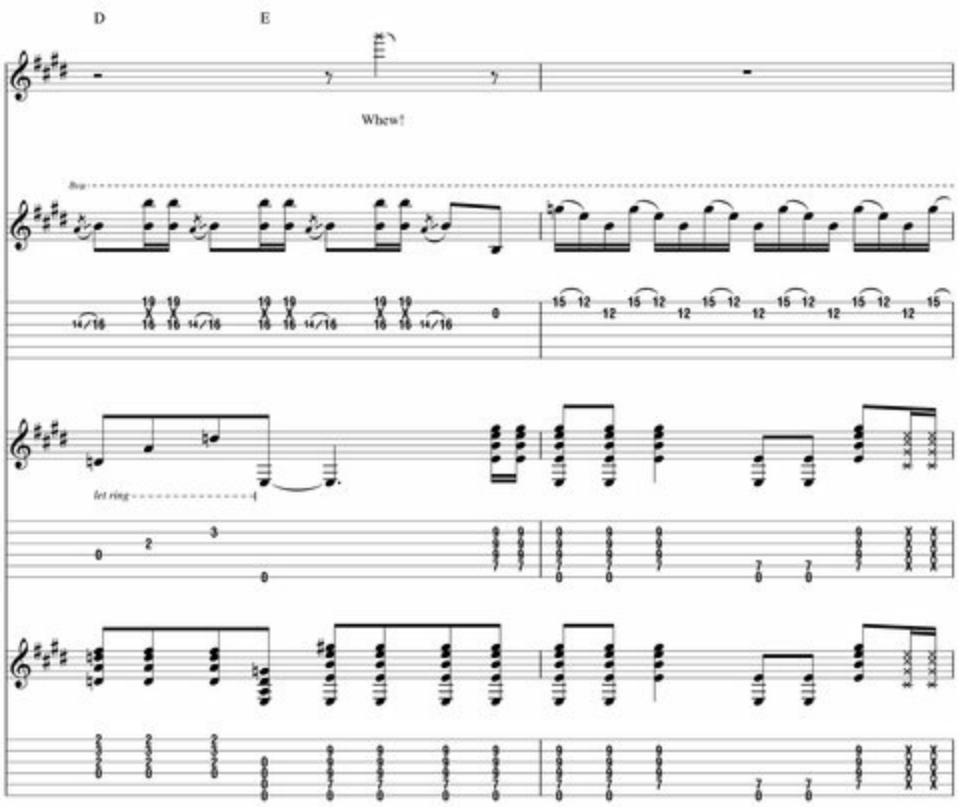
Gtr. 3: w/ Rhy. Fig. 3

Guitar Solo

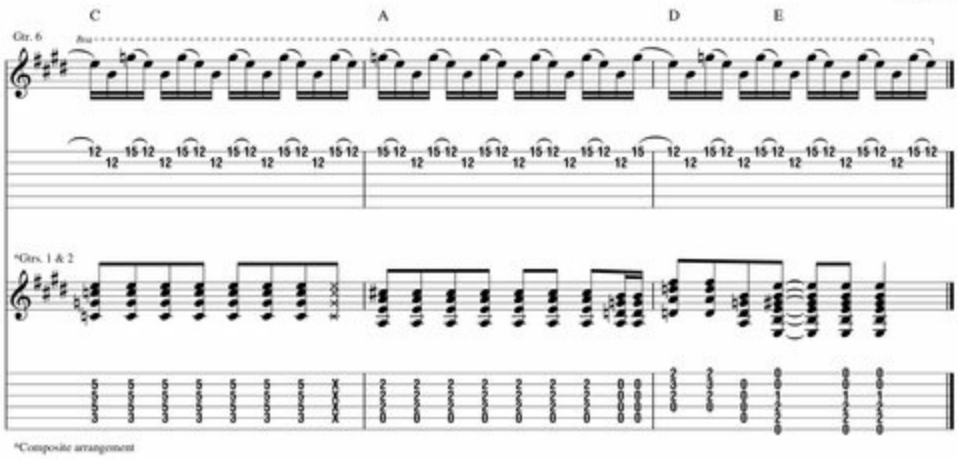
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 1A





Gtr. 3: w/ Rhy. Fig. 2

Gtr. 3: w/ Rhy. Fig. 3

*Composite arrangement

D5
E5
E
Oo.
Oo.
Gtr. 6
Rhy.
Harm.
Gtrs. 1 & 2
let ring
C
A
D5
E5
B
Oo.)
Rhy.
let ring

Bridge
Gtr. 6 tacet
B
A
B
ain't no coun - try boy,
I'm just a home - sick man.
Gtr. 6
loco
string noise
(22)
*Gtrs. 1, 2 & 3
*Composite arrangement
Gtr. 7 (elec.)
mf
w/ dist.
F5
I'm gon - na hit the grit just as fast as I can.
Gtrs. 1, 2 & 3
let ring
Gtr. 7

Verse
Half-time feel
Gtr. 7 tacet
Gtrs. 1, 2 & 3 tacet
E7
3. I get off on Main Street, step in - to the crowd,
w/ wah-wah
w/ dist.
Gtr. 8 (elec.)
Gtr. 8
Gtrs. 1, 2 & 3
div/ni
Gtr. 9 (elec.)
w/ dist.
w/ envelope filter
Gtr. 10 (elec.)
w/ dist.
w/ envelope filter
side - walk un - der my feet, yeah, traf - fic's good and loud.

Pre-Chorus
End half-time feel
Gtr. 8 tacet
Grs. 9 & 10 tacet
D
A
Gtr. 3
When I see my in - ner cit - y child, I'll
*Grs. 1 & 2
**mp
*Composite arrangement
**Volume pedal, placed before distortion in effects order.
G
Bsus4
B
be walk - in' on the ground. 'Cause I'm a
Grs. 1 & 2
f

Outro-Chorus
Gtr. 3: w/ Rhy. Fig. 3 (1st 4 meas., 4 times)
E
C
A
fool for the cit - y.
I'm a fool for the cit - y.
D5
E5
E
C
A
I'm a fool for the cit - y.
I'm a
let ring
D5
E5
E
fool for the cit - y.
I'm a fool.
Voc. Fig. 1
(Fool for the cit - y.
Gtr. 1
let ring
Gtr. 2
let ring

C
A
D5
E5
E
A cra - zy fool
I'm a fool,
End Voc. Fig. 1
Fool for the cit - y.)
let ring
let ring

Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)
C
A
yeah.
A fool for the cit - y.

D5
E5
E
E
Rhy. Fig. 4
Gtr. 3
Gtr. 6
Gtr. 1
Gtr. 2
C
A

Begin fade
Gtr. 3: w/ Rhy. Fig. 4 (till fade)
D
E
End Rhy. Fig. 4
I ain't no coun - try boy.
Rhy.
let ring
C
A
Rhy.

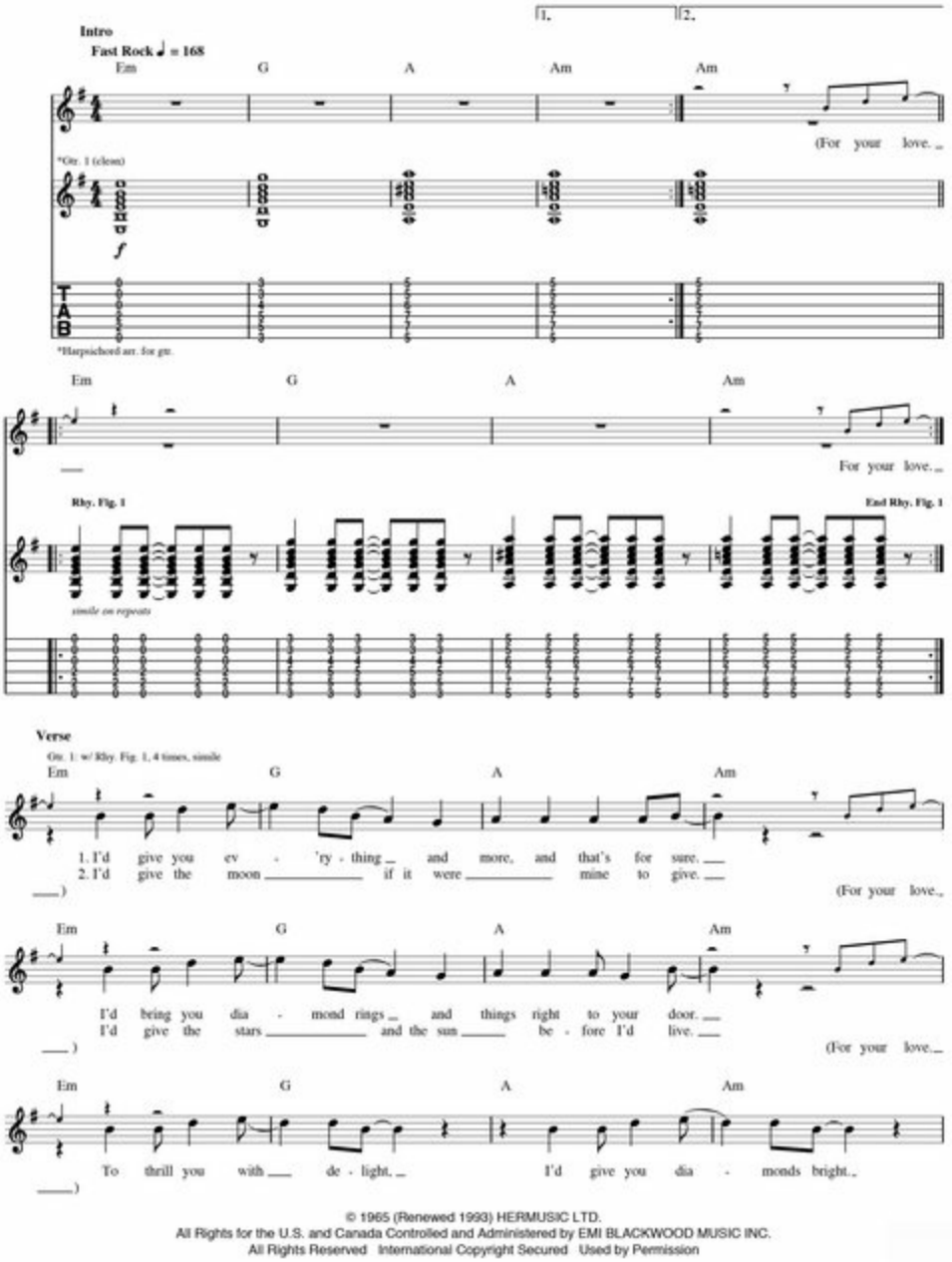




*Composite arrangement

from the Yardbirds - *For Your Love*

For Your Love

Words and Music by Graham Gouldman

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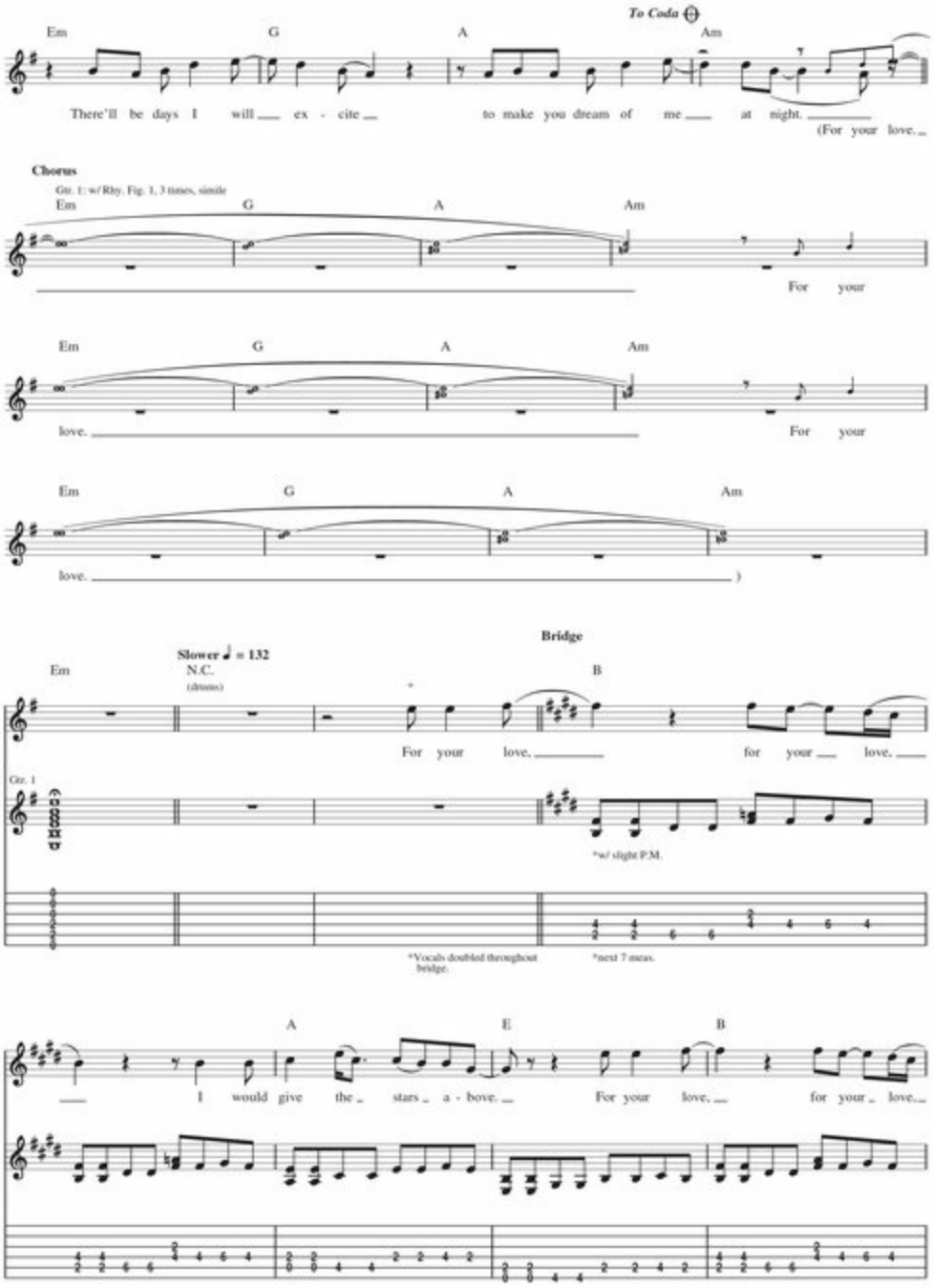
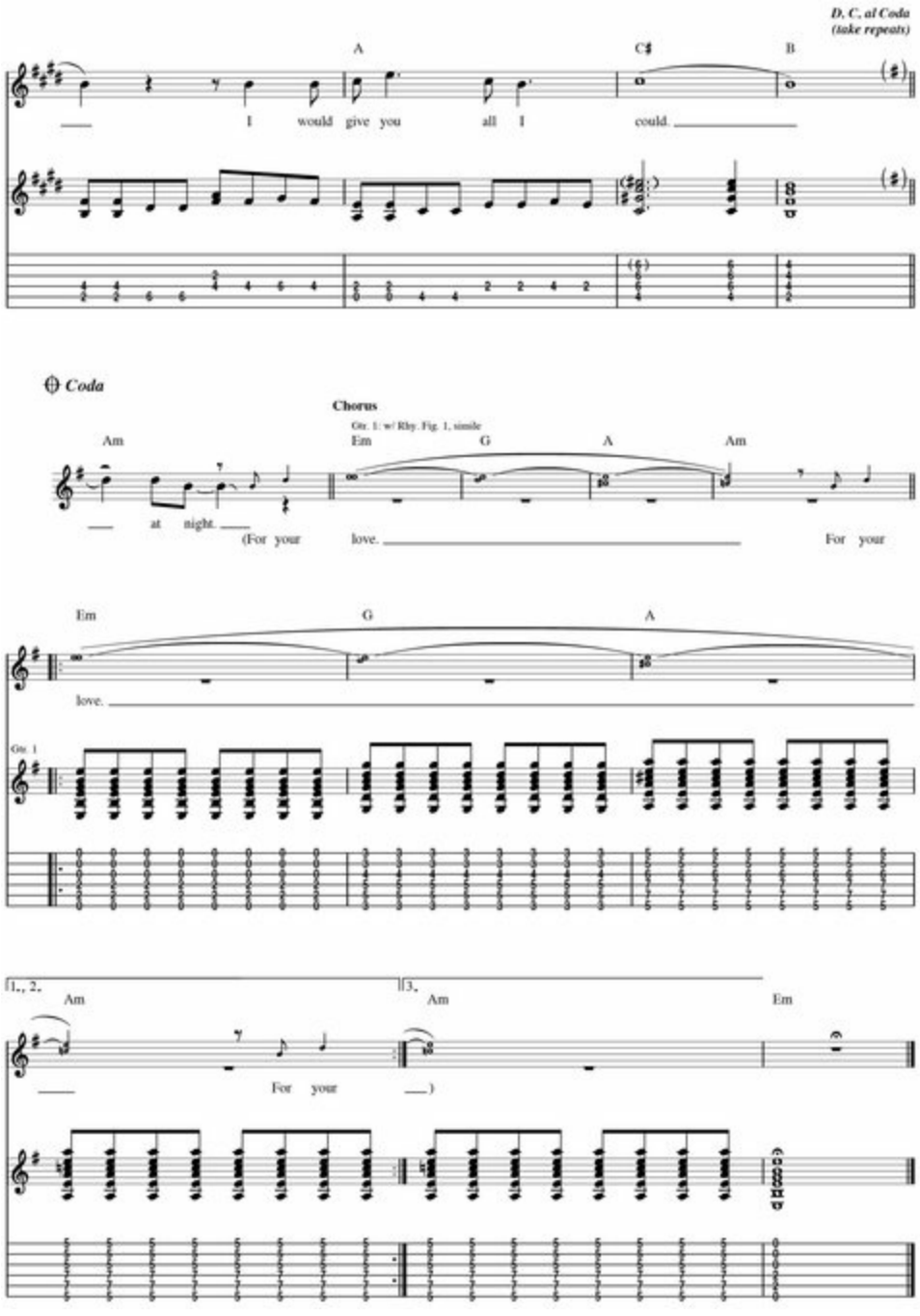
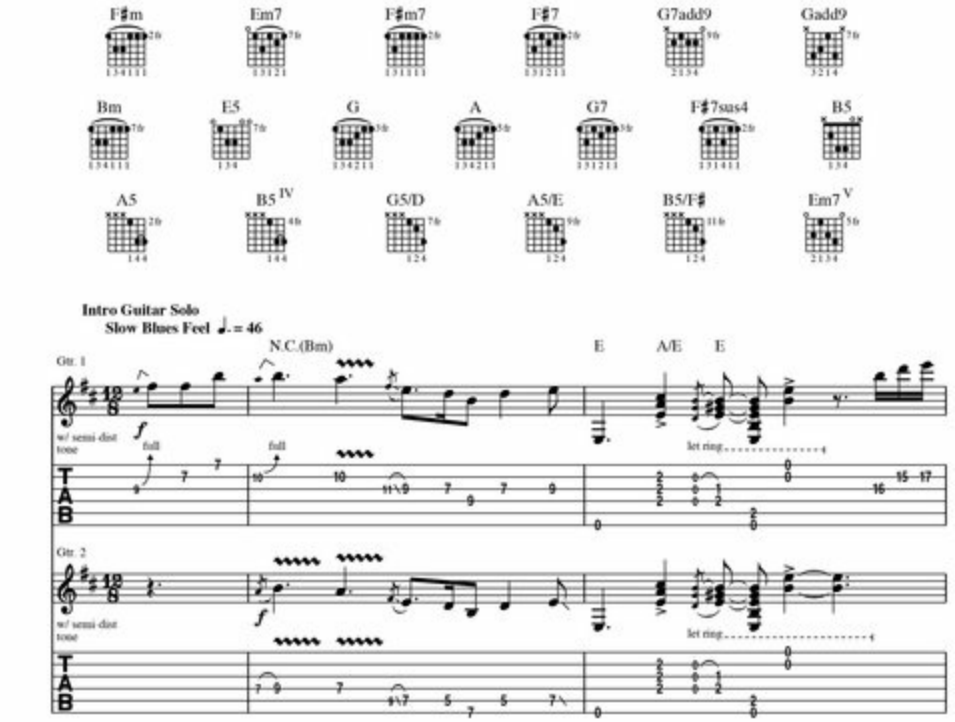
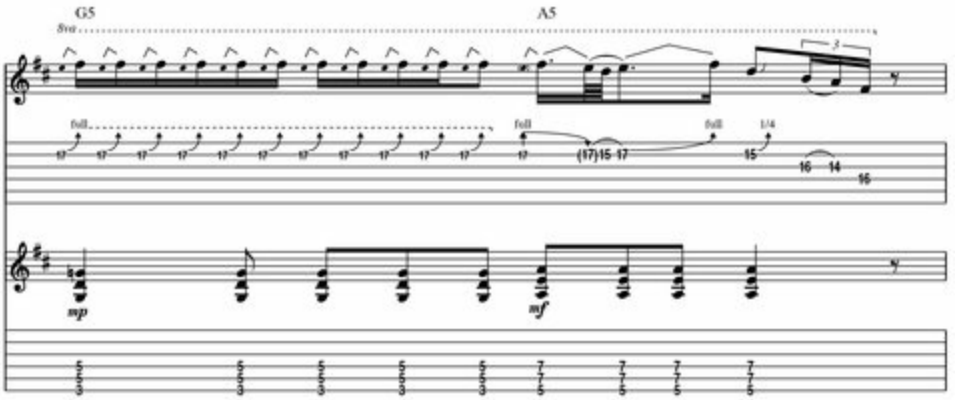

To Coda
Em
G
A
Am
There'll be days I will ex - cite to make you dream of me at night.
(For your love.
Chorus
Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile
For your
love.
For your
love.
)
Bridge
Slower ♩ = 132
N.C.
(drums)
B
For your love. for your love.
Gtr. 1
*w/ slight P.M.
*Vocals doubled throughout bridge.
*next 7 meas.
A
E
B
I would give the stars a - bove. For your love. for your love.

D. C. al Coda
(take repeats)
A
C♯
B
I would give you all I could.
Coda
Chorus
Gtr. 1: w/ Rhy. Fig. 1, simile
Am
Em
G
A
Am
at night.
(For your love.
For your
Em
G
A
love.
Gtr. 1
1., 2.
Am
3.
Am
Em
For your

from Allman Brothers Band - *Seven Turns*

Gambler's Roll

Words and Music by Warren Haynes and Johnny Neel

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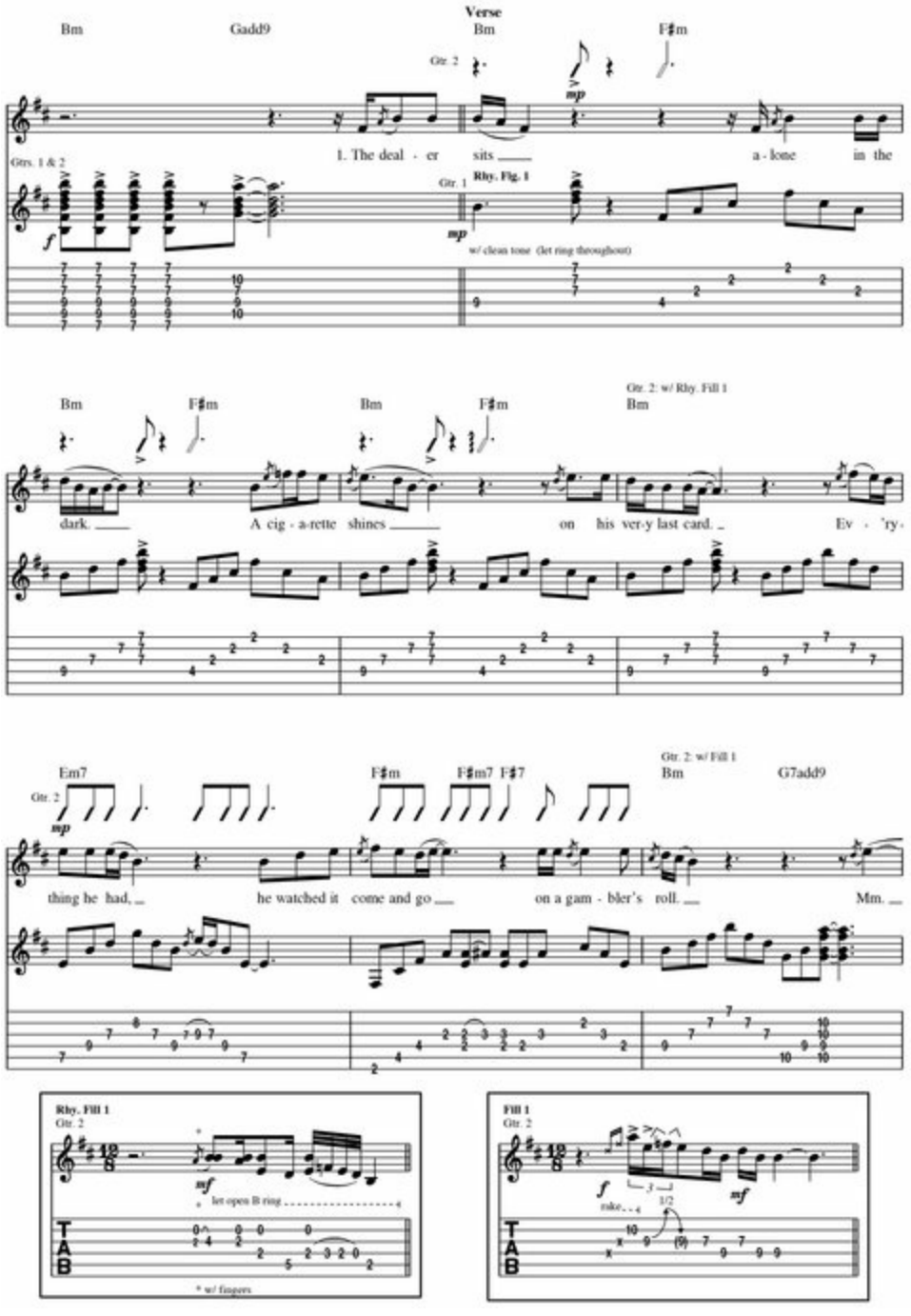
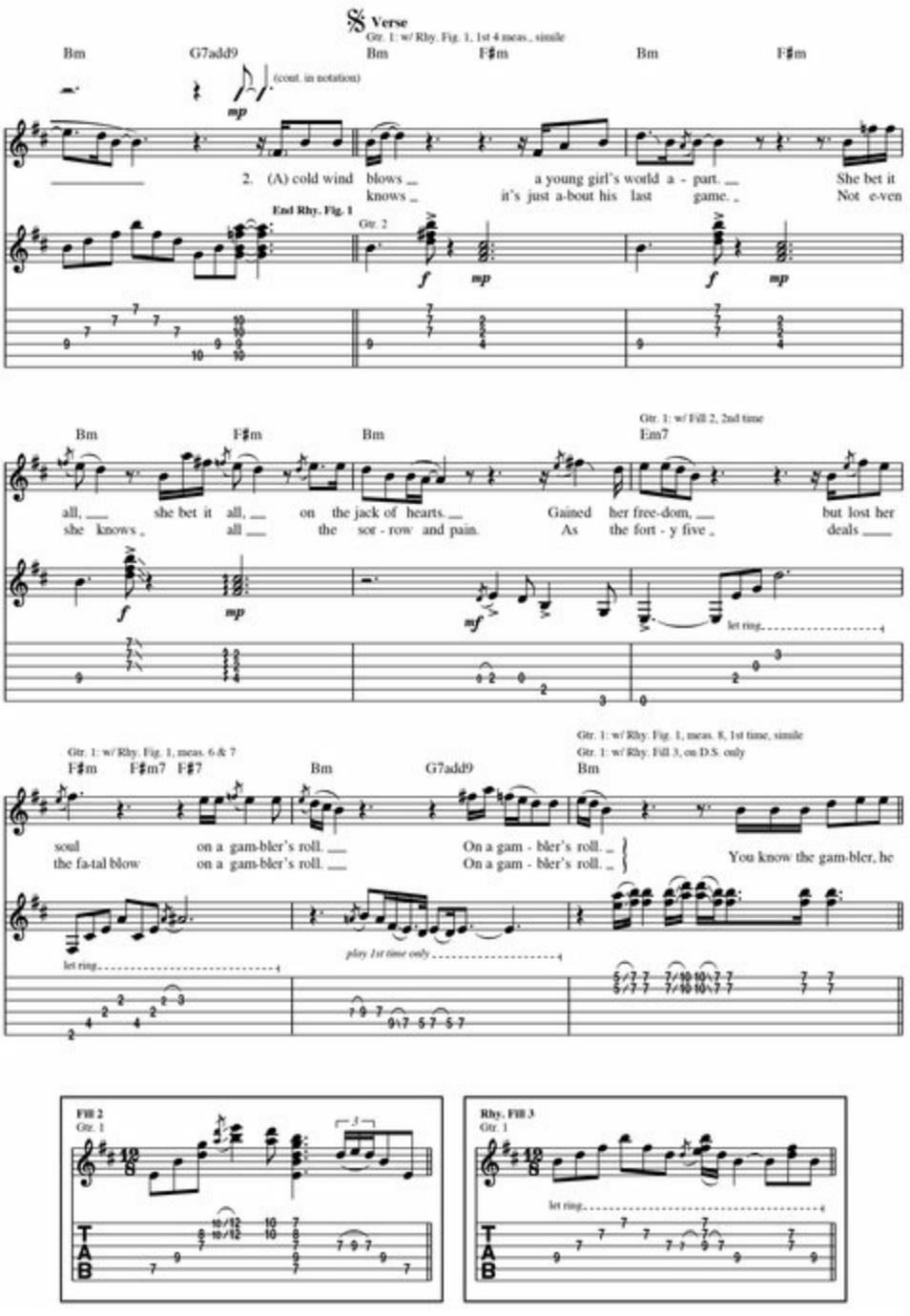
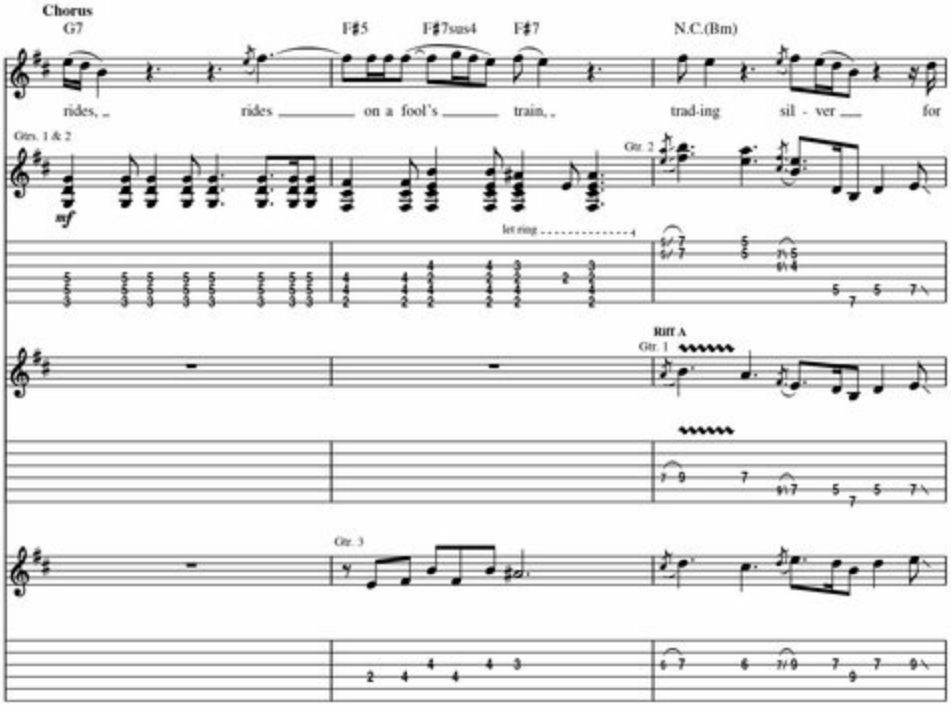
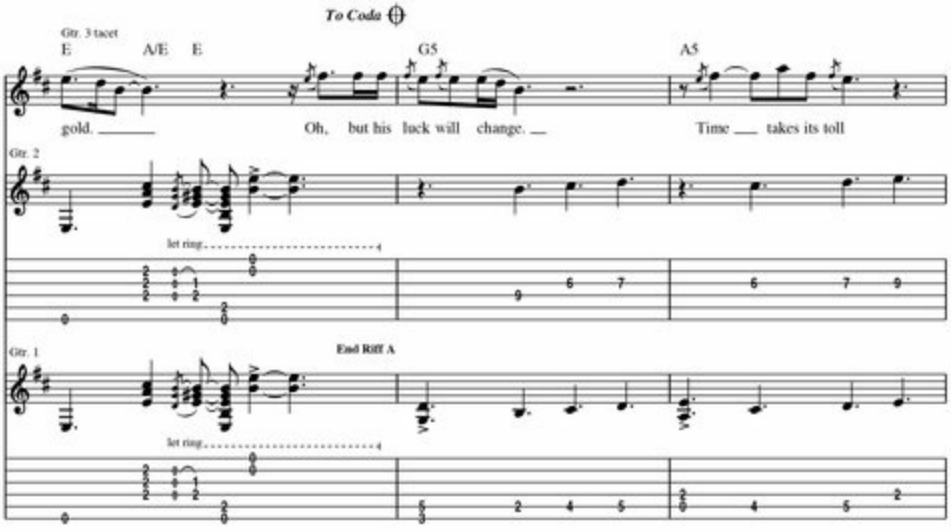
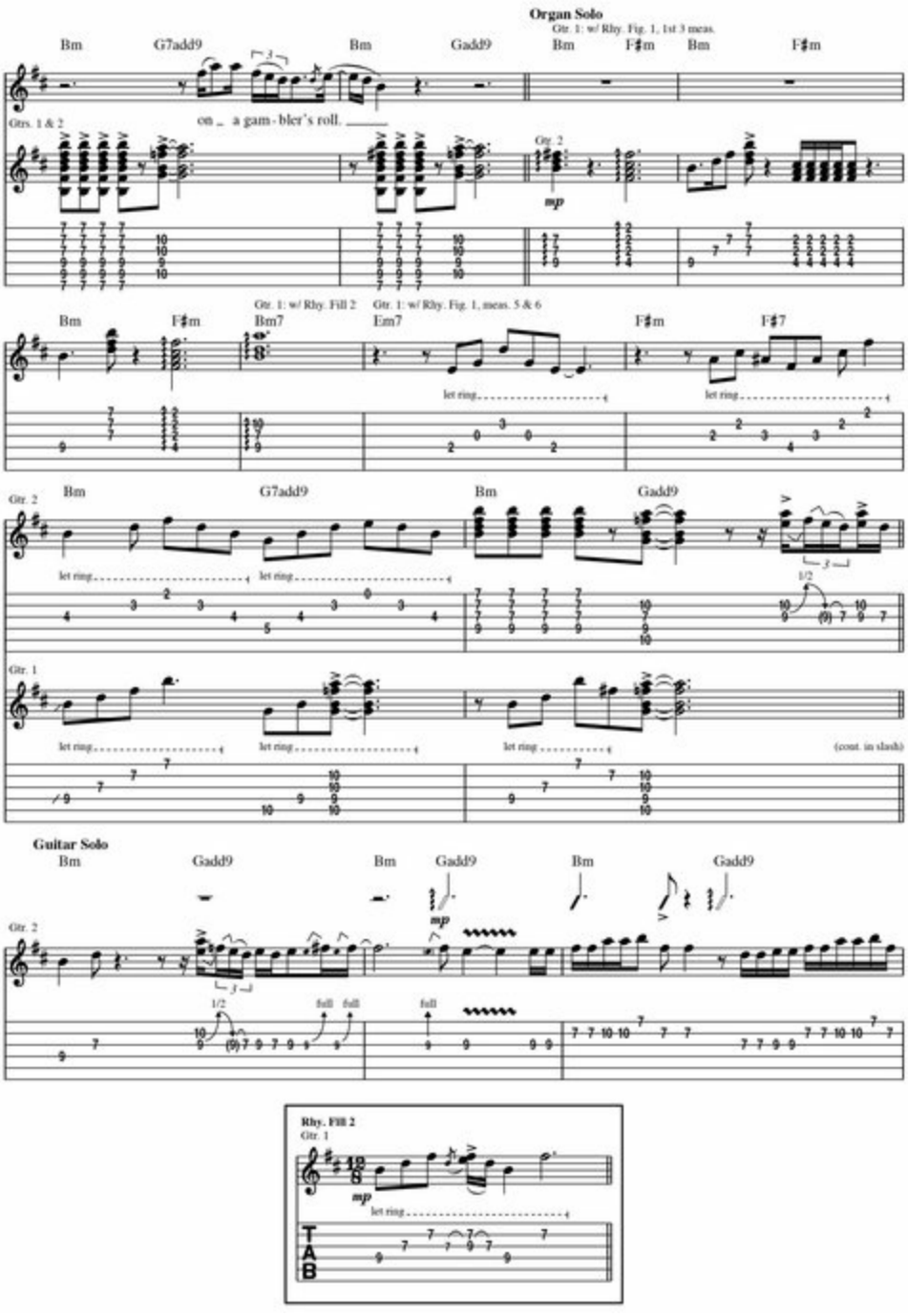
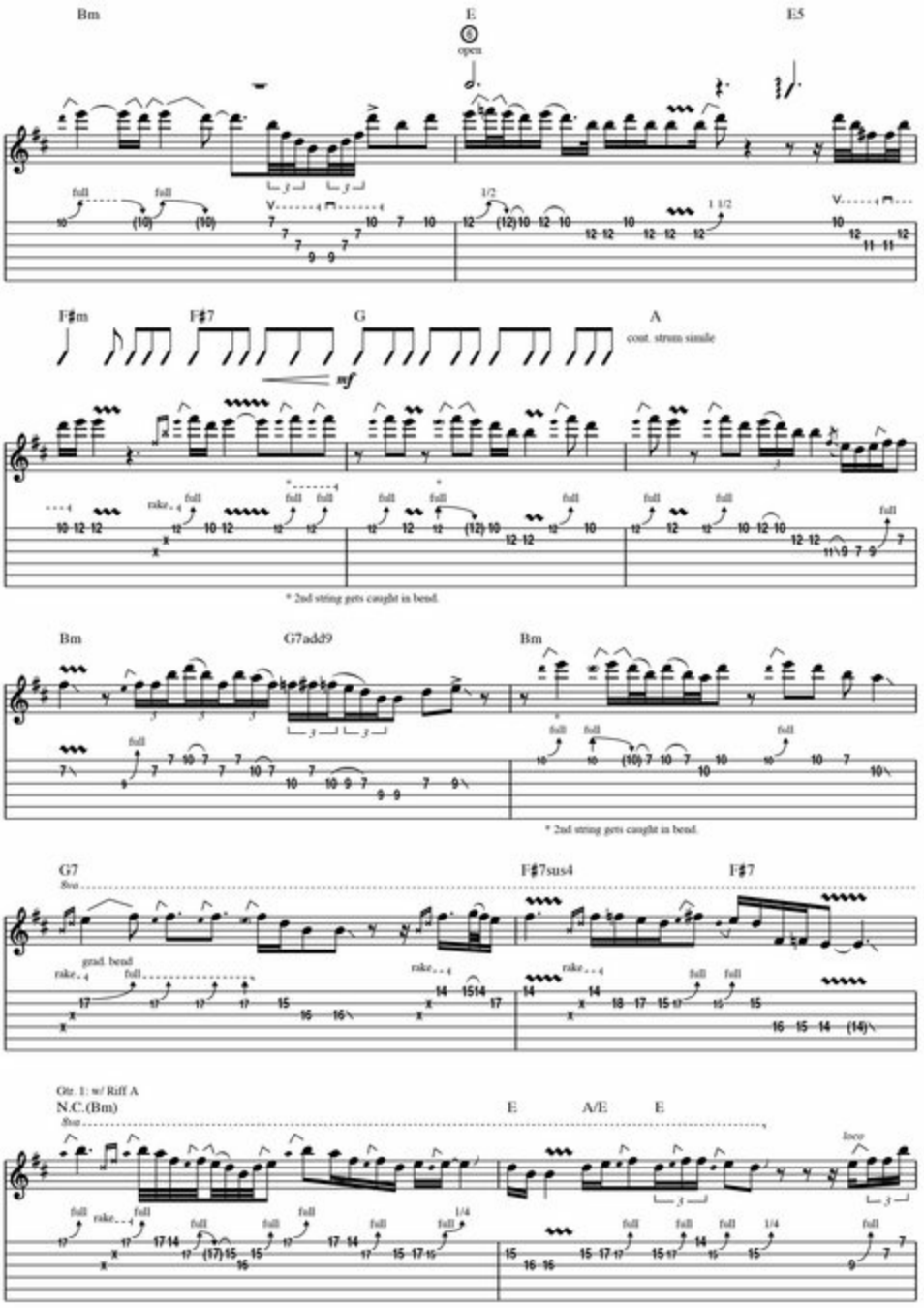
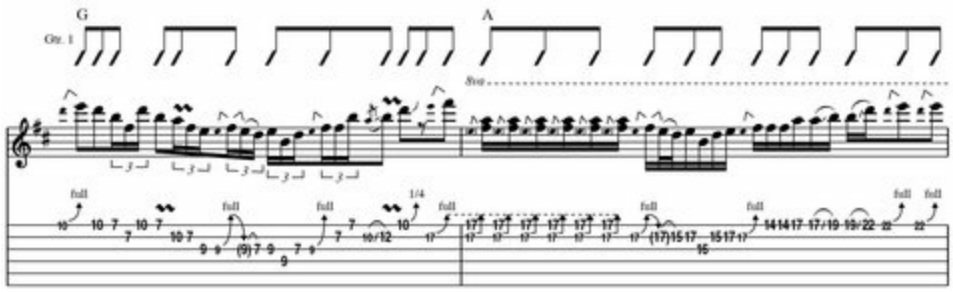
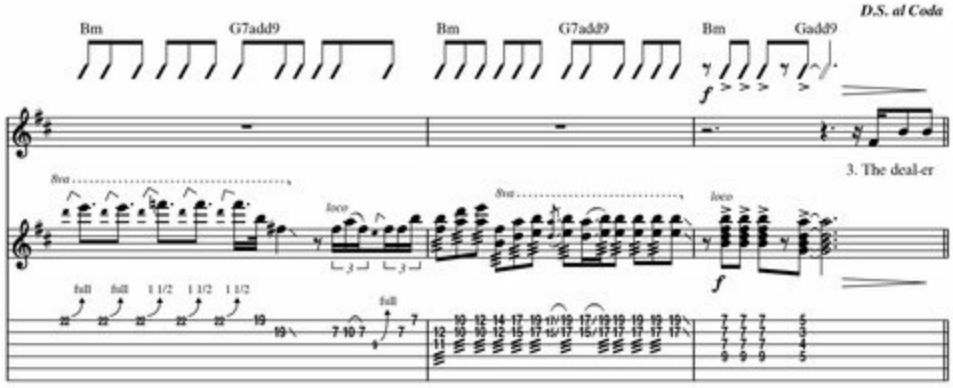
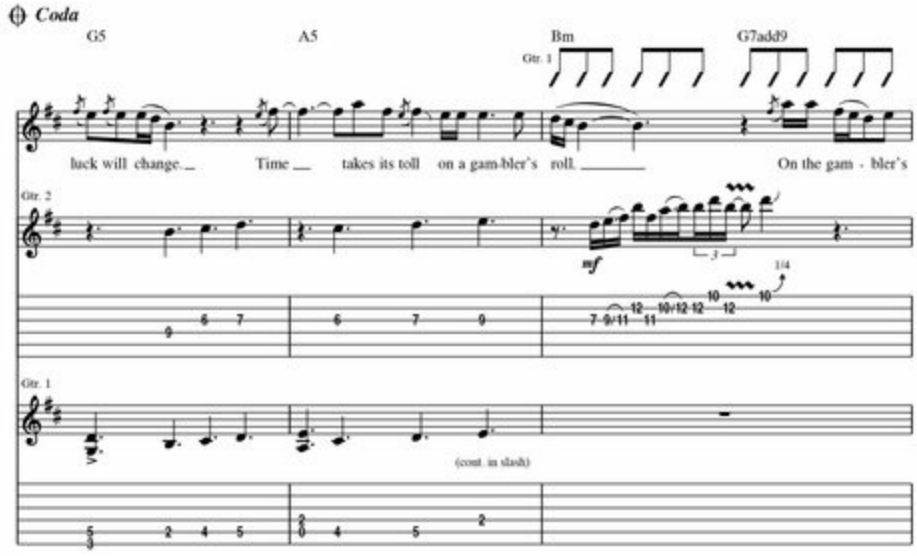
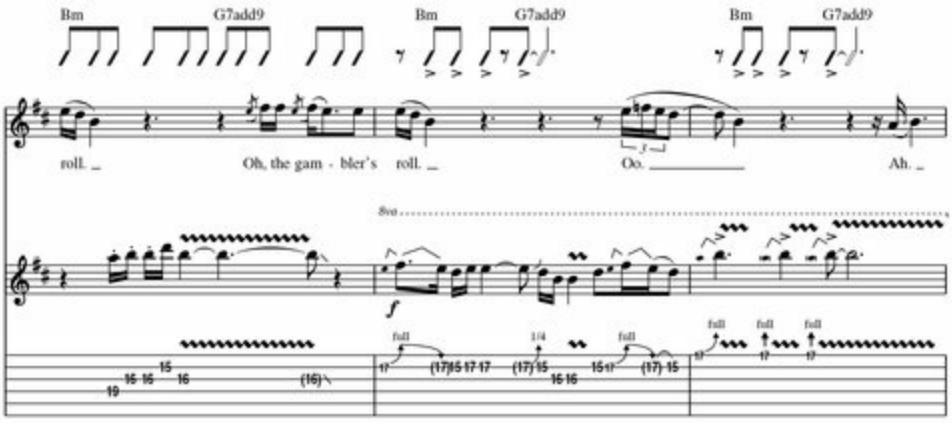
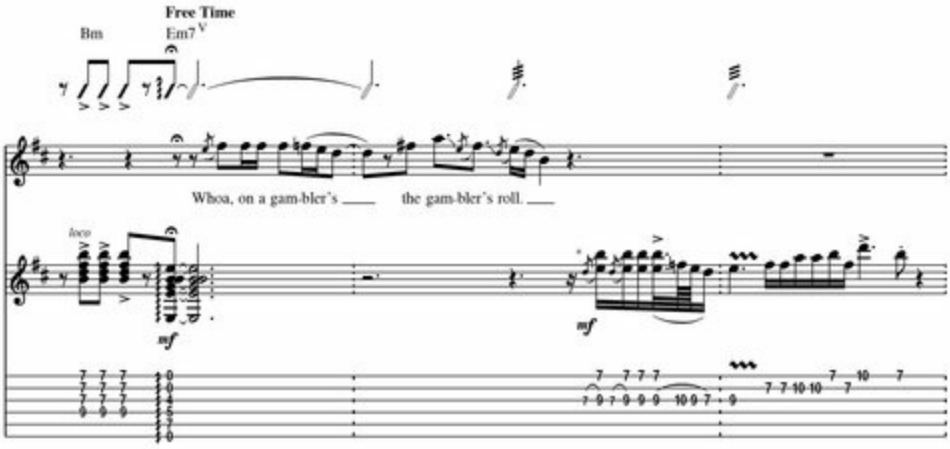
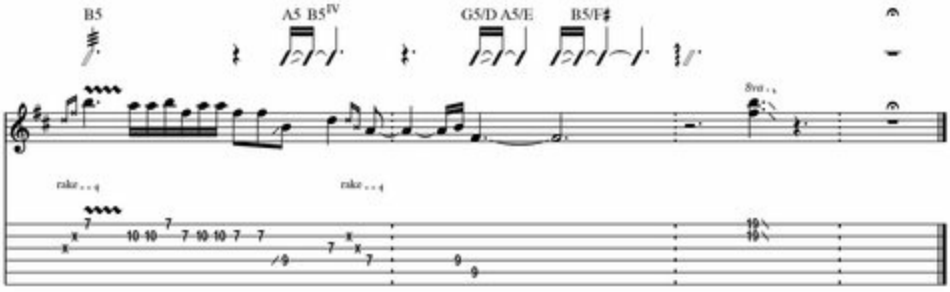
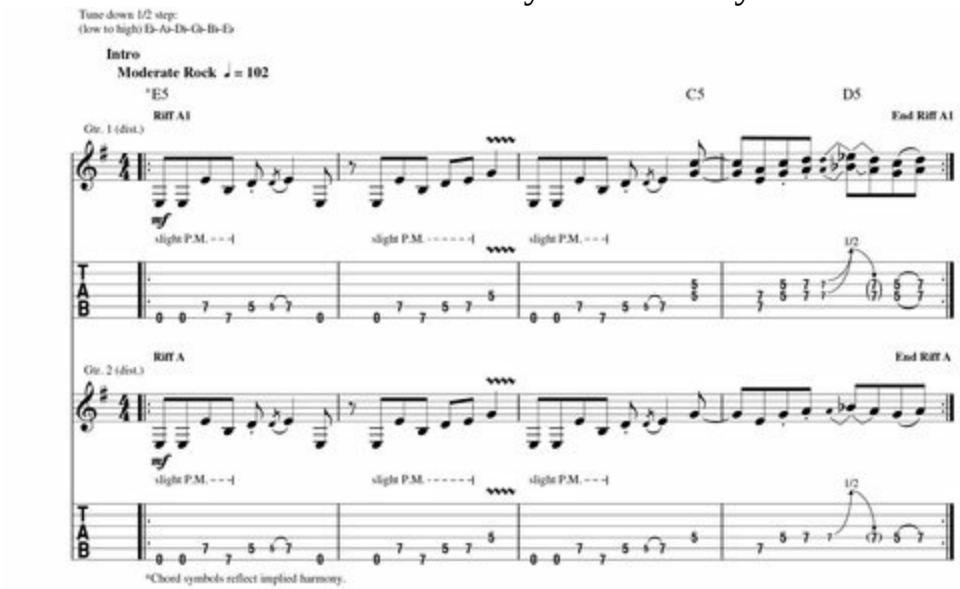
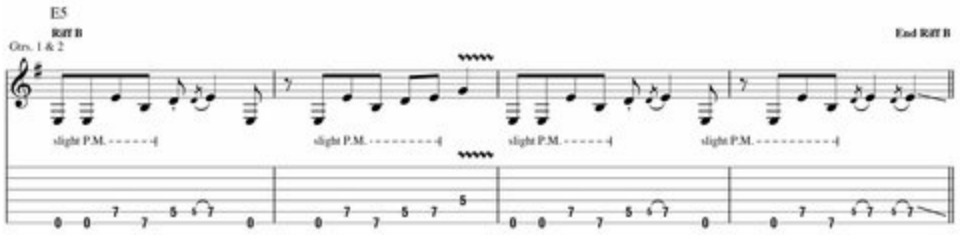
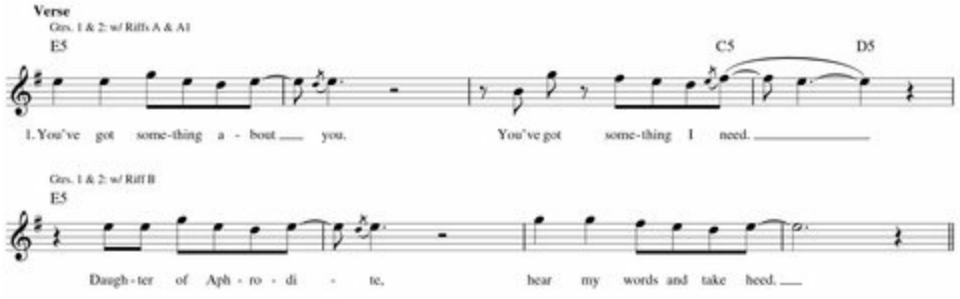

Verse
Bm
Gadd9
Bm
F♯m
Gtr. 2
mp
1. The deal - er sits a - lone in the
Gtrs. 1 & 2
f
Gtr. 1
Rhy. Fig. 1
mp
w/ clean tone (let ring throughout)
Bm
F♯m
Bm
F♯m
Gtr. 2: w/ Rhy. Fill 1
Bm
dark. A cig - a-rette shines on his ver-y last card. Ev - 'ry-
Em7
F♯m
F♯m7
F♯7
Gtr. 2: w/ Fill 1
Bm
G7add9
Gtr. 2
mp
thing he had, he watched it come and go on a gam - bler's roll. Mm.
Rhy. Fill 1
Gtr. 2
mf
let open B ring
* w/ fingers
Fill 1
Gtr. 2
f
mf
1/2

Verse
Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., simile
Bm G7add9 Bm F♯m Bm F♯m
(cont. in notation)
mp
2. (A) cold wind blows a young girl's world a - part. She bet it
knows it's just a-bout his last game. Not e-ven
End Rhy. Fig. 1
Gtr. 2
f mp f mp
Bm F♯m Bm
Gtr. 1: w/ Fill 2, 2nd time
Em7
all, she bet it all, on the jack of hearts. Gained her free-dom, but lost her
she knows all the sor - row and pain. As the fort - y five deals
f mp mf
let ring
Gtr. 1: w/ Rhy. Fig. 1, meas. 6 & 7
F♯m F♯m7 F♯7 Bm G7add9
Gtr. 1: w/ Rhy. Fig. 1, meas. 8, 1st time, simile
Gtr. 1: w/ Rhy. Fill 3, on D.S. only
Bm
soul on a gam-bler's roll. On a gam - bler's roll.
the fa-tal blow on a gam-bler's roll. On a gam - bler's roll.
You know the gam-bler, he
let ring
play 1st time only
Fill 2
Gtr. 1
3
Rhy. Fill 3
Gtr. 1
let ring
T
A
B

Chorus
G7
F♯5
F♯7sus4
F♯7
N.C.(Bm)
rides, _ rides _____ on a fool's _____ train, _ trad-ing sil - ver ___ for
Gtrs. 1 & 2
mf
Gtr. 2
let ring
Riff A
Gtr. 1
Gtr. 3

To Coda
Gtr. 3 tacet
E
A/E
E
G5
A5
gold. _____ Oh, but his luck will change. __ Time ___ takes its toll
Gtr. 2
let ring
Gtr. 1
End Riff A
let ring

Organ Solo
Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas.
Bm G7add9 Bm Gadd9 Bm F♯m Bm F♯m
Gtrs. 1 & 2
on a gam - bler's roll.
Gtr. 2
mp
Gtr. 1: w/ Rhy. Fill 2
Gtr. 1: w/ Rhy. Fig. 1, meas. 5 & 6
Bm F♯m Bm7 Em7 F♯m F♯7
let ring
Gtr. 2
Bm G7add9 Bm Gadd9
let ring
1/2
Gtr. 1
let ring
(cont. in slash)
Guitar Solo
Bm Gadd9 Bm Gadd9 Bm Gadd9
Gtr. 2
mp
1/2
full
Rhy. Fill 2
Gtr. 1
mp
let ring
T
A
B

Bm
E
E5
open
full
1/2
1 1/2
F♯m
F♯7
G
A
cont. strum simile
mf
rake
grad. bend
1/4
* 2nd string gets caught in bend.
Bm
G7add9
Bm
* 2nd string gets caught in bend.
G7
8va
F♯7sus4
F♯7
Gtr. 1: w/ Riff A
N.C.(Bm)
8va
E
A/E
E
loco

G
A
Gtr. 1
8va
full
1/4

Bm
G7add9
Bm
G7add9
Bm
Gadd9
D.S. al Coda
3. The deal-er
8va
loco
full
1 1/2

Coda
G5
A5
Bm
G7add9
Gtr. 1
luck will change. Time takes its toll on a gam-bler's roll. On the gam - bler's
Gtr. 2
mf
1/4
Gtr. 1
(cont. in slash)

Bm
G7add9
Bm
G7add9
Bm
G7add9
roll.
Oh, the gam - bler's
roll.
Oo.
Ah.
8va
f
full
1/4
full
full
full
full

Free Time
Bm
Em7 V
Whoa, on a gam-bler's
the gam-bler's roll.
loco
mf
mf

B5
A5
B5 IV
G5/D
A5/E
B5/F♯
8va
rake
rake

from Kiss - *Destroyer*

God of Thunder

Words and Music by Paul Stanley

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Verse

Gtrs. 1 & 2: w/ Riffs A & A1
3rd time, Gtr. 4: w/ Fill 1

E5 C5 D5

2. I was born on O - lym - pus. to my fa - ther a son.
3. I'm the lord of the waste - lands, a mod - ern day man of steel.
4. *Spoken:* I am the lord of the waste - lands, a mod - ern day man of steel.

Gtrs. 1 & 2: w/ Riff B

E5

I was raised by the de - mons, trained to reign as the one
I gath - er dark - ness to please me, and I com - mand you to kneel be - fore the
I gath - er dark - ness to please me, and I com - mand thee to kneel be - fore the

*1st time, w/ echo set for approx. quarter-note regeneration w/ 3 repeats.

Chorus

C G D Em C E5 A5 B5

god of thun - der and rock 'n' roll.

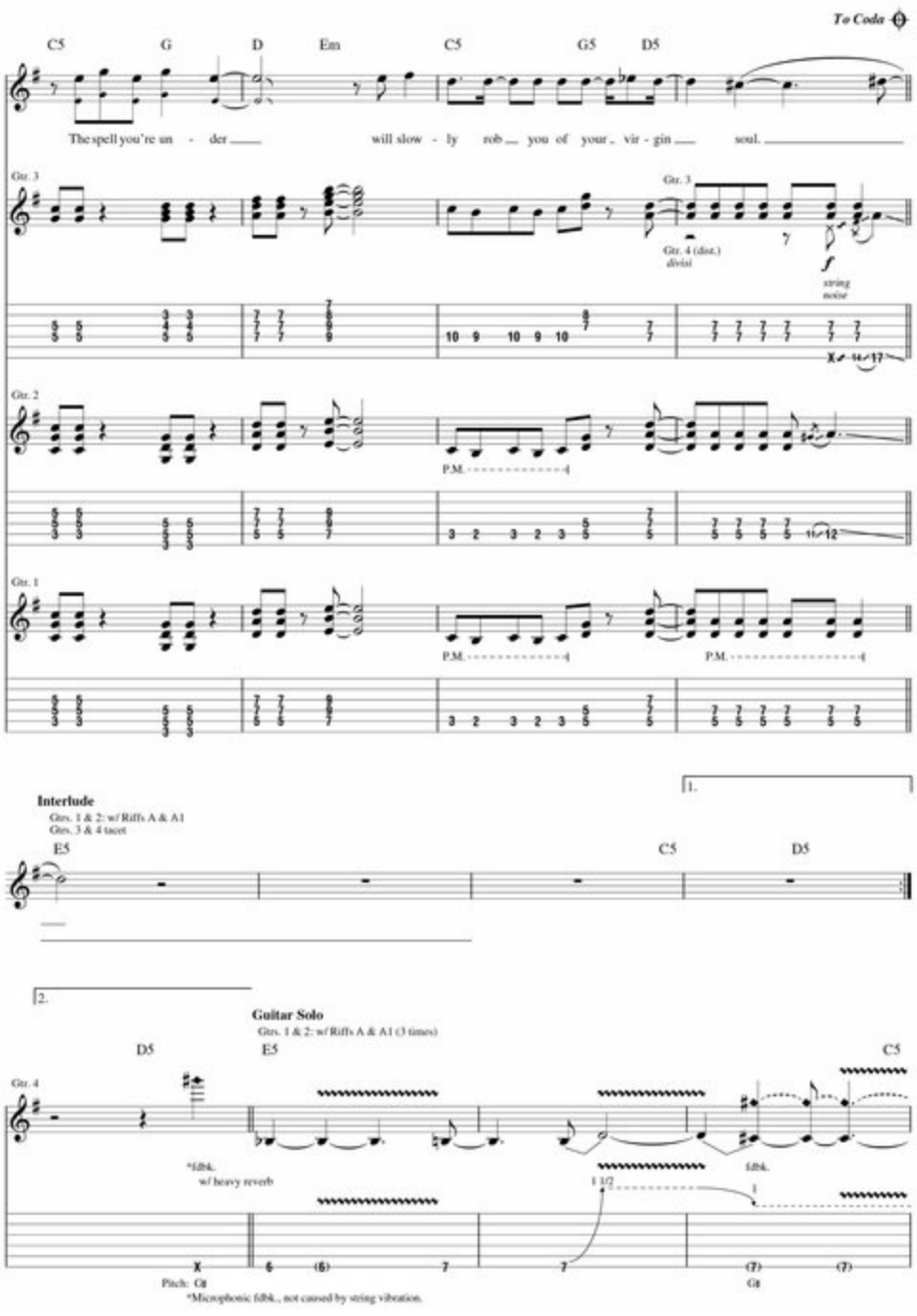
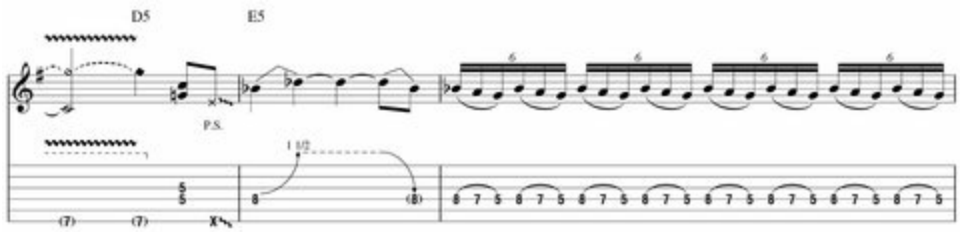
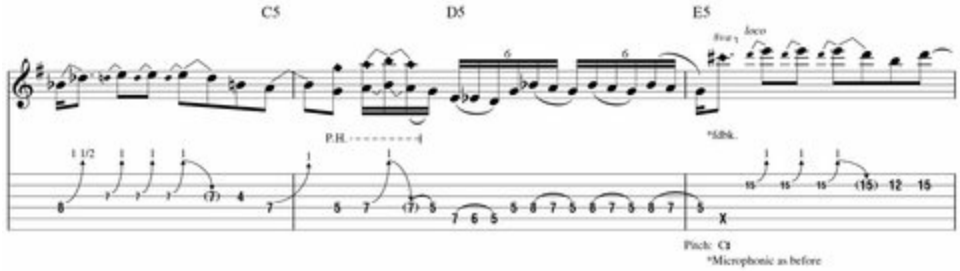
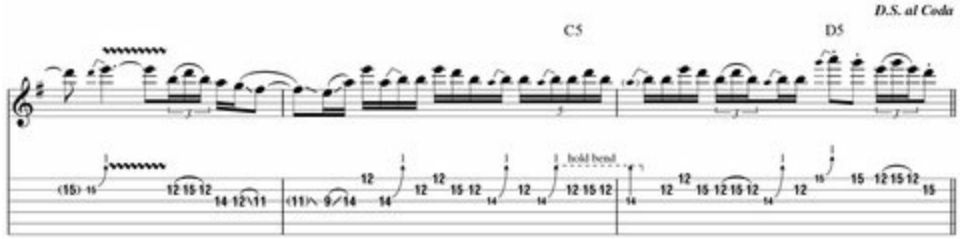
Gtr. 3 (slight dist.)

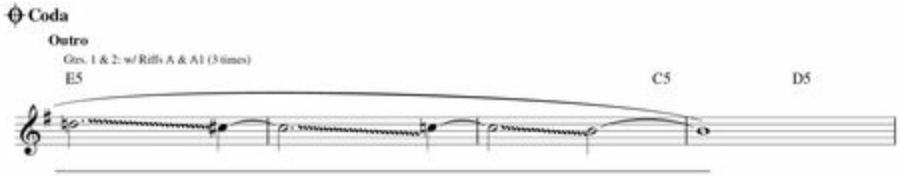
mf

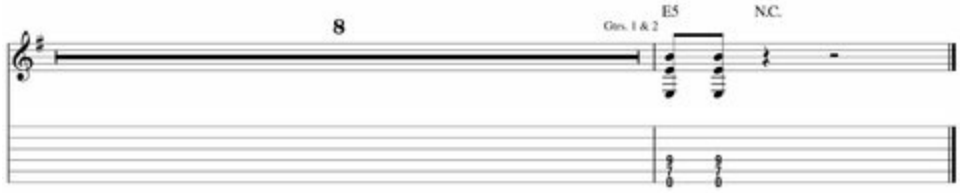
let ring

Gtrs. 1 & 2

P.M.

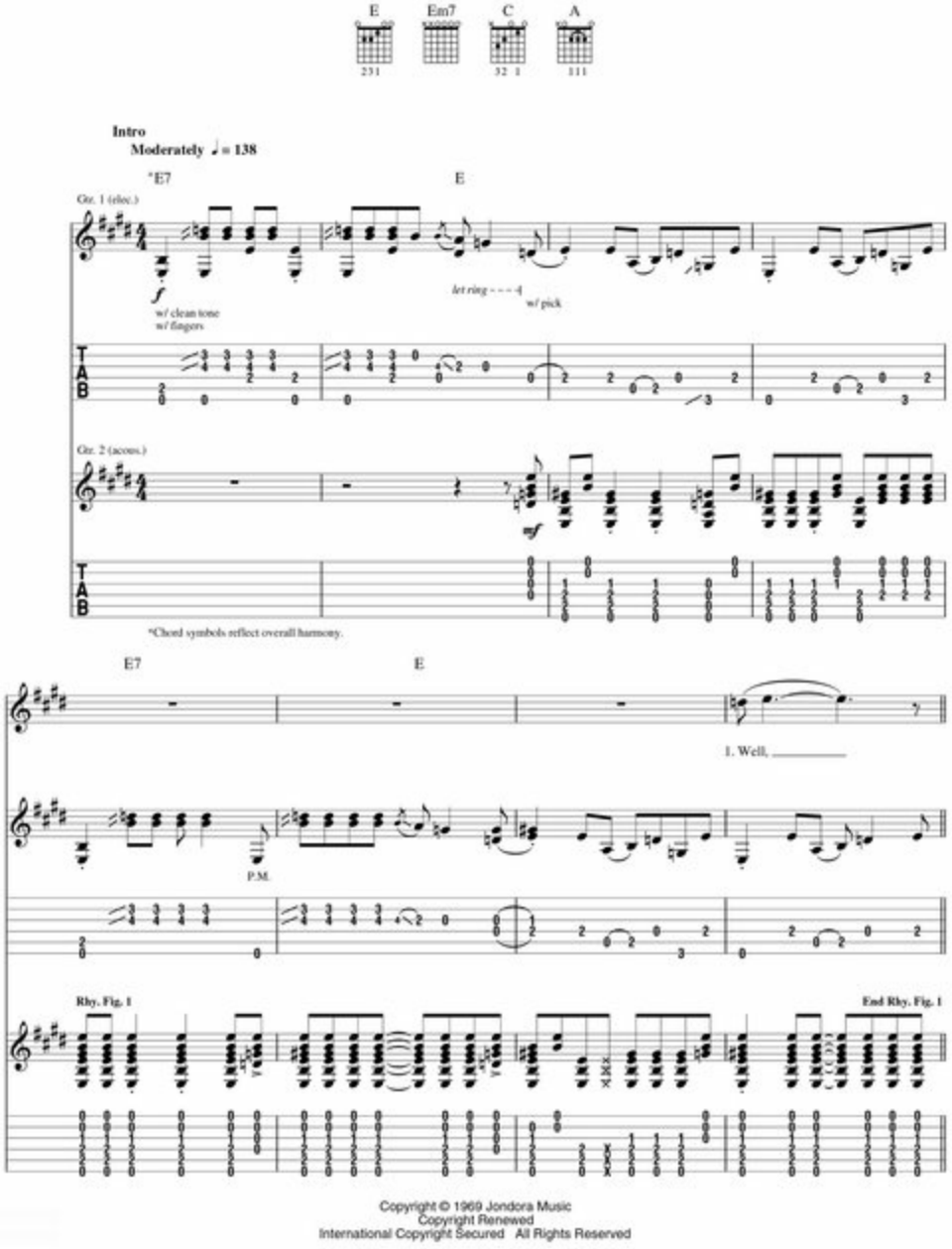
Fill 1
Gtr. 4

*Microphonic fdbk., not caused by string vibration.

D5
E5
P.S.
1 1/2

C5
D5
E5
free
loco
P.H.
*fdbk.
Pitch: C♯
*Microphonic as before

D.S. al Coda
C5
D5
hold bend


Coda
Outro
Gtrs. 1 & 2: w/ Riffs A & A1 (3 times)
E5
C5
D5


8
E5
Gtrs. 1 & 2
N.C.

from Creedence Clearwater Revival - *Chronicle*

Green River

Words and Music by John Fogerty

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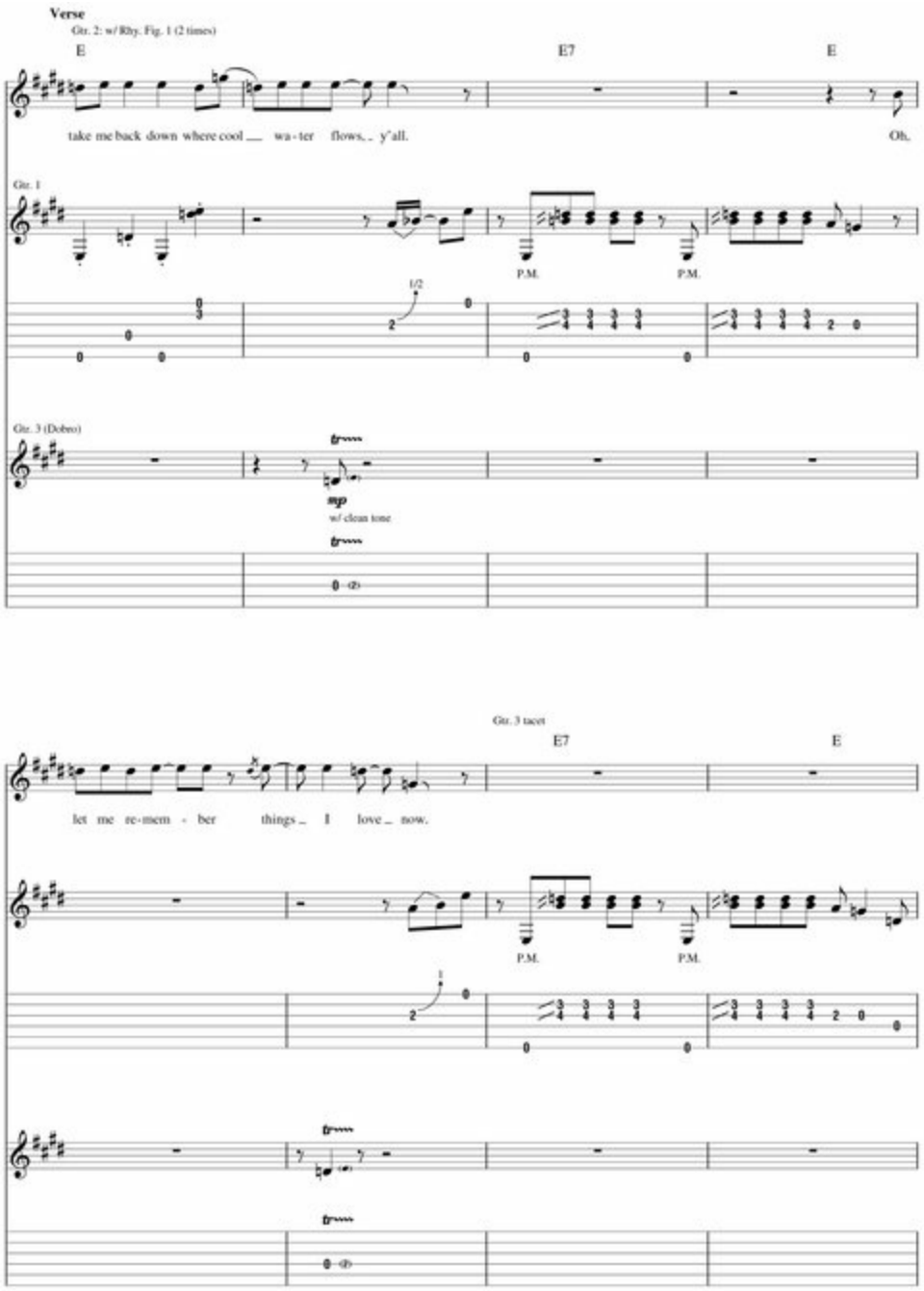
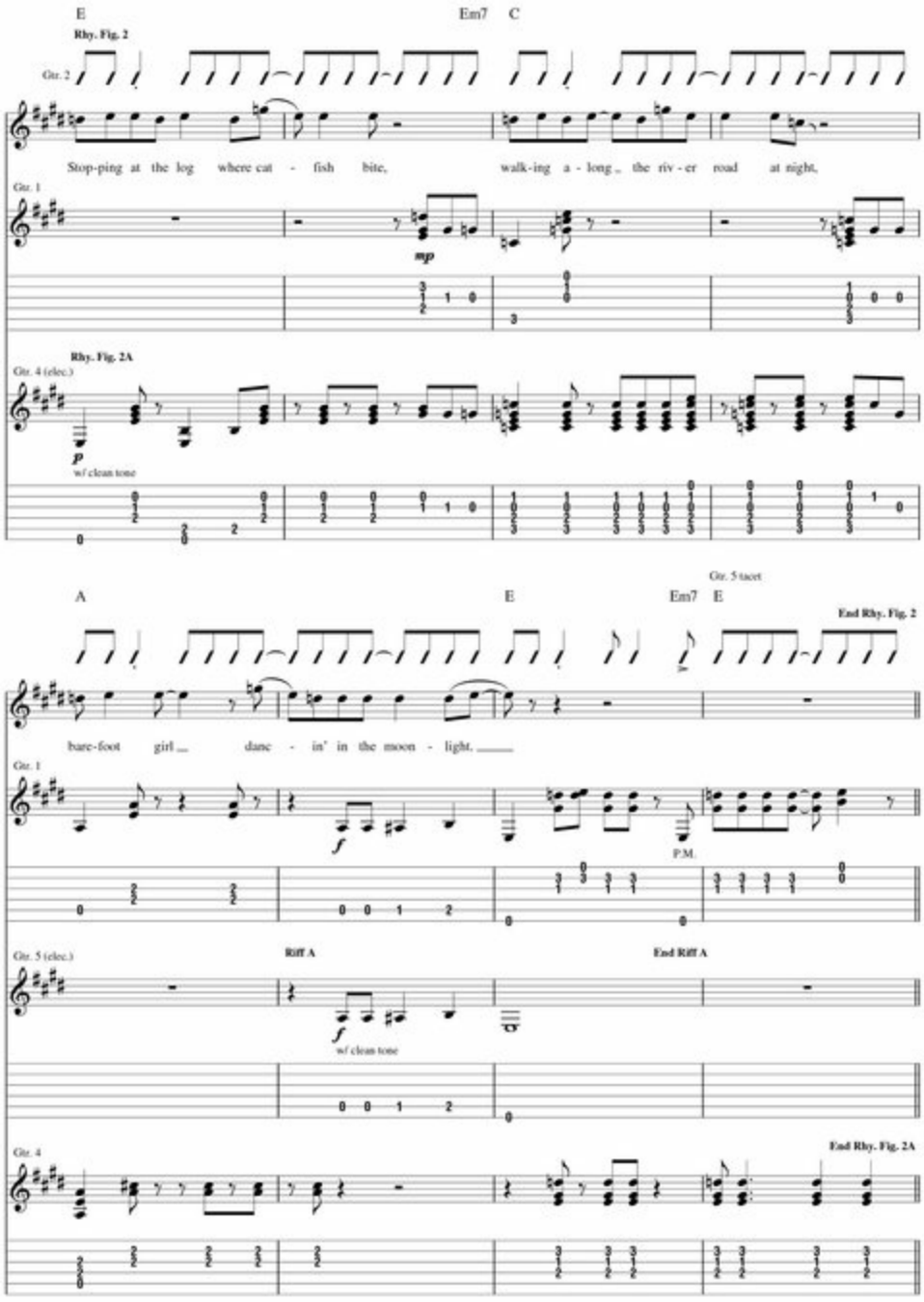

Verse
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
E
E7
E
take me back down where cool wa - ter flows, y'all.
Oh,
Gtr. 1
P.M.
P.M.
1/2
Gtr. 3 (Dobro)
mp
w/ clean tone
Gtr. 3 tacet
E7
E
let me re - mem - ber things I love now.
P.M.
P.M.

E
Em7
C
Rhy. Fig. 2
Gtr. 2
Stop-ping at the log where cat - fish bite,
walk-ing a - long the riv - er road at night,
Gtr. 1
mp
Rhy. Fig. 2A
Gtr. 4 (elec.)
p
w/ clean tone
A
E
Em7
E
Gtr. 5 tacet
End Rhy. Fig. 2
bare-foot girl dance - in' in the moon - light.
Gtr. 1
f
P.M.
Gtr. 5 (elec.)
Riff A
End Riff A
f
w/ clean tone
Gtr. 4
End Rhy. Fig. 2A

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 4 tacet

E E7 E

2. I can hear the bull - frog call - ing me, ____ how!

Gtr. 1

P.M.

Gtr. 1

Gtr. 3
divisi

Gtr. 3 tacet

E7 E

Won-d'ring if the rope's still hang - ing to the tree, oh.

Gtr. 1

P.M.

Gtrs. 2 & 4: w/ Rhy. Figs. 2 & 2A

Em7 C

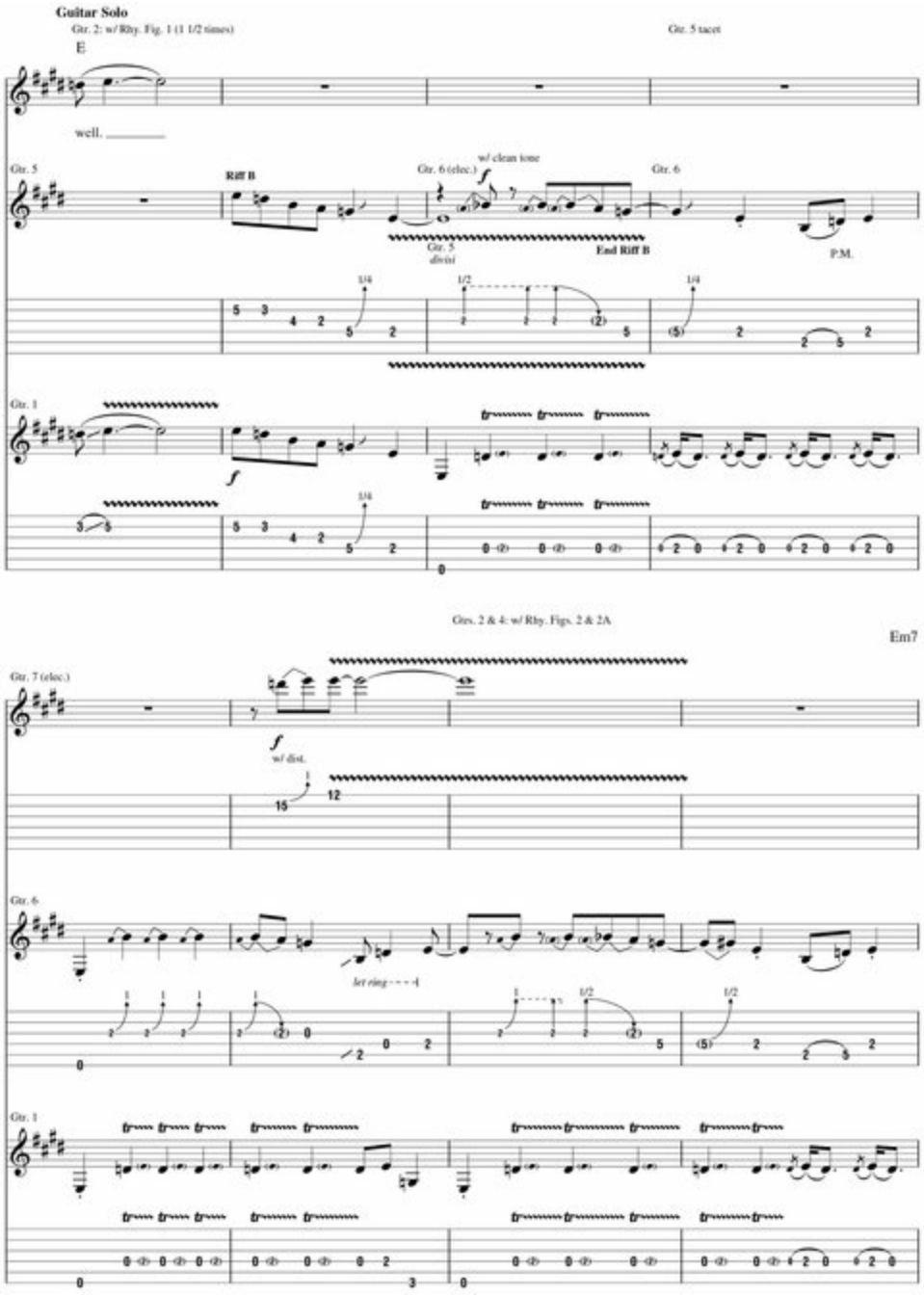
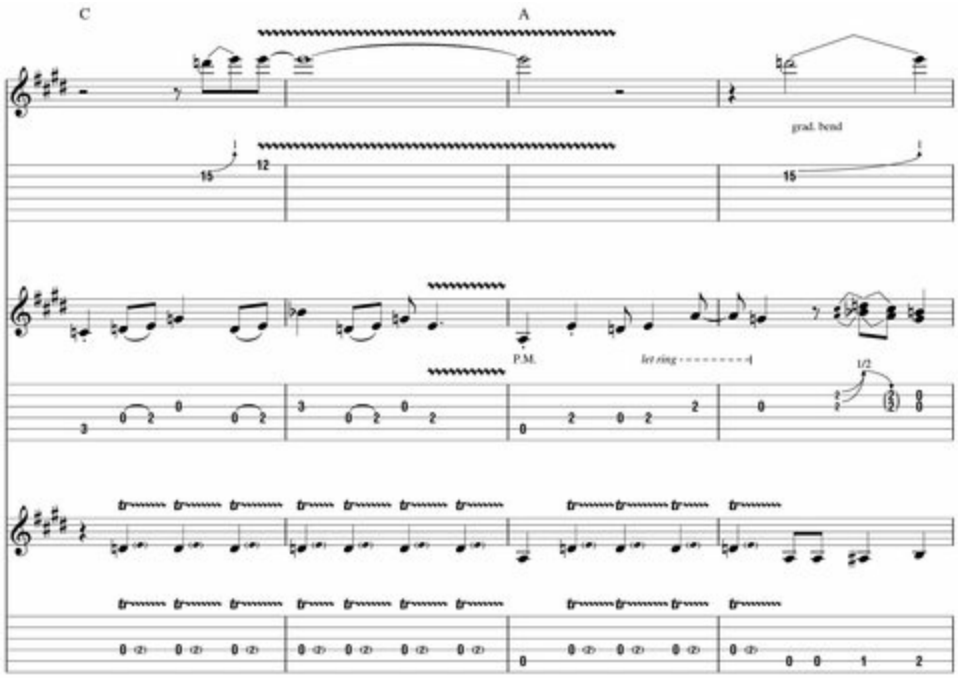
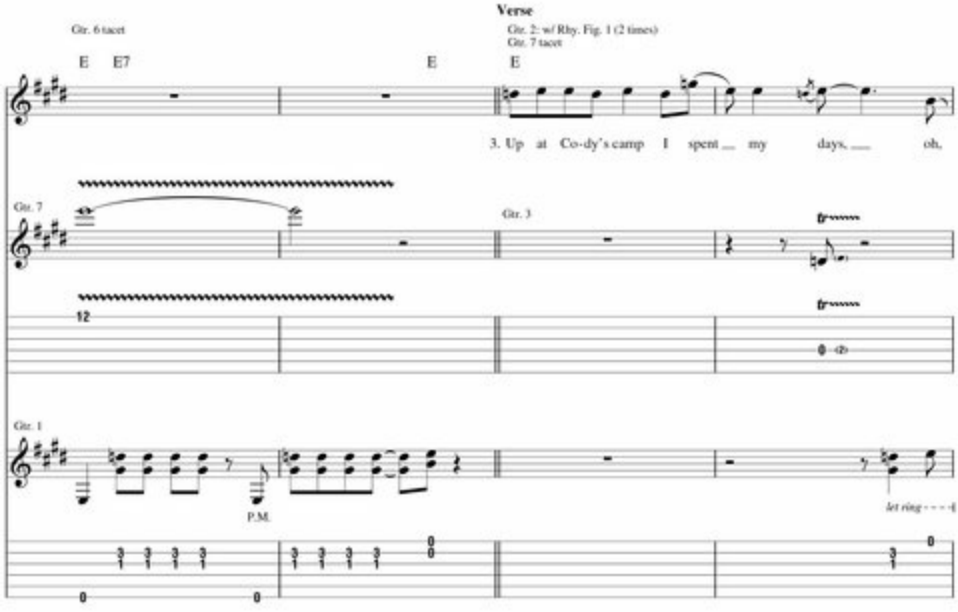
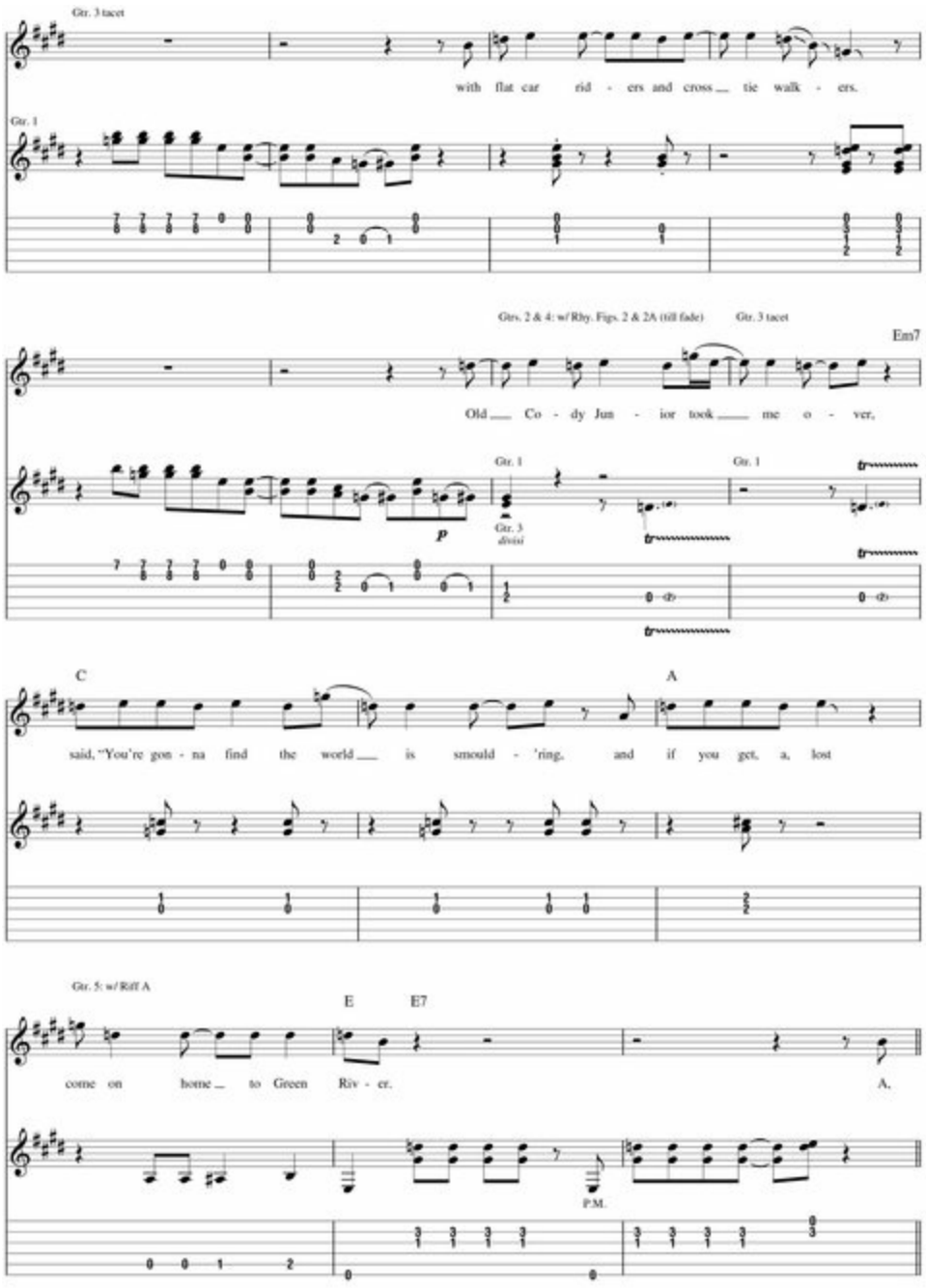
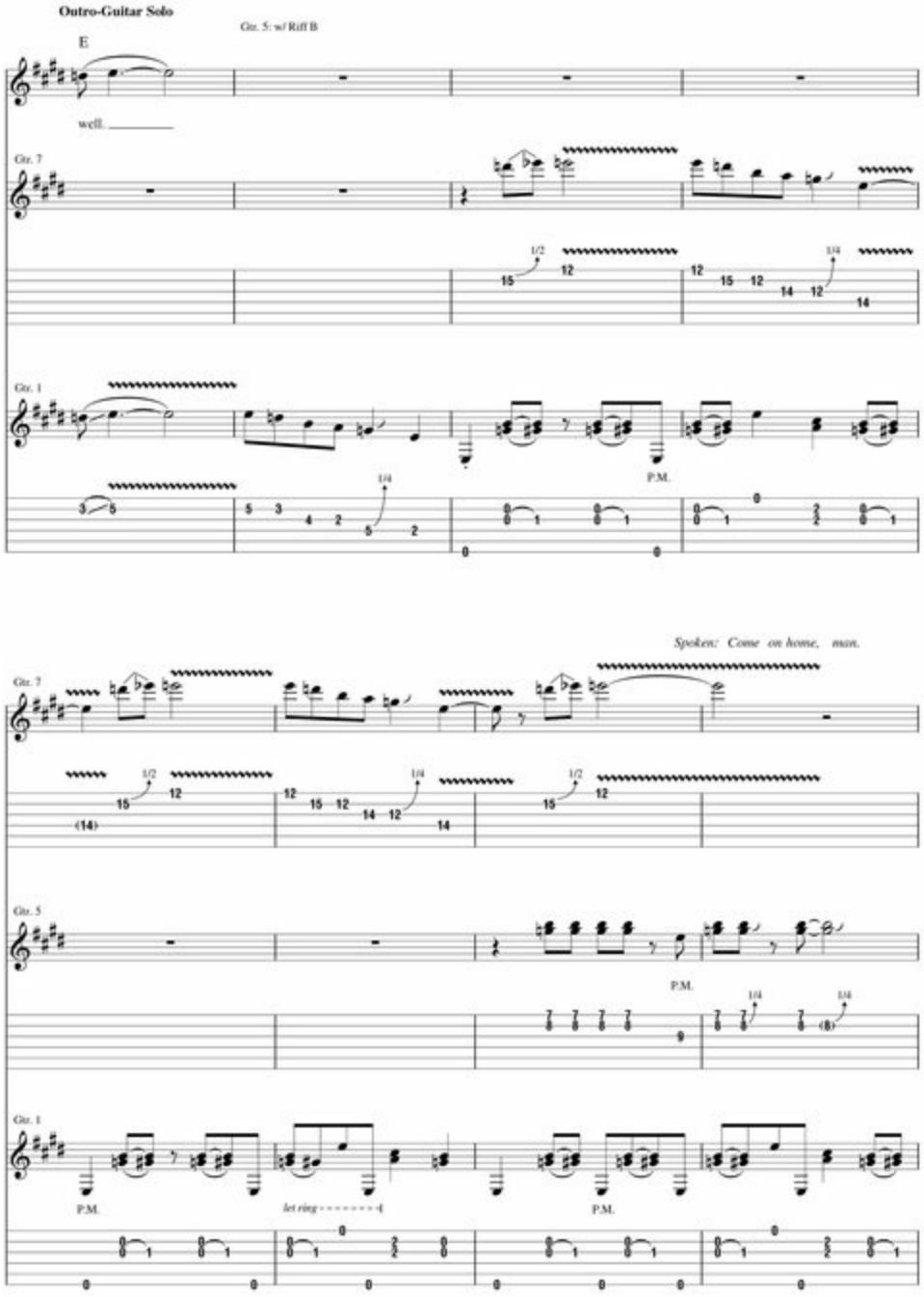
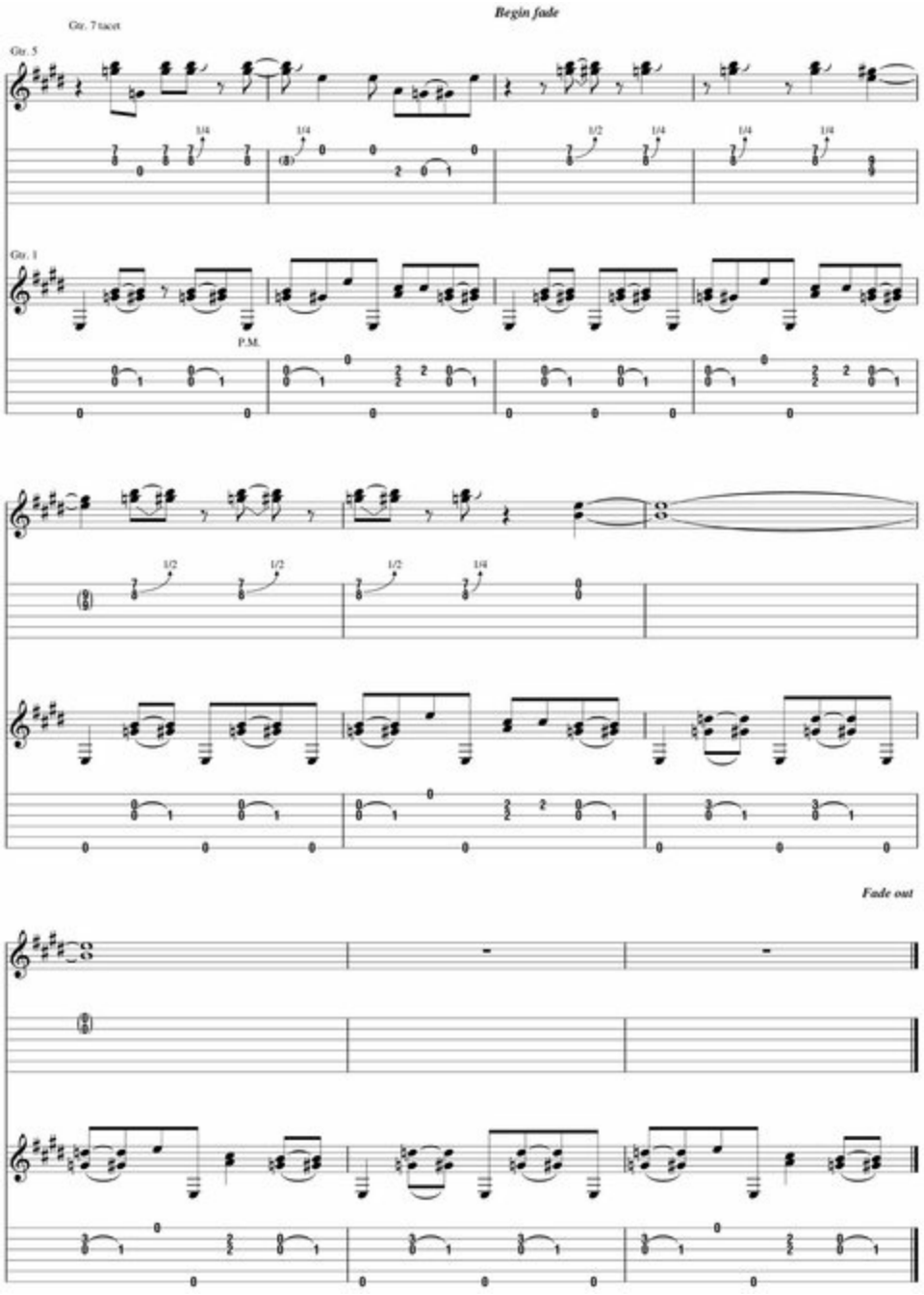
Love to kick my feet way down ... the shal - low wa - ter. Shoo, fly, drag - on - fly, get back to your moth er.

mp

Gtr. 5: w/ Riff A

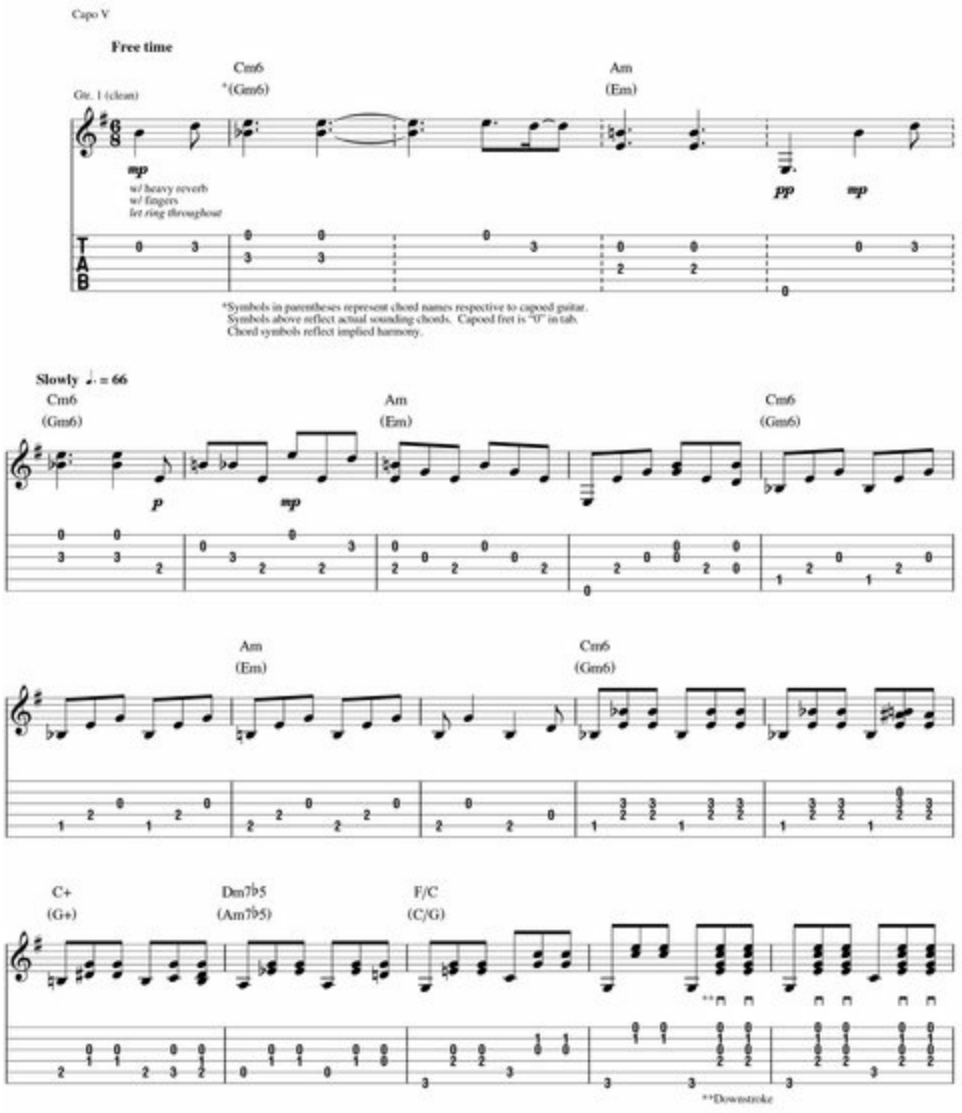
A E7

Pick up a flat rock, skip it a - cross Green ___ Riv - er. A,

P.M.

Guitar Solo
Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 5 tacet
E
well. _____
Gtr. 5
Riff B
Gtr. 6 (elec.)
w/ clean tone
Gtr. 6
Gtr. 5
divisi
End Riff B
P.M.
Gtr. 1
Gtrs. 2 & 4: w/ Rhy. Figs. 2 & 2A
Em7
Gtr. 7 (elec.)
w/ dist.
Gtr. 6
let ring - - -
Gtr. 1

C
A
grad. bend
P.M.
let ring
1/2

Verse
Gtr. 6 tacet
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 7 tacet
E
E7
E
E
3. Up at Co-dy's camp I spent my days, oh,
Gtr. 7
Gtr. 3
Gtr. 1
P.M.
let ring

Gtr. 3 tacet
with flat car rid - ers and cross tie walk - ers.
Gtr. 1
Gtrs. 2 & 4: w/ Rhy. Figs. 2 & 2A (till fade)
Gtr. 3 tacet
Em7
Old Co - dy Jun - ior took me o - ver,
Gtr. 1
Gtr. 3
divisi
p
Gtr. 1
C
A
said, "You're gon - na find the world is smould - 'ring, and if you get, a, lost
Gtr. 5: w/ Riff A
E
E7
come on home to Green Riv - er.
A.
P.M.

Outro-Guitar Solo
Gtr. 5: w/ Riff B
E
well.
Gtr. 7
Gtr. 1
P.M.
Spoken: Come on home, man.
Gtr. 7
Gtr. 5
P.M.
Gtr. 1
P.M.
let ring
P.M.

Begin fade
Gtr. 7 tacet
Gtr. 5
Gtr. 1
P.M.
Fade out

from Jeff Buckley - *Grace*

H a l l e l u j a h

Words and Music by Leonard Cohen

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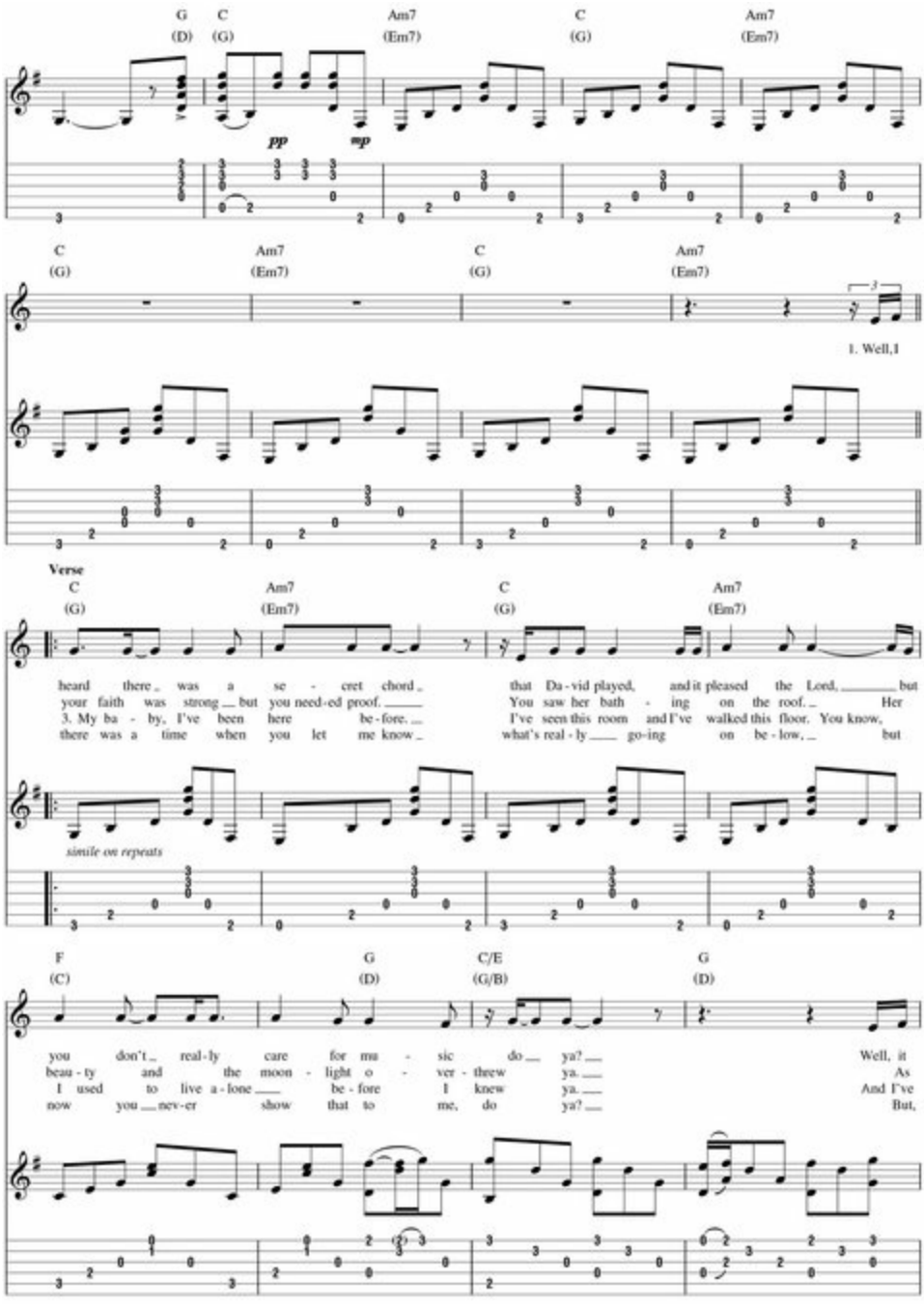
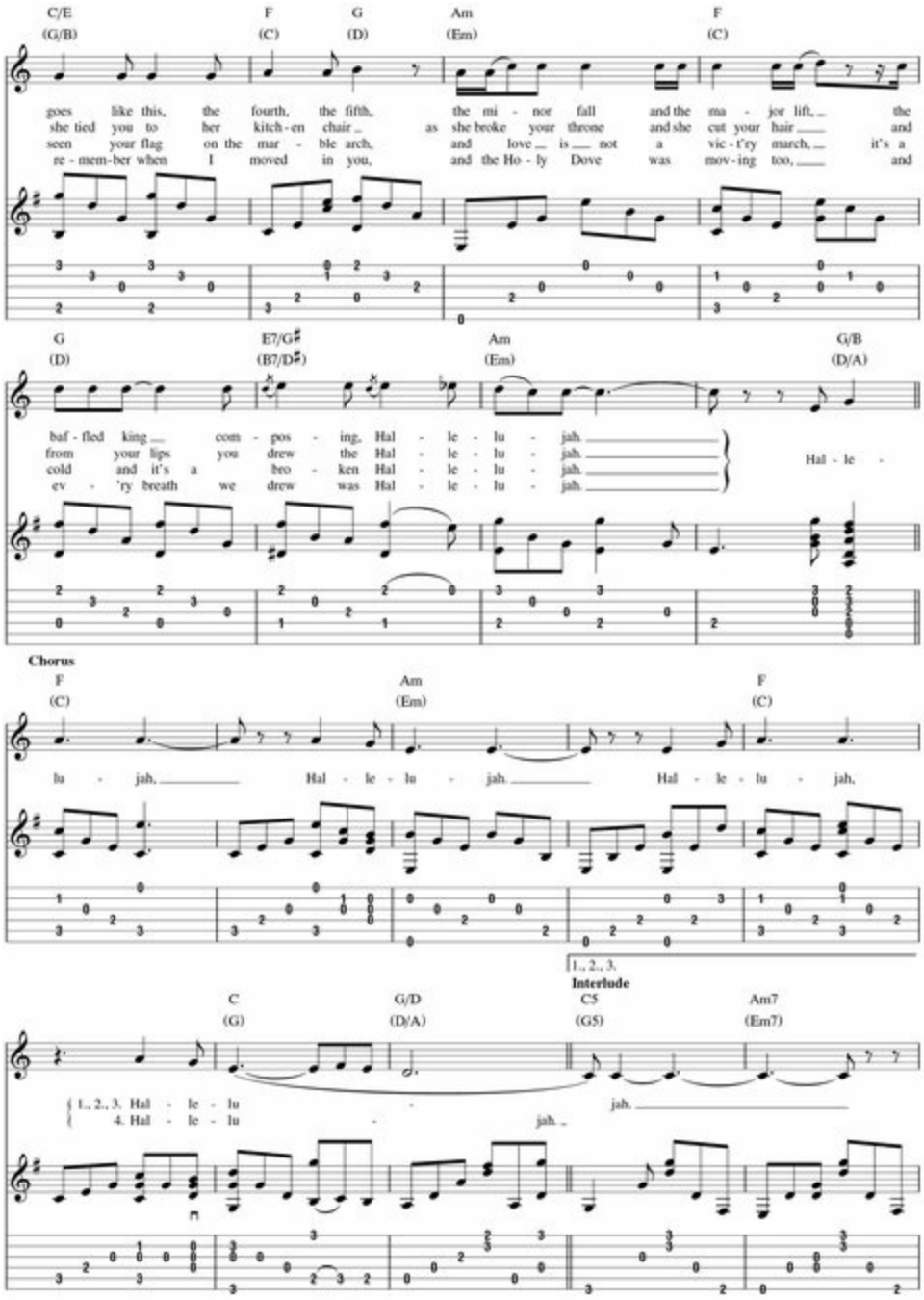
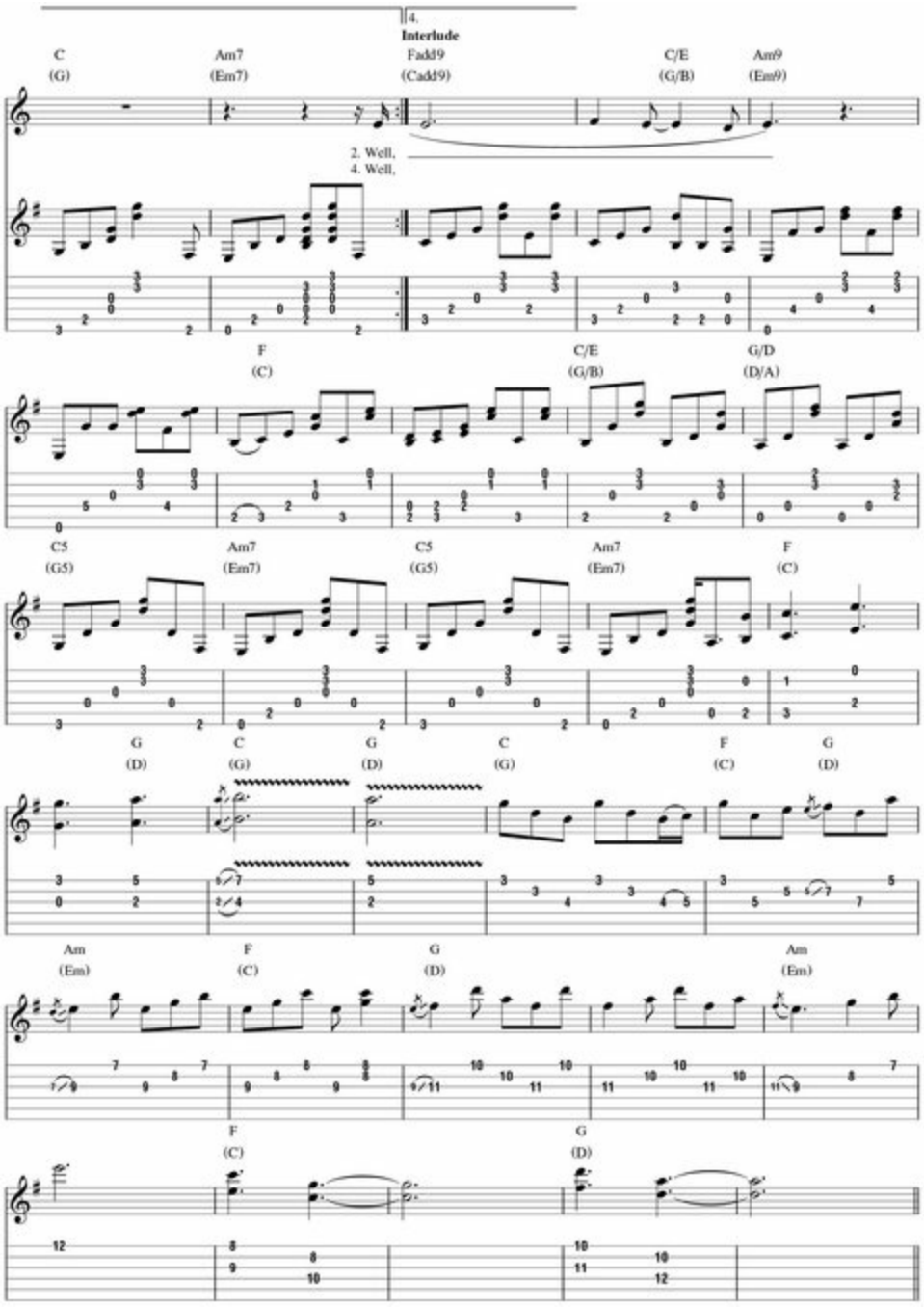
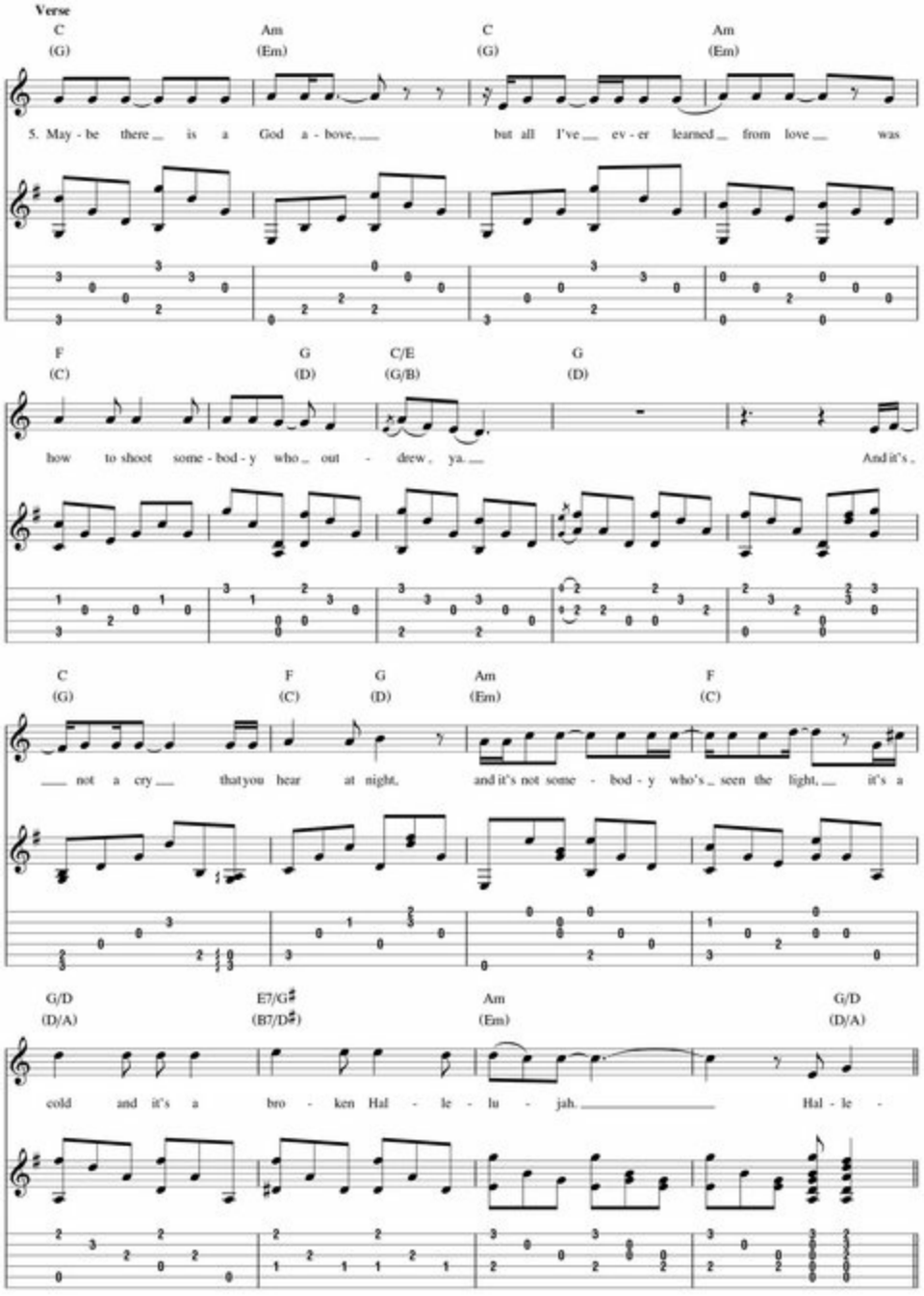
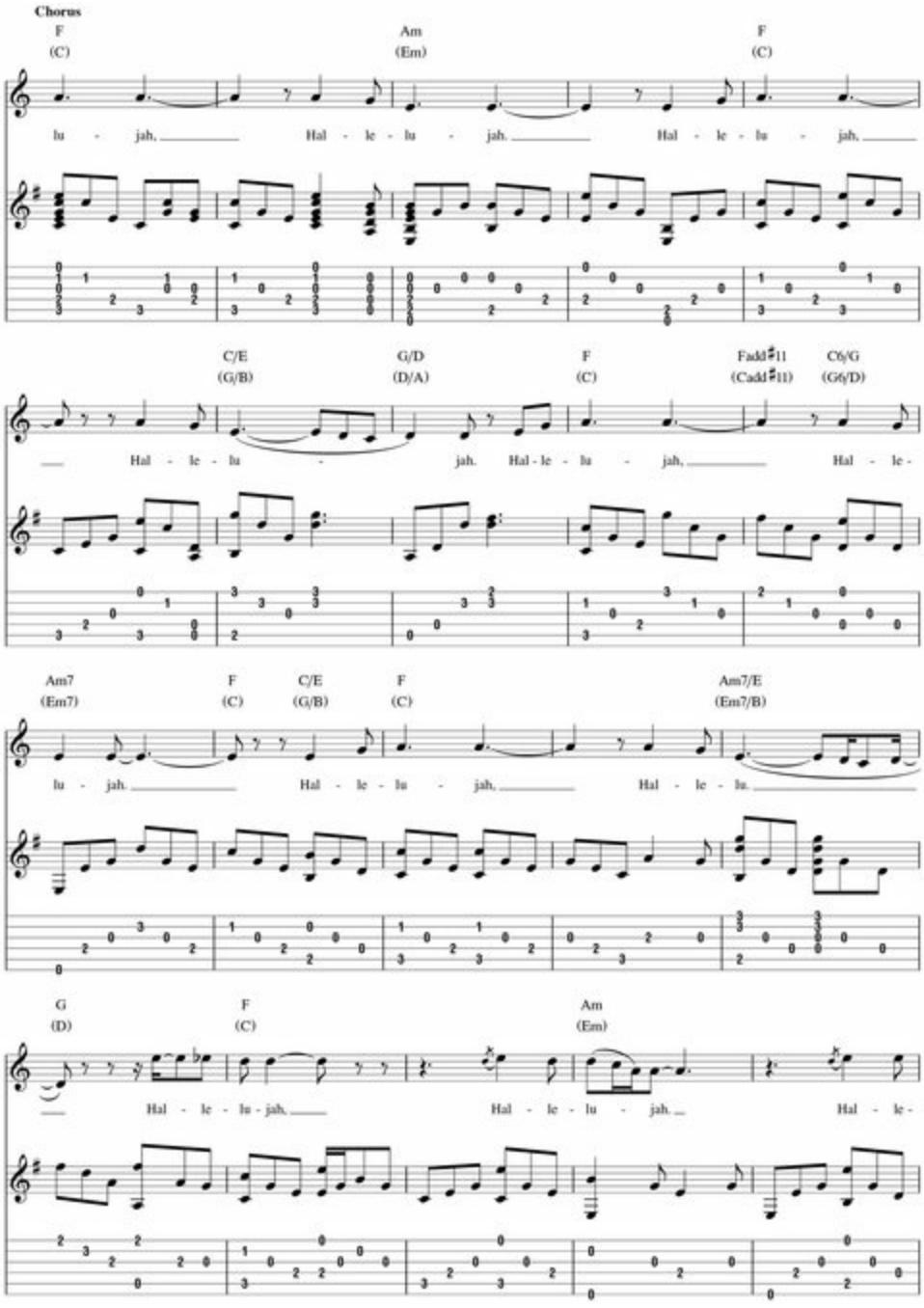
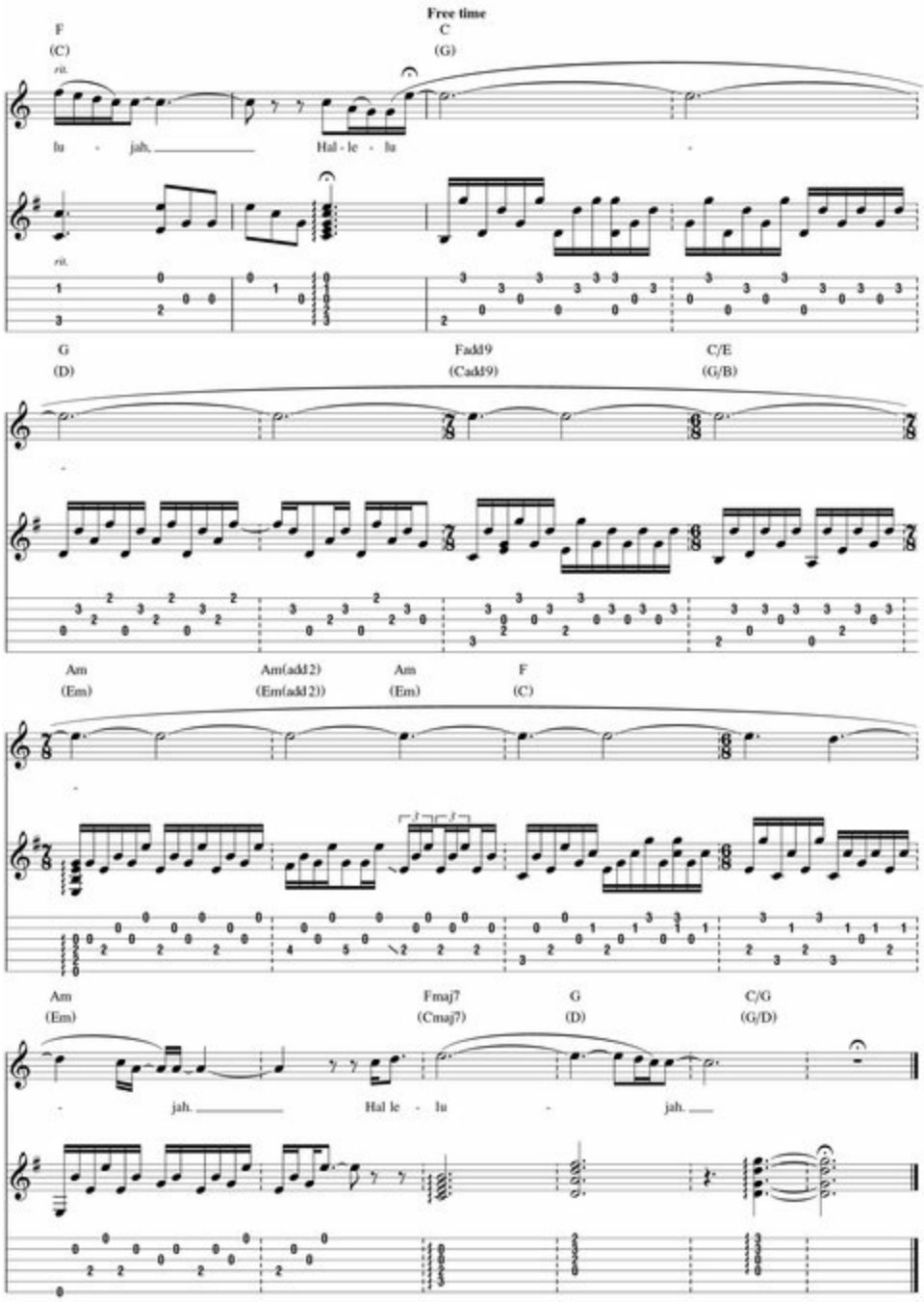
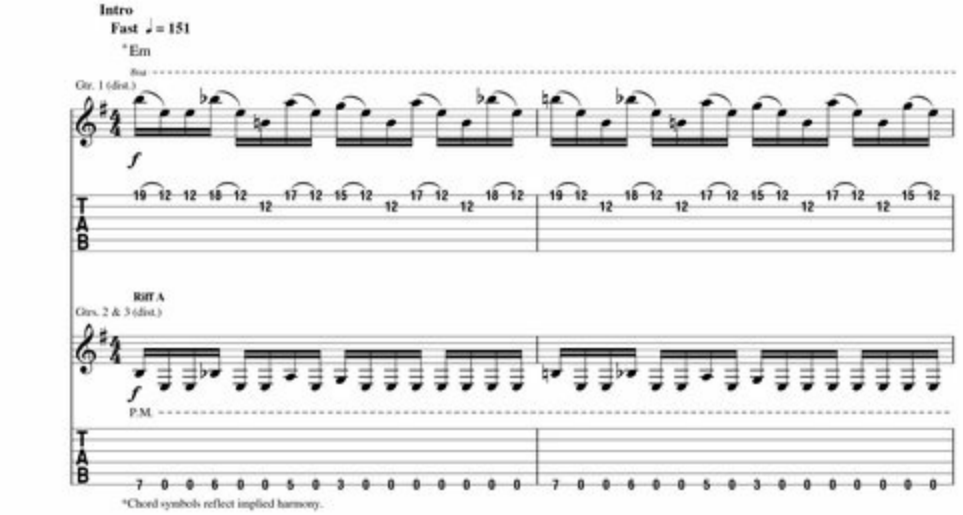
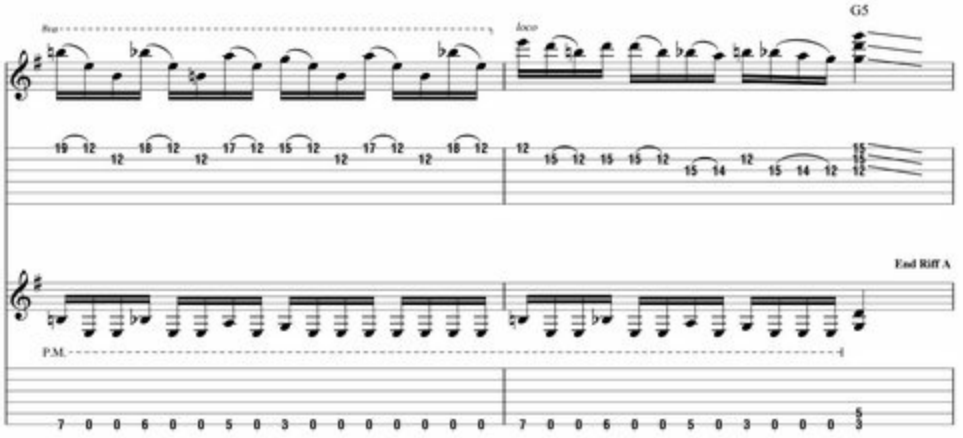

G C Am7 C Am7
(D) (G) (Em7) (G) (Em7)
pp mp
C Am7 C Am7
(G) (Em7) (G) (Em7)
1. Well,I
Verse
C Am7 C Am7
(G) (Em7) (G) (Em7)
heard there was a se - cret chord that Da - vid played, and it pleased the Lord, but
your faith was strong but you need-ed proof. You saw her bath - ing on the roof. Her
3. My ba - by, I've been here be - fore. I've seen this room and I've walked this floor. You know,
there was a time when you let me know what's real - ly go-ing on be - low, but
simile on repeats
F G C/E G
(C) (D) (G/B) (D)
you don't real-ly care for mu - sic do ya? Well, it
beau - ty and the moon - light o - ver - threw ya. As
I used to live a - lone be - fore I knew ya. And I've
now you nev-er show that to me, do ya? But,

C/E
(G/B)
F
(C)
G
(D)
Am
(Em)
F
(C)
goes like this, the fourth, the fifth, the mi - nor fall and the ma - jor lift, the
she tied you to her kitch - en chair as she broke your throne and she cut your hair and
seen your flag on the mar - ble arch, and love is not a vic - t'ry march, it's a
re - mem-ber when I moved in you, and the Ho - ly Dove was mov - ing too, and
G
(D)
E7/G♯
(B7/D♯)
Am
(Em)
G/B
(D/A)
baf - fled king com - pos - ing, Hal - le - lu - jah.
from your lips you drew the Hal - le - lu - jah.
cold and it's a beo - ken Hal - le - lu - jah.
ev - 'ry breath we drew was Hal - le - lu - jah.
Hal - le -
Chorus
F
(C)
Am
(Em)
F
(C)
lu - jah. Hal - le - lu - jah. Hal - le - lu - jah,
1., 2., 3.
Interlude
C
(G)
G/D
(D/A)
C5
(G5)
Am7
(Em7)
1., 2., 3. Hal - le - lu
4. Hal - le - lu
jah.
jah.

4.
Interlude
C
(G)
Am7
(Em7)
Fadd9
(Cadd9)
C/E
(G/B)
Am9
(Em9)
2. Well,
4. Well,
F
(C)
C/E
(G/B)
G/D
(D/A)
C5
(G5)
Am7
(Em7)
C5
(G5)
Am7
(Em7)
F
(C)
G
(D)
C
(G)
G
(D)
C
(G)
F
(C)
G
(D)
Am
(Em)
F
(C)
G
(D)
Am
(Em)
F
(C)
G
(D)

Verse
C (G)
Am (Em)
C (G)
Am (Em)
5. May - be there is a God a - bove, but all I've ev - er learned from love was
F (C)
G (D)
C/E (G/B)
G (D)
how to shoot some - bod - y who out - drew ya. And it's
C (G)
F (C)
G (D)
Am (Em)
F (C)
not a cry that you hear at night, and it's not some - bod - y who's seen the light, it's a
G/D (D/A)
E7/G♯ (B7/D♯)
Am (Em)
G/D (D/A)
cold and it's a bro - ken Hal - le - lu - jah. Hal - le -

Chorus
F
(C)
Am
(Em)
F
(C)
lu - jah. Hal - le - lu - jah. Hal - le - lu - jah.
C/E
(G/B)
G/D
(D/A)
F
(C)
Fadd♯11
(Cadd♯11)
C6/G
(G6/D)
Hal - le - lu - jah. Hal - le - lu - jah, Hal - le -
Am7
(Em7)
F
(C)
C/E
(G/B)
F
(C)
Am7/E
(Em7/B)
lu - jah. Hal - le - lu - jah, Hal - le - lu.
G
(D)
F
(C)
Am
(Em)
Hal - le - lu - jah. Hal - le - lu - jah. Hal - le -

Free time
F
(C)
C
(G)
rit.
lu - jah, Hal - le - lu
G
(D)
Fadd9
(Cadd9)
C/E
(G/B)
Am
(Em)
Am(add2)
(Em(add2))
Am
(Em)
F
(C)
Am
(Em)
Fmaj7
(Cmaj7)
G
(D)
C/G
(G/D)
jah. Hal le - lu jah.

from Megadeth - *Endgame*

Head Crusher

Words and Music by Dave Mustaine and Shawn Drover

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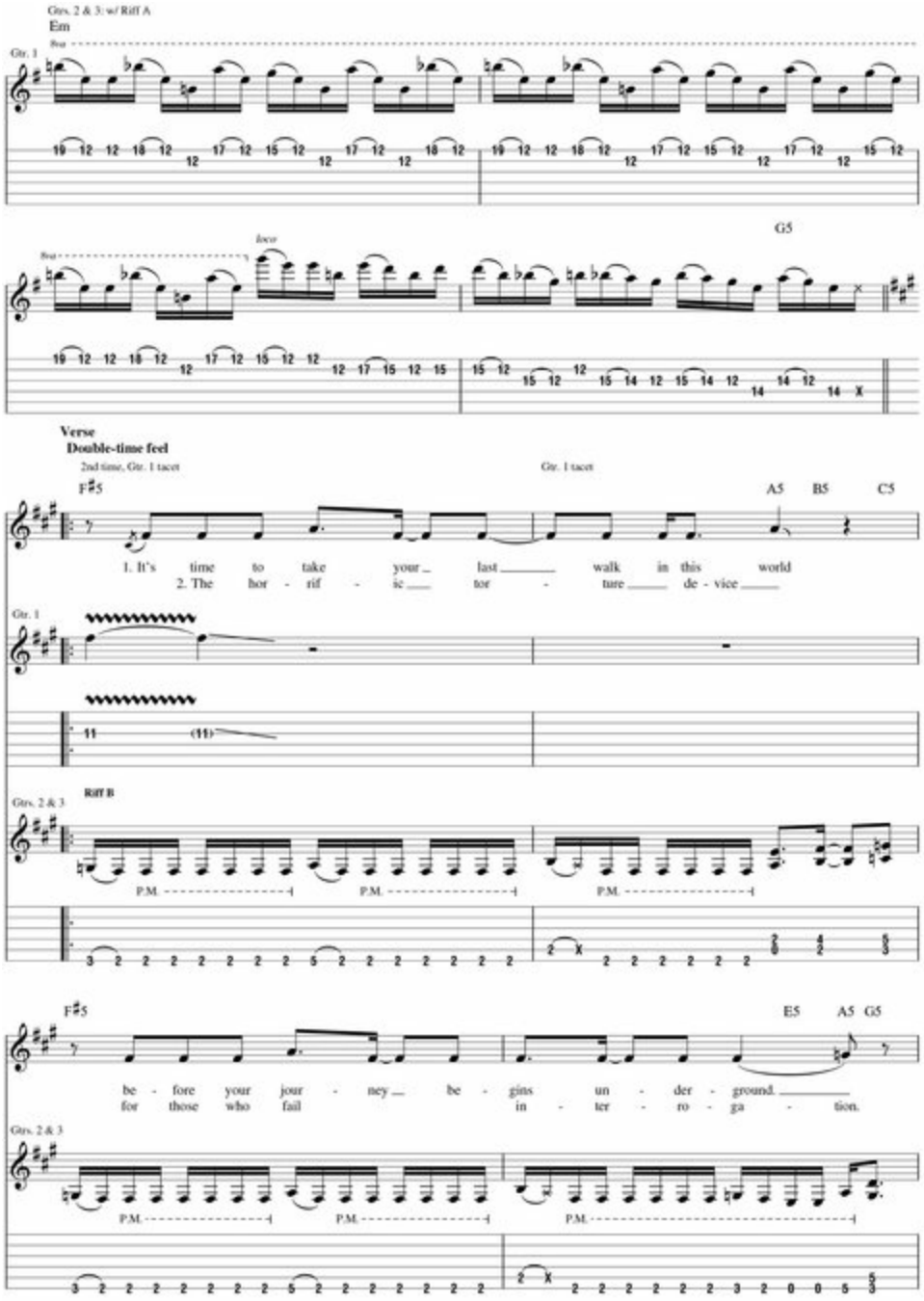
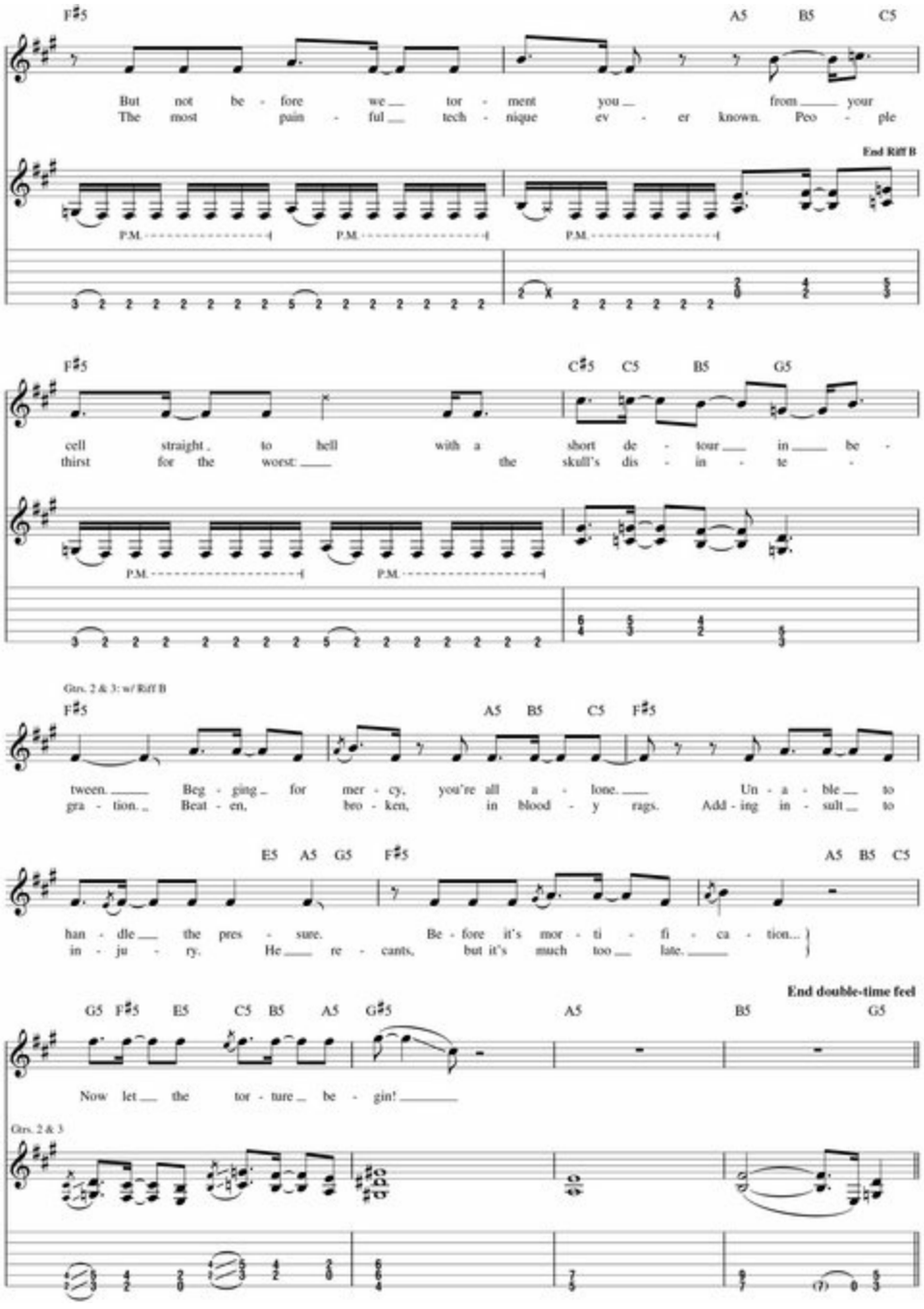
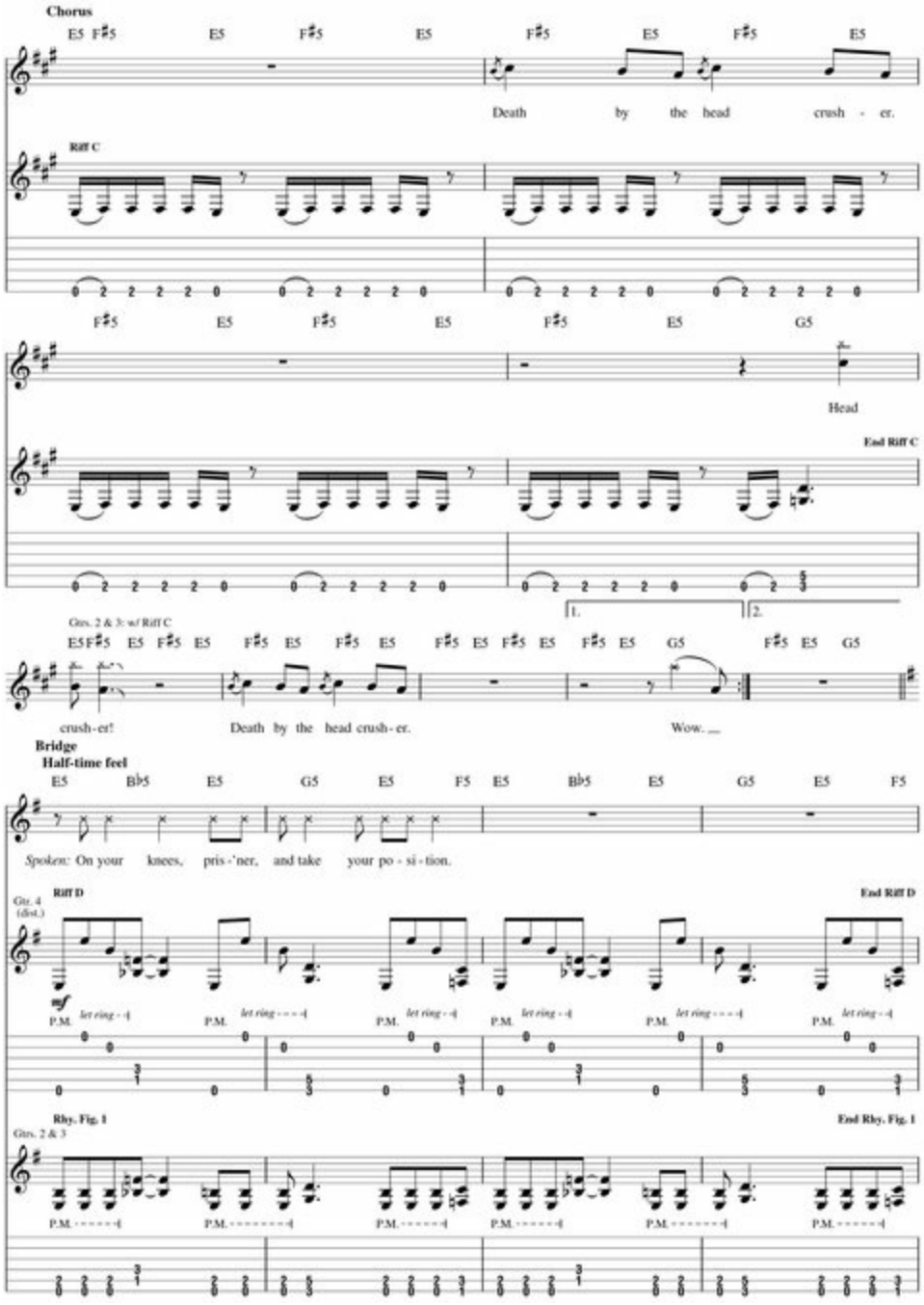
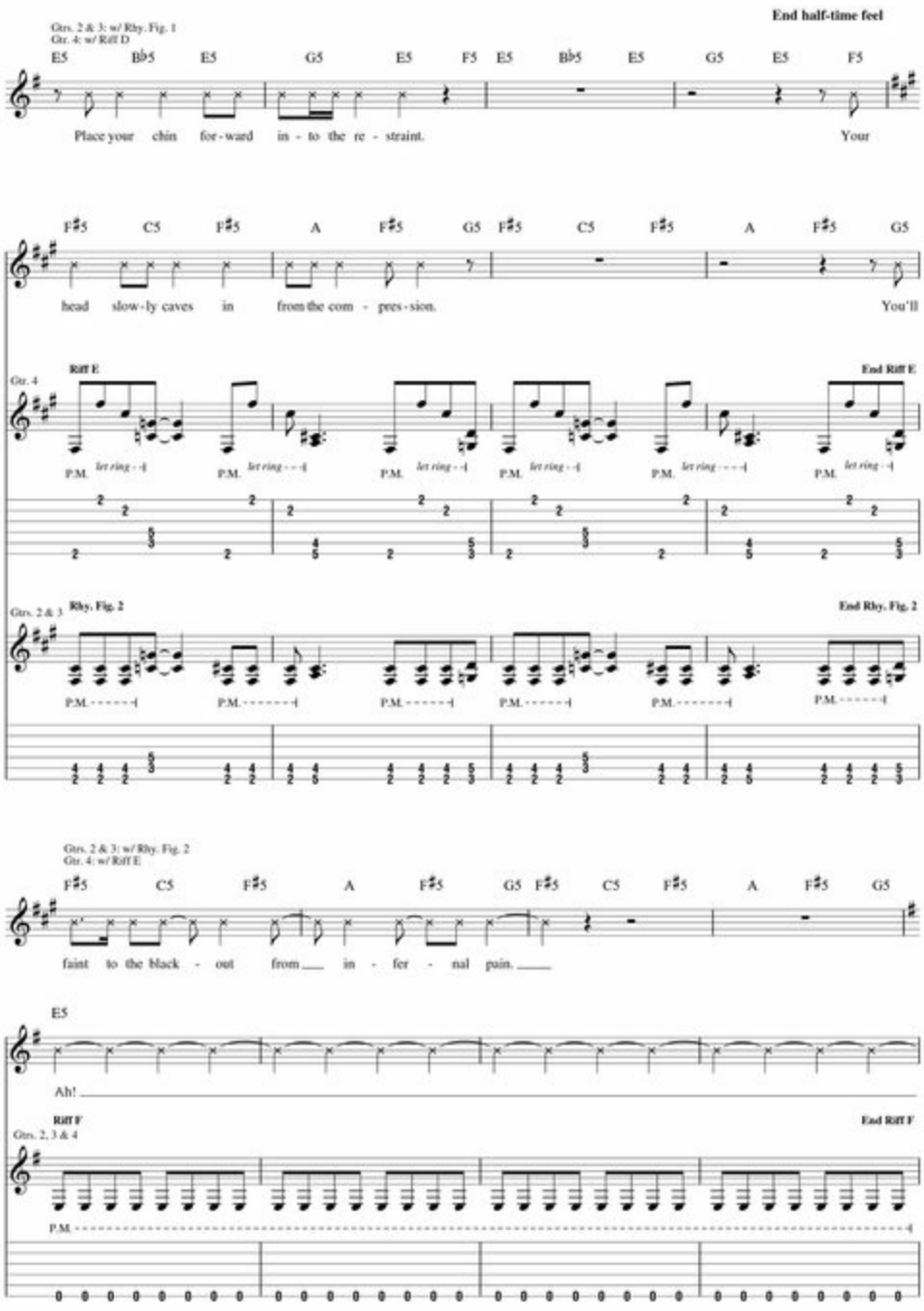
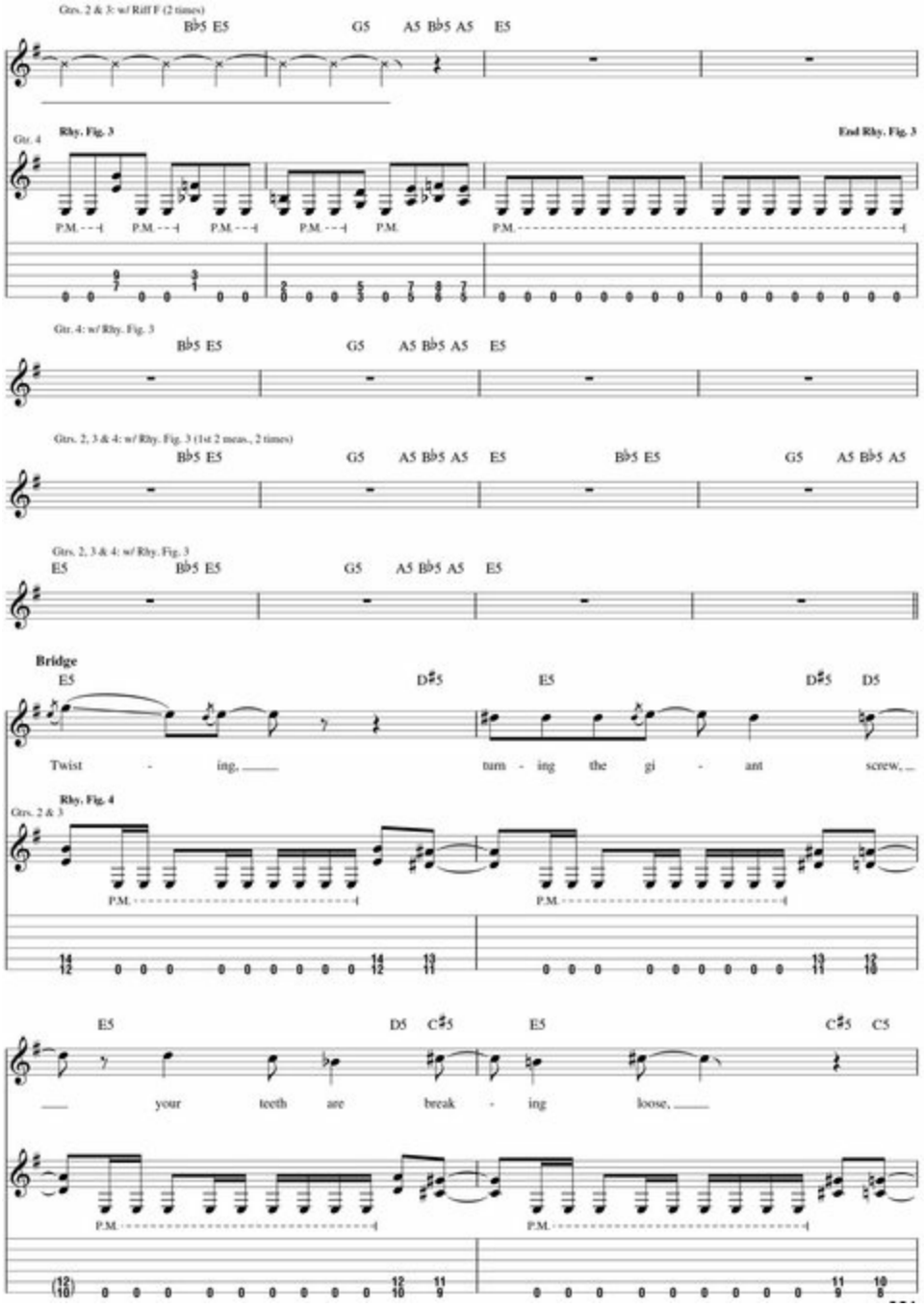
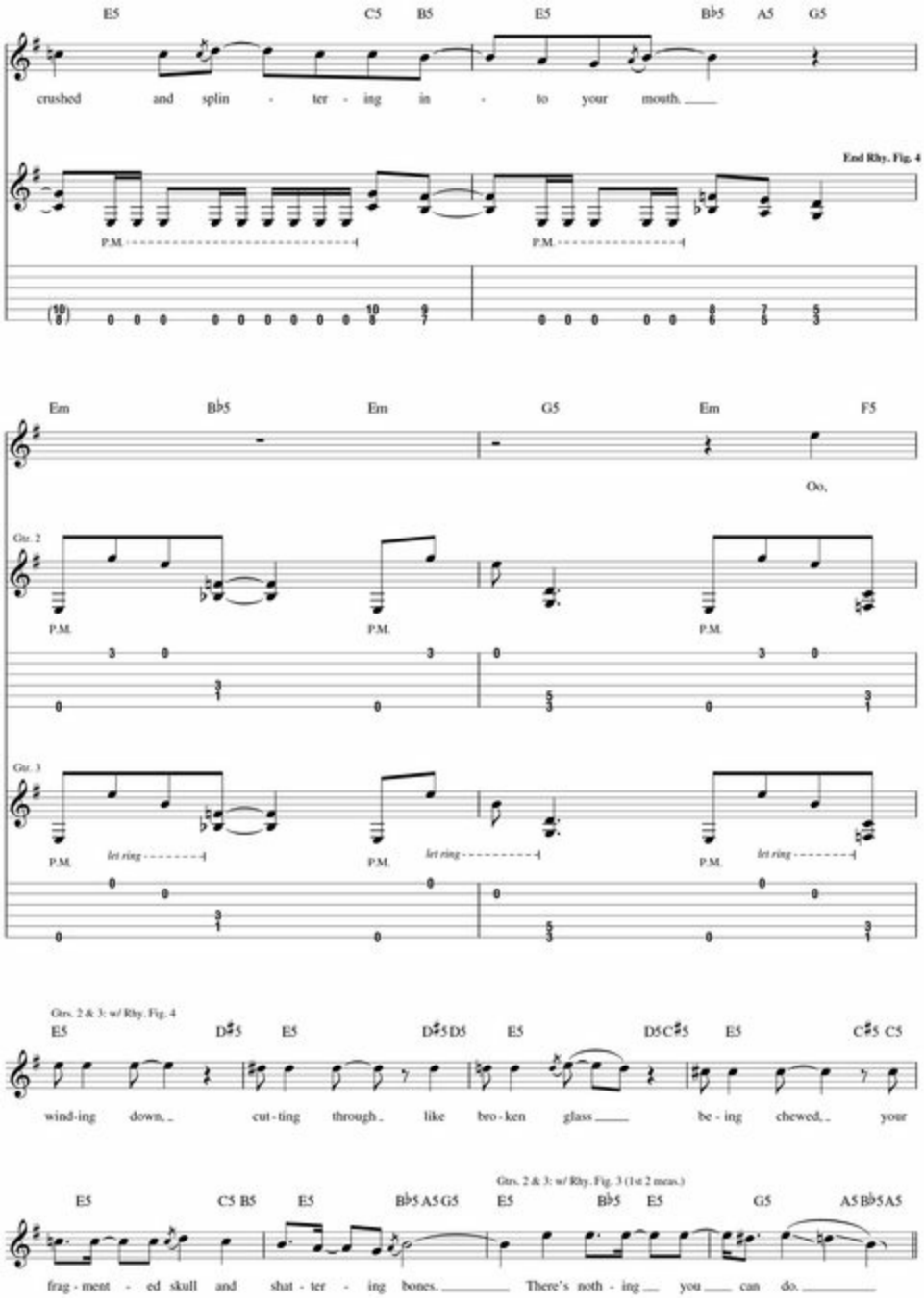
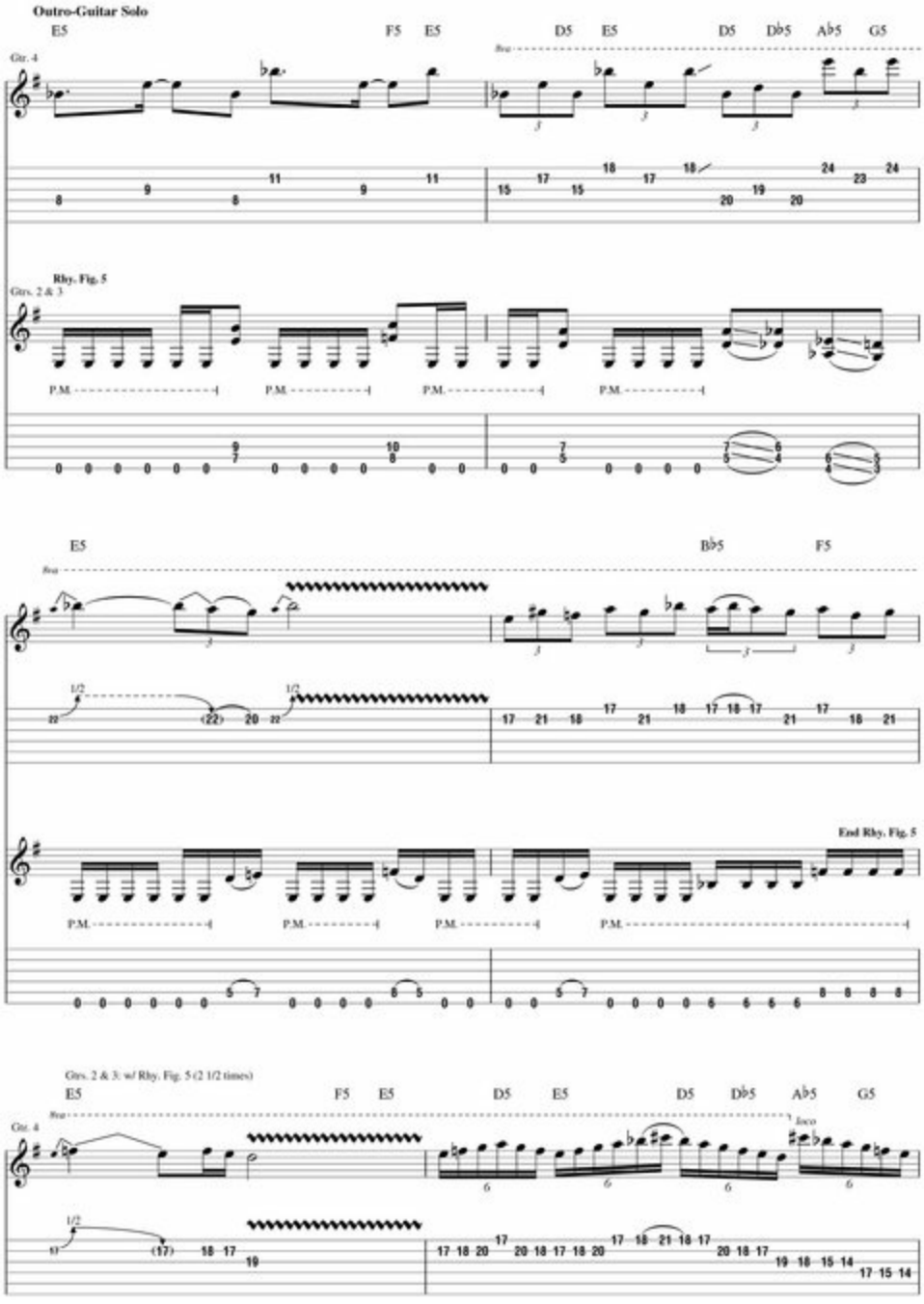
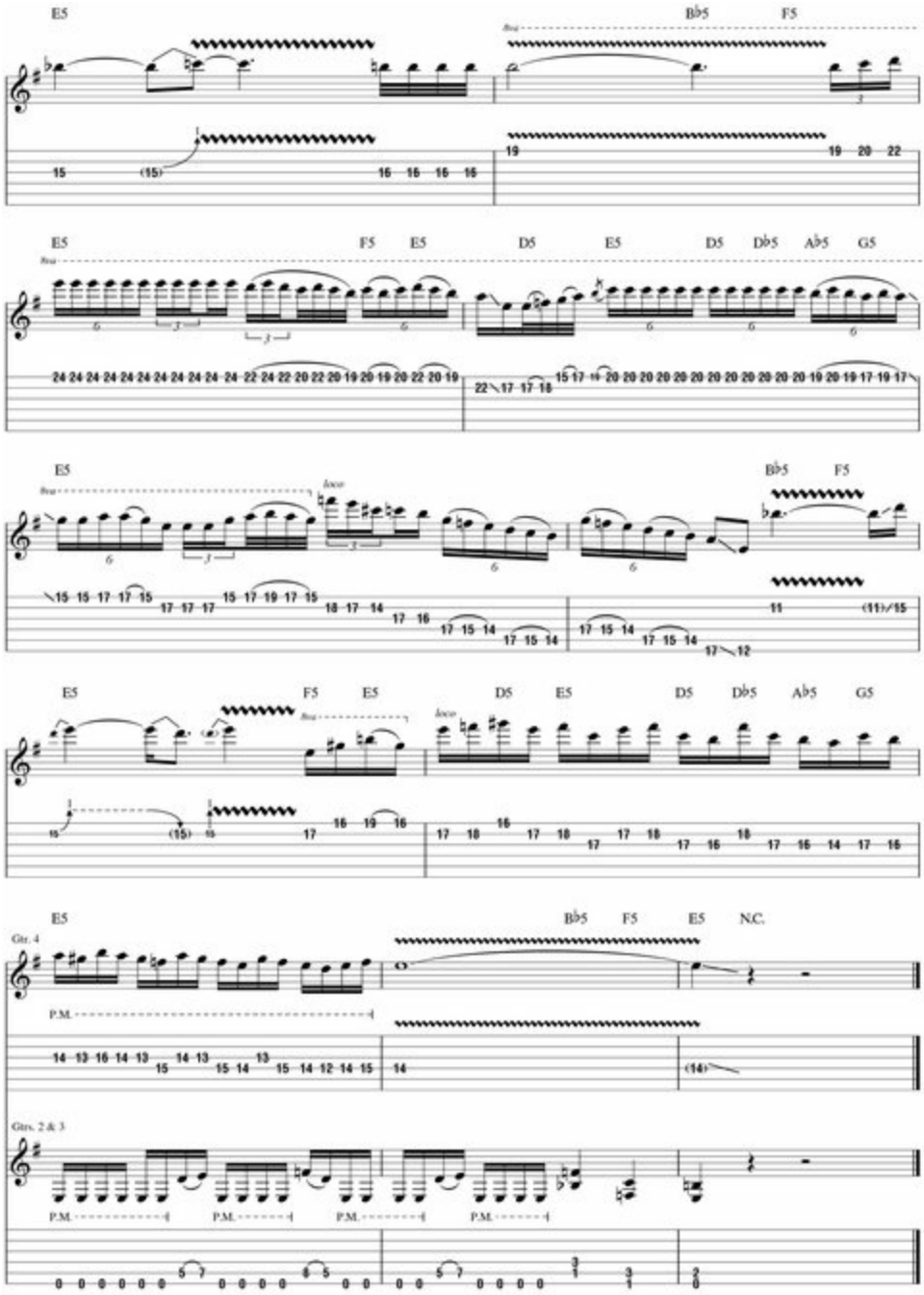
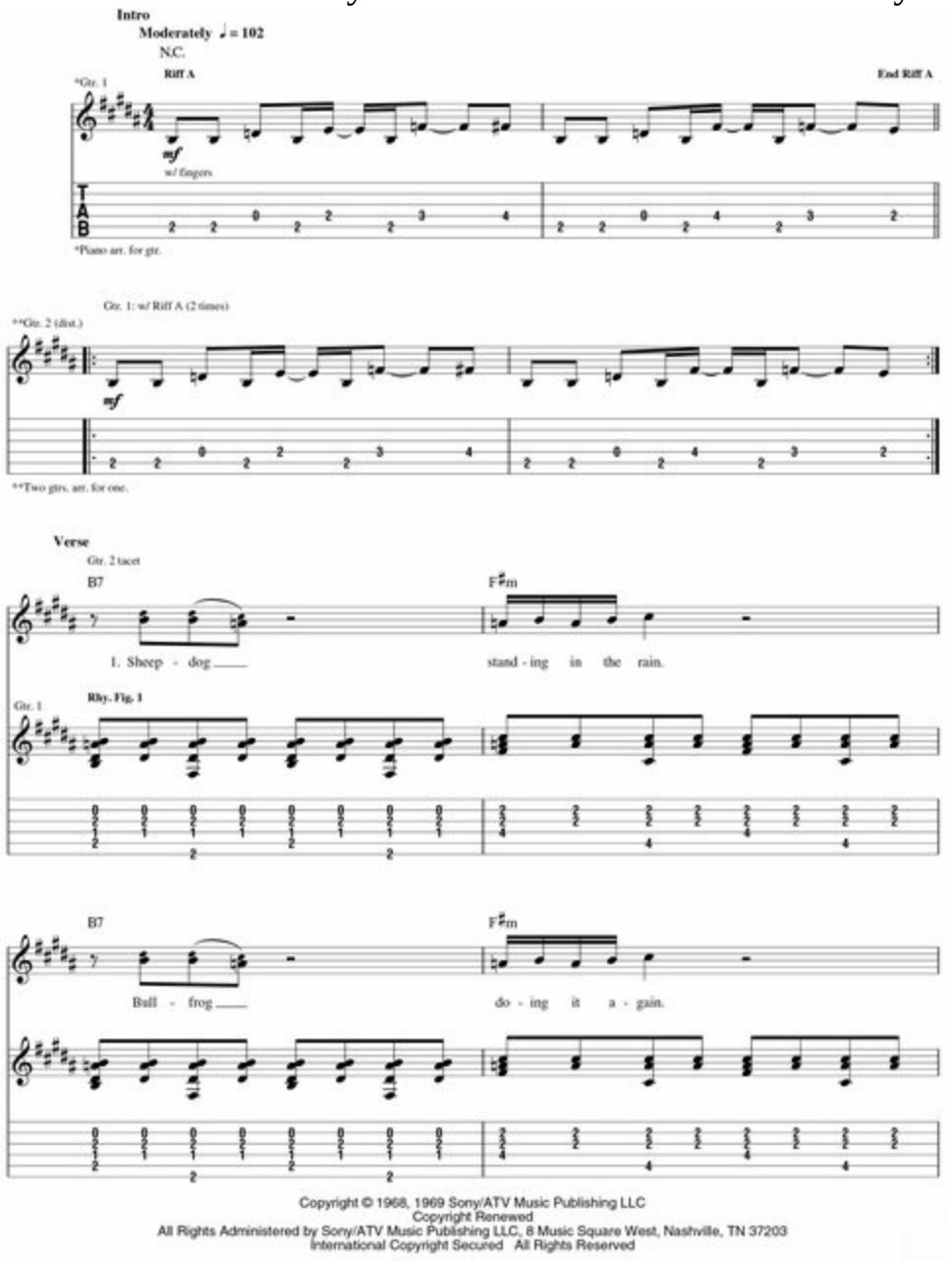

Gtrs. 2 & 3: w/ Riff A
Em
8va
Gtr. 1
loco
G5
Verse
Double-time feel
2nd time, Gtr. 1 tacet
Gtr. 1 tacet
F♯5
A5
B5
C5
1. It's time to take your last walk in this world
2. The hor - rif - ic tor - ture de - vice
Gtr. 1
Riff B
Gtrs. 2 & 3
P.M.
F♯5
E5
A5
G5
be - fore your jour - ney be - gins un - der - ground.
for those who fail in - ter - ro - ga - tion.
Gtrs. 2 & 3
P.M.

F♯5
A5 B5 C5
But not be - fore we tor - ment you from your
The most pain - ful tech - nique ev - er known. Peo - ple
End Riff B
P.M.
P.M.
P.M.
F♯5
C♯5 C5 B5 G5
cell straight to hell with a short de - tour in be -
thirst for the worst: the skull's dis - in - te -
P.M.
P.M.
Grs. 2 & 3: w/ Riff B
F♯5
A5 B5 C5 F♯5
tween. Beg - ging for mer - cy, you're all a - lone. Un - a - ble to
gra - tion. Beat - en, beo - ken, in blood - y rags. Add - ing in - sult to
E5 A5 G5 F♯5
A5 B5 C5
han - dle the pres - sure. Be - fore it's mor - ti - fi - ca - tion...
in - ju - ry. He re - cants, but it's much too late.
End double-time feel
G5 F♯5 E5 C5 B5 A5 G♯5
A5
B5
G5
Now let the tor - ture be - gin!
Grs. 2 & 3

Chorus
E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5
Death by the head crush - er.
Riff C
F♯5 E5 F♯5 E5 F♯5 E5 G5
Head
End Riff C
1. 2.
Gtrs. 2 & 3: w/ Riff C
E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5 G5 F♯5 E5 G5
crush - er! Death by the head crush - er. Wow.
Bridge
Half-time feel
E5 B♭5 E5 G5 E5 F5 E5 B♭5 E5 G5 E5 F5
Spoken: On your knees, pris - 'ner, and take your po - si - tion.
Riff D
End Riff D
Gtr. 4 (dist.)
mf
P.M. let ring - - - - |
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 2 & 3
P.M. - - - - - - |

End half-time feel
Gtrs. 2 & 3: w/ Rhy. Fig. 1
Gtr. 4: w/ Riff D
E5 B♭5 E5 G5 E5 F5 E5 B♭5 E5 G5 E5 F5
Place your chin for-ward in-to the re-straint. Your
F♯5 C5 F♯5 A F♯5 G5 F♯5 C5 F♯5 A F♯5 G5
head slow-ly caves in from the com-pres-sion. You'll
Gtr. 4
Riff E
End Riff E
P.M. let ring
Gtrs. 2 & 3
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
Gtrs. 2 & 3: w/ Rhy. Fig. 2
Gtr. 4: w/ Riff E
F♯5 C5 F♯5 A F♯5 G5 F♯5 C5 F♯5 A F♯5 G5
faint to the black-out from in-fer-nal pain.
E5
Ah!
Riff F
End Riff F
Gtrs. 2, 3 & 4
P.M.

Gtrs. 2 & 3: w/ Riff F (2 times)
B♭5 E5 G5 A5 B♭5 A5 E5
Gtr. 4
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
Gtr. 4: w/ Rhy. Fig. 3
Gtrs. 2, 3 & 4: w/ Rhy. Fig. 3 (1st 2 meas., 2 times)
Gtrs. 2, 3 & 4: w/ Rhy. Fig. 3
Bridge
E5 D♯5 E5 D♯5 D5
Twist - ing, turn - ing the gi - ant screw,
Rhy. Fig. 4
Gtrs. 2 & 3
E5 D5 C♯5 E5 C♯5 C5
your teeth are break - ing loose,

E5 C5 B5 E5 B♭5 A5 G5
crushed and splin - ter - ing in - to your mouth.
End Rhy. Fig. 4
P.M.
P.M.
Em B♭5 Em G5 Em F5
Oo,
Gtr. 2
P.M.
P.M.
P.M.
Gtr. 3
P.M.
let ring
P.M.
let ring
P.M.
let ring
Gtrs. 2 & 3: w/ Rhy. Fig. 4
E5 D♯5 E5 D♯5 D5 E5 D5 C♯5 E5 C♯5 C5
wind-ing down, cut-ting through like bro-ken glass be-ing chewed, your
E5 C5 B5 E5 B♭5 A5 G5
Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1st 2 meas.)
E5 B♭5 E5 G5 A5 B♭5 A5
frag-ment - ed skull and shat-ter - ing bones. There's noth-ing you can do.

Outro-Guitar Solo
E5
F5
E5
D5
E5
D5
D♭5
A♭5
G5
8va
Gtr. 4
Rhy. Fig. 5
Gtrs. 2 & 3
P.M.
E5
B♭5
F5
End Rhy. Fig. 5
Gtrs. 2 & 3: w/ Rhy. Fig. 5 (2 1/2 times)
loco

E5
B♭5
F5
Rhy.
15 (15) 16 16 16 16
19 19 20 22
E5
F5
E5
D5
E5
D5
D♭5
A♭5
G5
Rhy.
24 24 24 24 24 24 24 24 24 24 22 24 22 20 22 20 19 20 19 20 22 20 19
22 17 17 18 15 17 19 20 20 20 20 20 20 20 20 20 20 20 20 19 20 19 17 19 17
E5
Rhy.
loco
15 15 17 17 15 17 17 17 15 17 19 17 15 18 17 14 17 16 17 15 14 17 15 14
B♭5
F5
11 (11)/15
17 15 14 17 15 14 17 12
E5
F5
E5
Rhy.
D5
E5
loco
D5
D♭5
A♭5
G5
15 (15) 17 16 19 16
17 18 16 17 18 17 17 18 17 16 18 17 16 14 17 15
E5
B♭5
F5
E5
N.C.
Gtr. 4
P.M.
14 13 16 14 13 15 14 13 15 14 15 14 12 14 15
14
(14)
Gtrs. 2 & 3
P.M.
P.M.
P.M.
P.M.
0 0 0 0 0 0 5 0 0 0 0 5 0 0
0 0 5 0 0 0 3 1 3 1 2 0

from The Beatles - *Yellow Submarine*

Hey Bulldog

Words and Music by John Lennon and Paul McCartney

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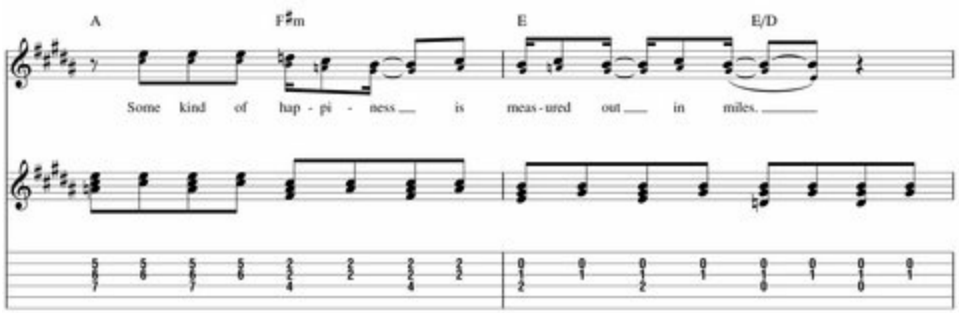
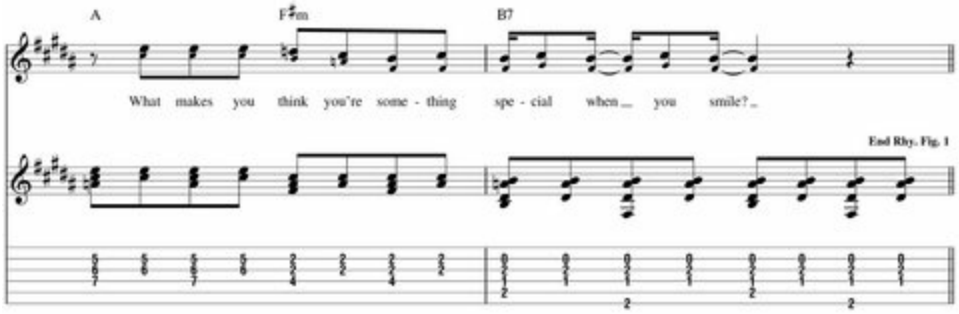
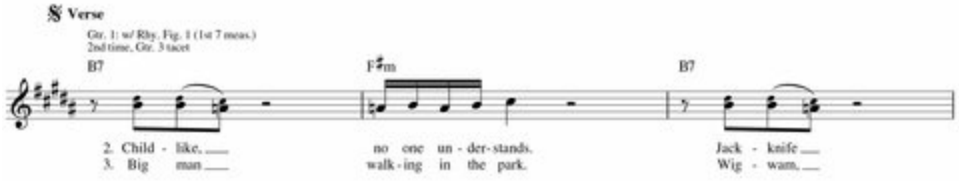
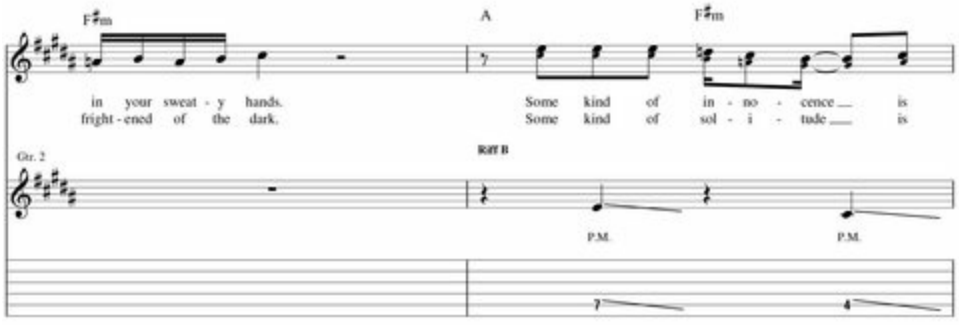
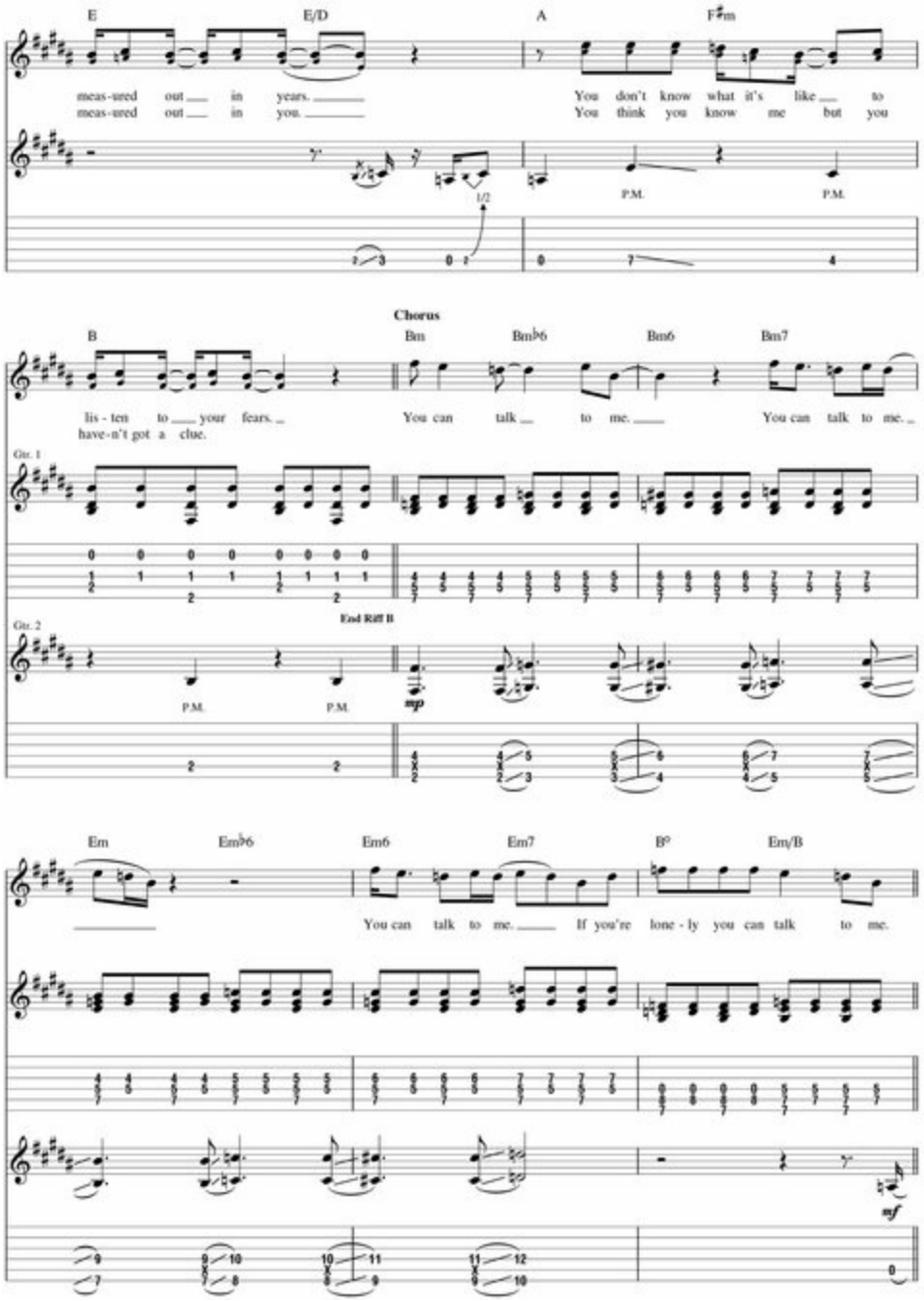

A
F♯m
E
E/D
Some kind of hap - pi - ness is meas - ured out in miles.

A
F♯m
B7
What makes you think you're some - thing spe - cial when you smile?
End Rhy. Fig. 1

𝄋 Verse
Gtr. 1: w/ Rhy. Fig. 1 (1st 7 meas.)
2nd time, Gtr. 3 tacet
B7
F♯m
B7
2. Child - like.
3. Big man
no one un - der - stands.
walk - ing in the park.
Jack - knife
Wig - wam.

F♯m
A
F♯m
in your sweat - y hands.
fright - ened of the dark.
Some kind of in - no - cence is
Some kind of sol - i - tude is
Gtr. 2
Riff B
P.M.
P.M.

E
E/D
A
F♯m
meas-ured out in years.
meas-ured out in you.
You don't know what it's like to
You think you know me but you
1/2
P.M.
P.M.
Chorus
B
Bm
Bm♭6
Bm6
Bm7
lis - ten to your fears.
have-n't got a clue.
You can talk to me.
You can talk to me.
Gtr. 1
Gtr. 2
End Riff B
P.M.
P.M.
mp
Em
Em♭6
Em6
Em7
B°
Em/B
You can talk to me. If you're lone - ly you can talk to me.
mf

Interlude

Gtr. 1: w/ Riff A (2 times)
2nd time, Gtr. 3 tacet

2nd time, w/ Lead Voc. ad lib.

N.C.

*Gtr. 3 (dist.)

Gtr. 2
divisi

*Two gtrs. arr. for one.

To Coda

Guitar Solo

w/ Bkgd. Voc. ad lib.
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet

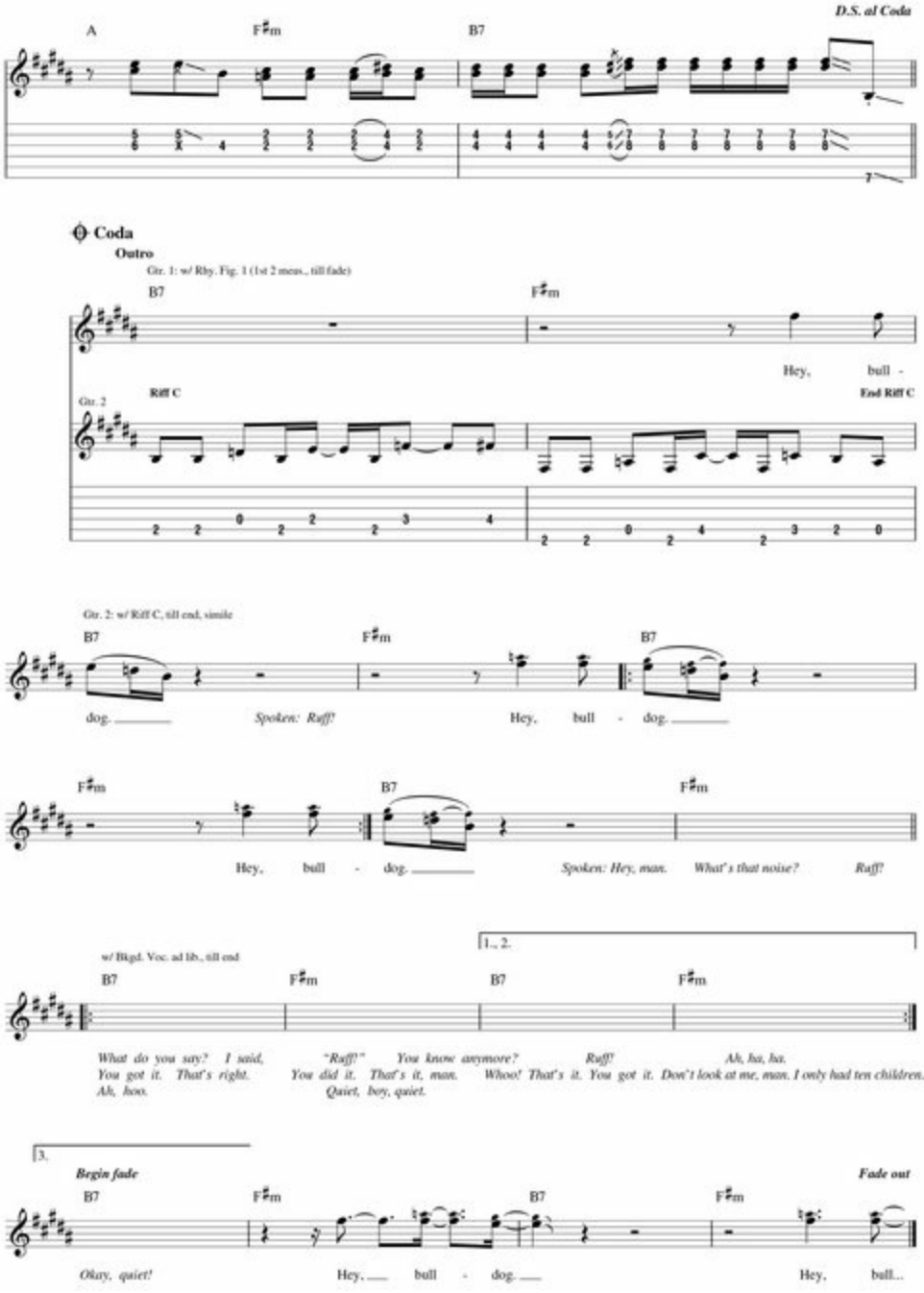
Gtr. 3

B7 F♯m

let ring - - - - - - - - - -

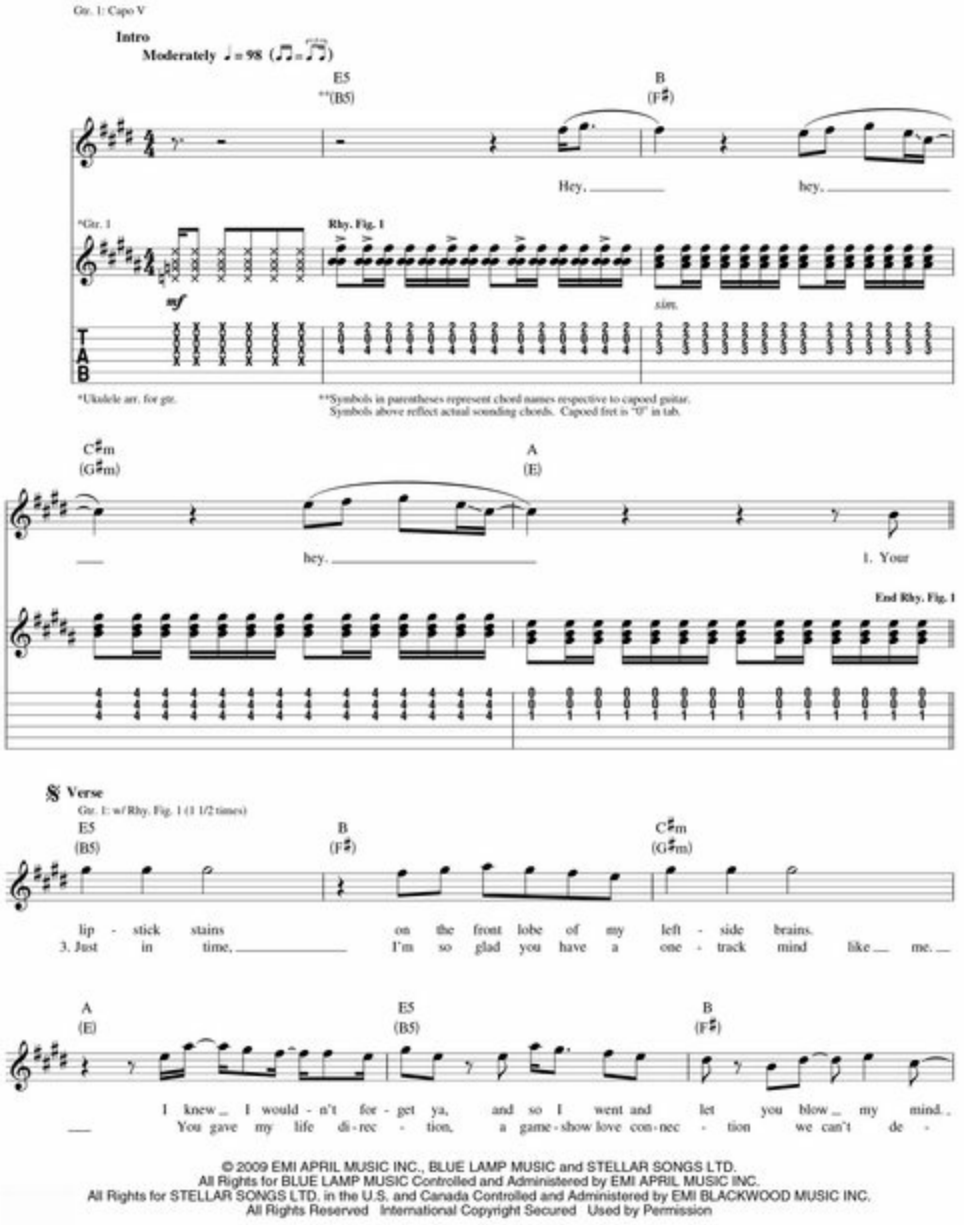
B7 F♯m

Gtr. 2: w/ Riff B

A F♯m E E/D

D.S. al Coda
A
F♯m
B7
Coda
Outro
Gtr. 1: w/ Rhy. Fig. 1 (1st 2 meas., till fade)
Riff C
End Riff C
Gtr. 2
Hey, bull -
Gtr. 2: w/ Riff C, till end, simile
dog.
Spoken: Ruff!
Hey, bull - dog.
Spoken: Hey, man. What's that noise? Ruff!
w/ Bkgd. Vcs. ad lib., till end
1., 2.
What do you say? I said, "Ruff!" You know anymore? Ruff! Ah, ha, ha.
You got it. That's right. You did it. That's it, man. Whoo! That's it. You got it. Don't look at me, man. I only had ten children.
Ah, hoo. Quiet, boy, quiet.
3.
Begin fade
Fade out
Okay, quiet!
Hey, bull - dog.
Hey, bull...

from Train - *Save Me, San Francisco*

Hey, Soul Sister

Words and Music by Pat Monahan, Espen Lind and Amund Bjorkland

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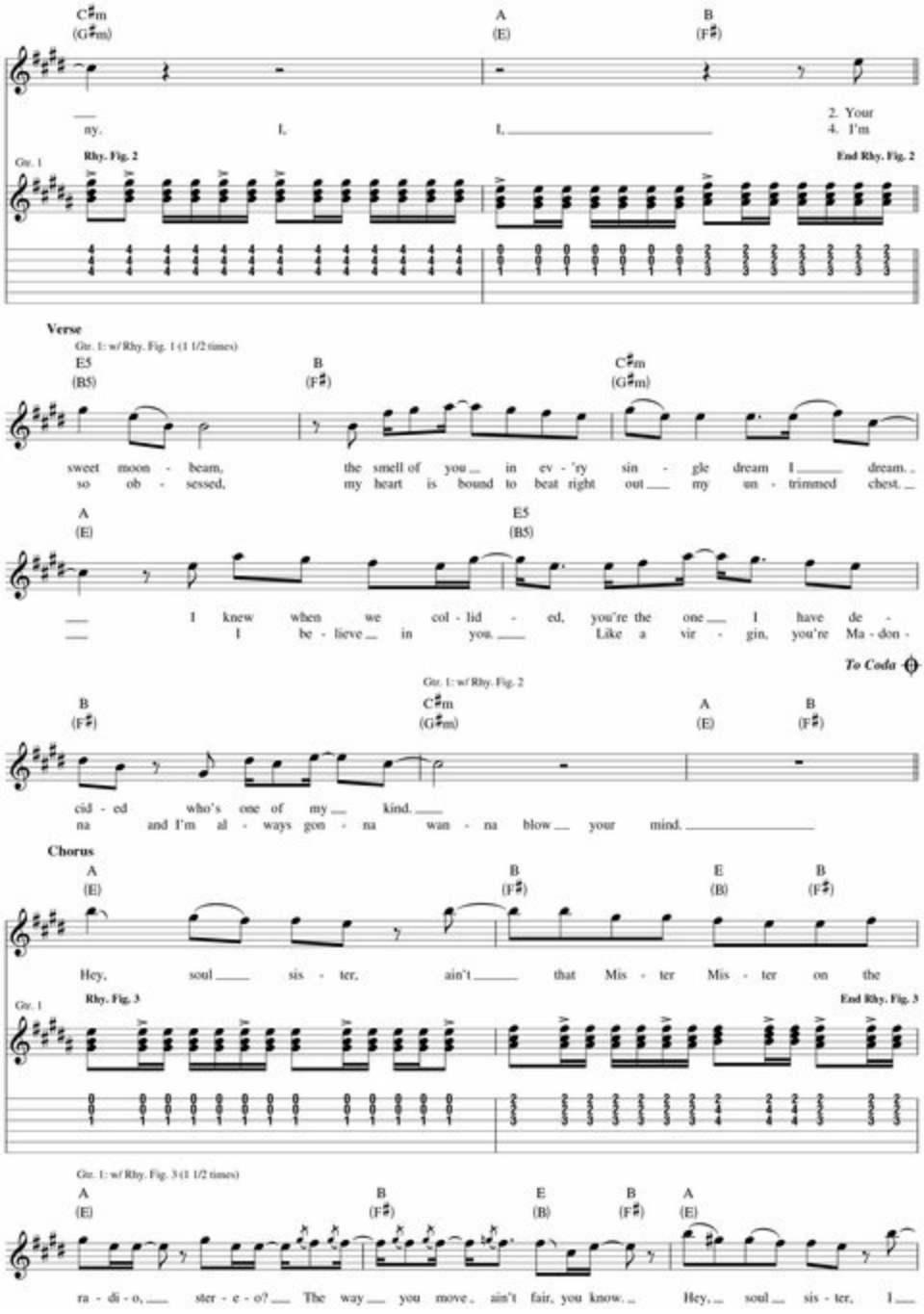
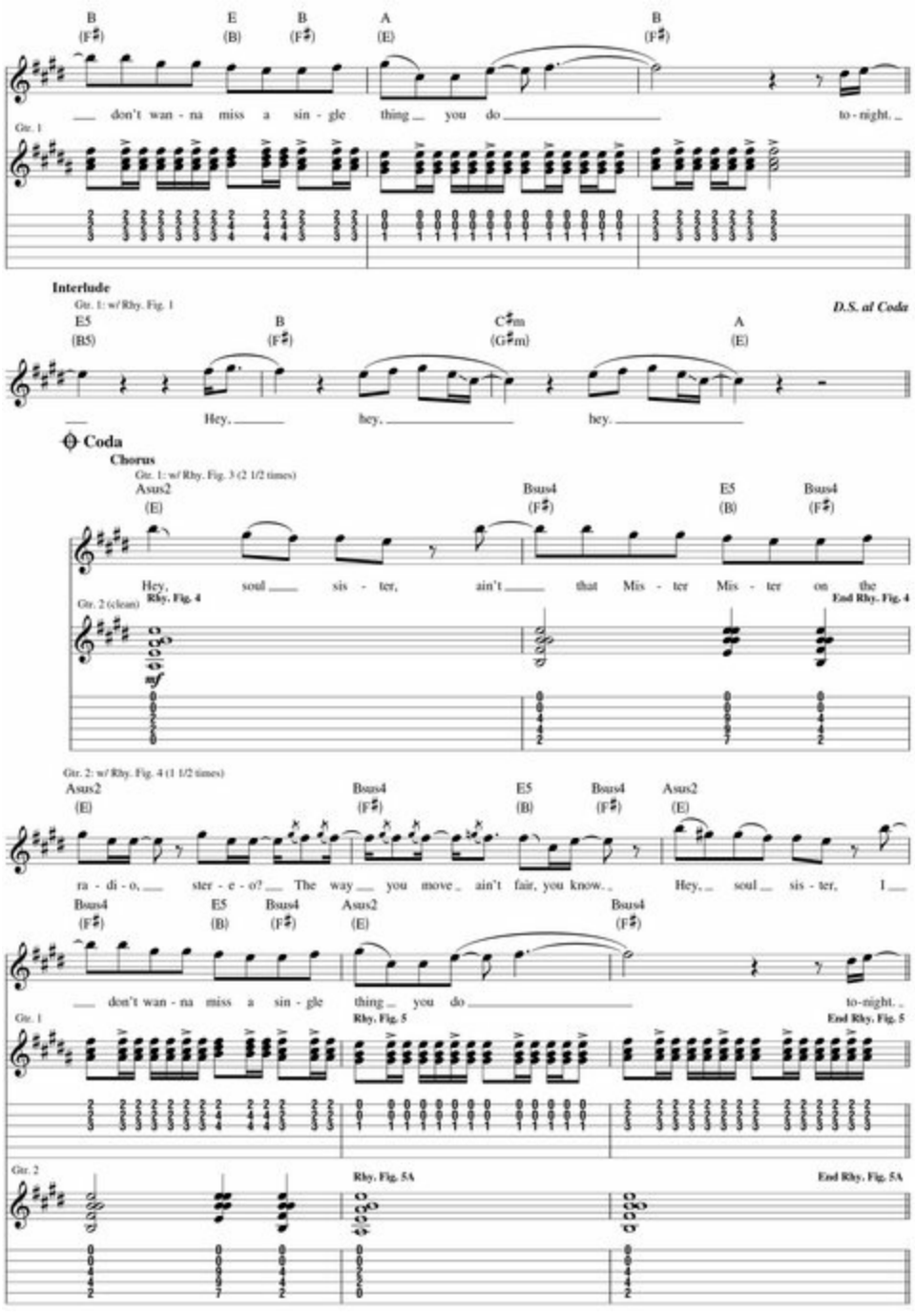
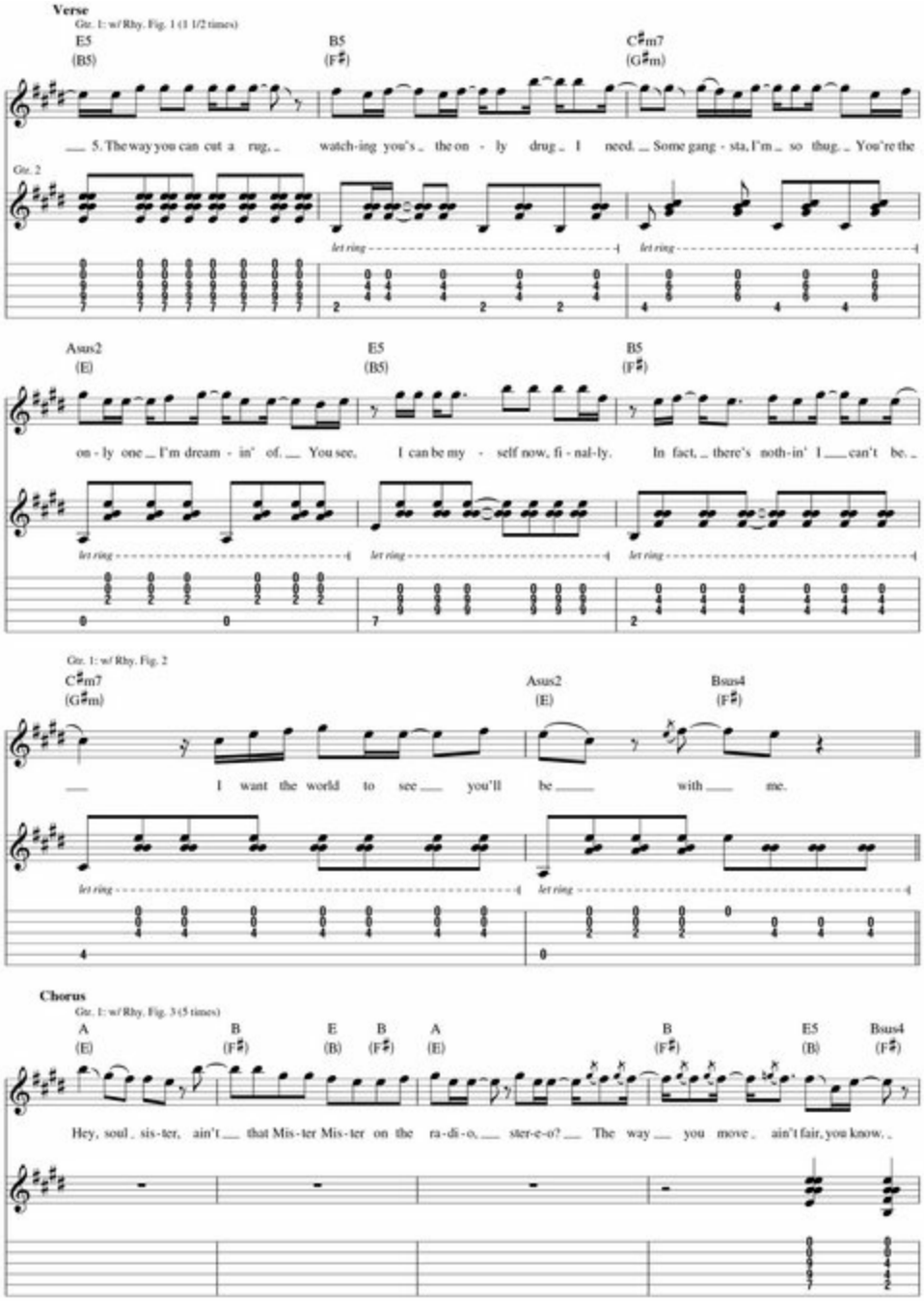
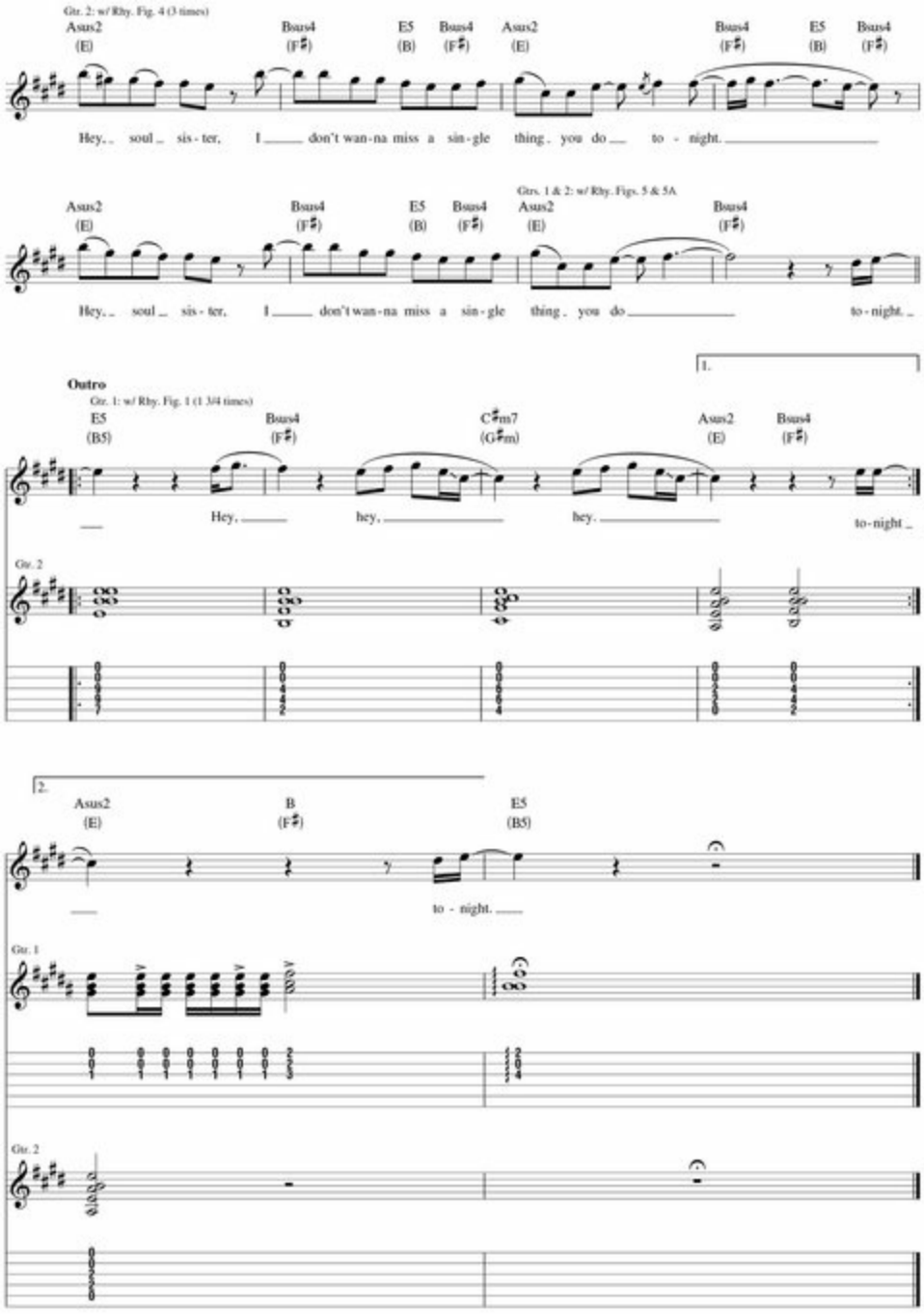

C♯m
(G♯m)
A
(E)
B
(F♯)
ny.
I.
I.
2. Your
4. I'm
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Verse
Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)
E5
(B5)
B
(F♯)
C♯m
(G♯m)
sweet moon - beam, the smell of you in ev - 'ry sin - gle dream I dream.
so ob - sessed, my heart is bound to beat right out my un - trimmed chest.
A
(E)
E5
(B5)
I knew when we col - lid - ed, you're the one I have de -
I be - lieve in you. Like a vir - gin, you're Ma - don -
To Coda
Gtr. 1: w/ Rhy. Fig. 2
B
(F♯)
C♯m
(G♯m)
A
(E)
B
(F♯)
cid - ed who's one of my kind.
na and I'm al - ways gon - na wan - na blow your mind.
Chorus
A
(E)
B
(F♯)
E
(B)
B
(F♯)
Hey, soul sis - ter, ain't that Mis - ter Mis - ter on the
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)
A
(E)
B
(F♯)
E
(B)
B
(F♯)
A
(E)
ra - di - o, ster - e - o? The way you move, ain't fair, you know. Hey, soul sis - ter, I

B (F♯)
E (B)
B (F♯)
A (E)
B (F♯)
___ don't wan - na miss a sin - gle thing _ you do _____ to - night. _
Gtr. 1
Interlude
Gtr. 1: w/ Rhy. Fig. 1
D.S. al Coda
E5 (B5)
B (F♯)
C♯m (G♯m)
A (E)
___ Hey, _____ hey, _____ bey. _____
Coda
Chorus
Gtr. 1: w/ Rhy. Fig. 3 (2 1/2 times)
Asus2 (E)
Bsus4 (F♯)
E5 (B)
Bsus4 (F♯)
Hey, soul ____ sis - ter, ain't ____ that Mis - ter Mis - ter on the
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 2 (clean)
mf
Gtr. 2: w/ Rhy. Fig. 4 (1 1/2 times)
Asus2 (E)
Bsus4 (F♯)
E5 (B)
Bsus4 (F♯)
Asus2 (E)
ra - di - o, ___ ster - e - o? ___ The way ___ you move _ ain't fair, you know. _ Hey, _ soul __ sis - ter, I ___
Bsus4 (F♯)
E5 (B)
Bsus4 (F♯)
Asus2 (E)
Bsus4 (F♯)
___ don't wan - na miss a sin - gle thing _ you do _____ to-night. _
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 1
Gtr. 2
Rhy. Fig. 5A
End Rhy. Fig. 5A

Verse

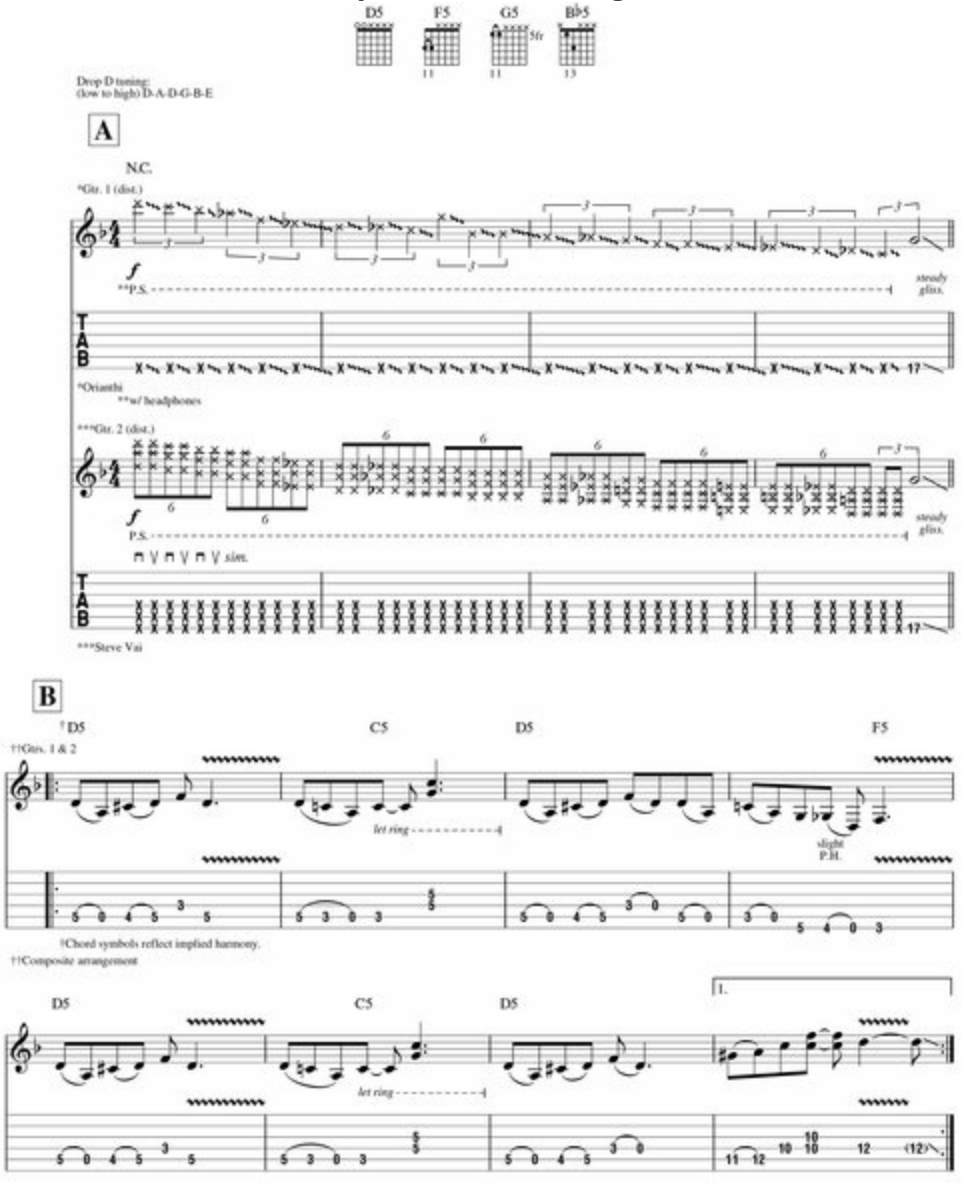
Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

Chorus

Gtr. 1: w/ Rhy. Fig. 3 (5 times)

Gtr. 2: w/ Rhy. Fig. 4 (3 times)
Asus2
(E)
Bsus4
(F♯)
E5
(B)
Bsus4
(F♯)
Asus2
(E)
Bsus4
(F♯)
E5
(B)
Bsus4
(F♯)
Hey, soul sis - ter, I don't wan - na miss a sin - gle thing you do to - night.
Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A
Asus2
(E)
Bsus4
(F♯)
E5
(B)
Bsus4
(F♯)
Asus2
(E)
Bsus4
(F♯)
Hey, soul sis - ter, I don't wan - na miss a sin - gle thing you do to - night.
1.
Outro
Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)
E5
(B5)
Bsus4
(F♯)
C♯m7
(G♯m)
Asus2
(E)
Bsus4
(F♯)
Hey, hey, hey, to - night
Gtr. 2
2.
Asus2
(E)
B
(F♯)
E5
(B5)
to - night.
Gtr. 1
Gtr. 2

from Orianthi - *Believe*

Highly Strung

Words and Music by Orianthi Panagaris and Steve Vai



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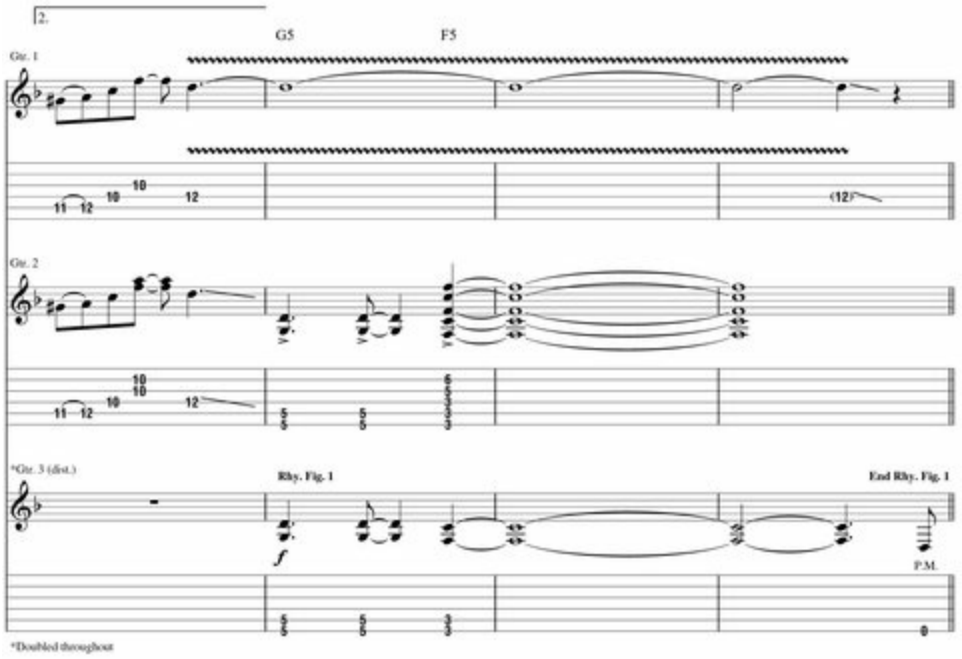
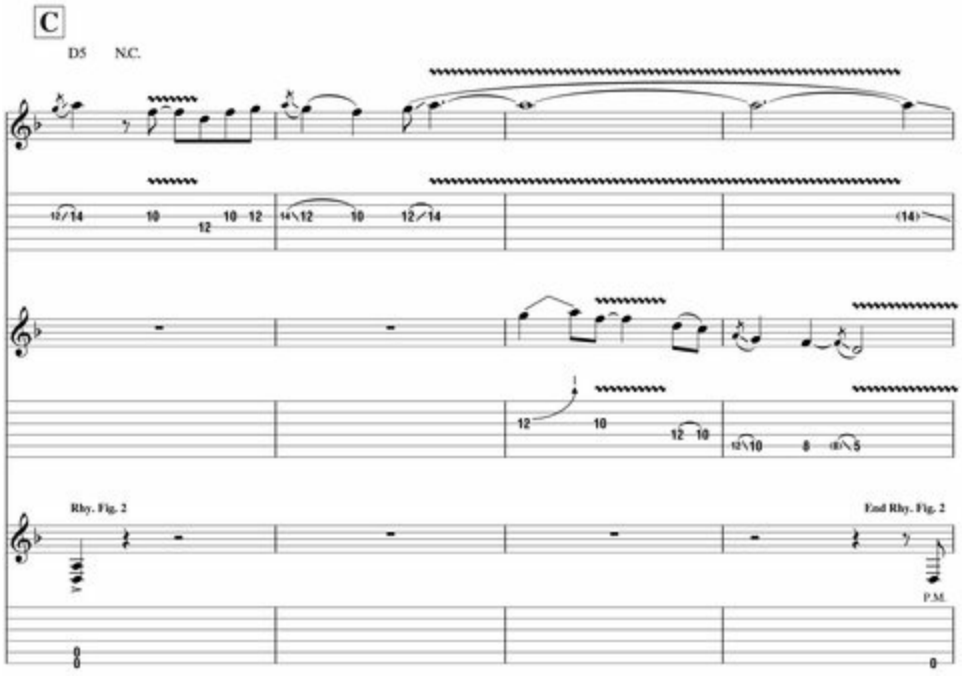
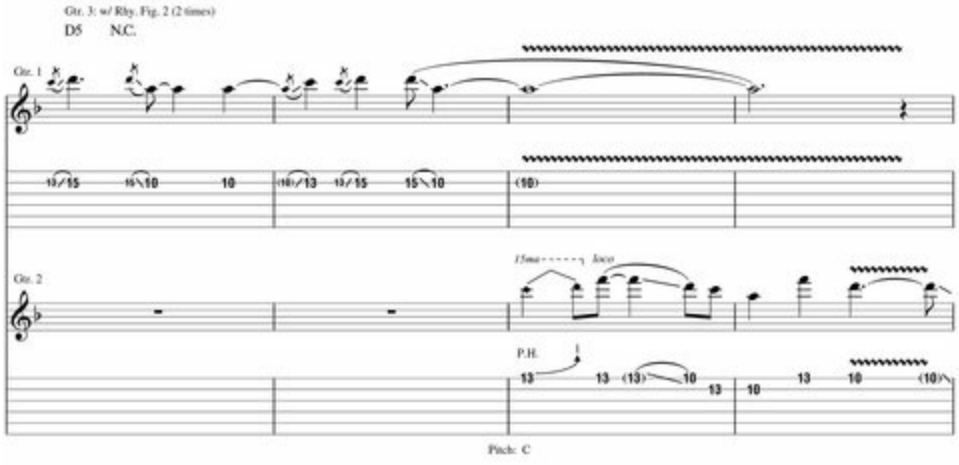
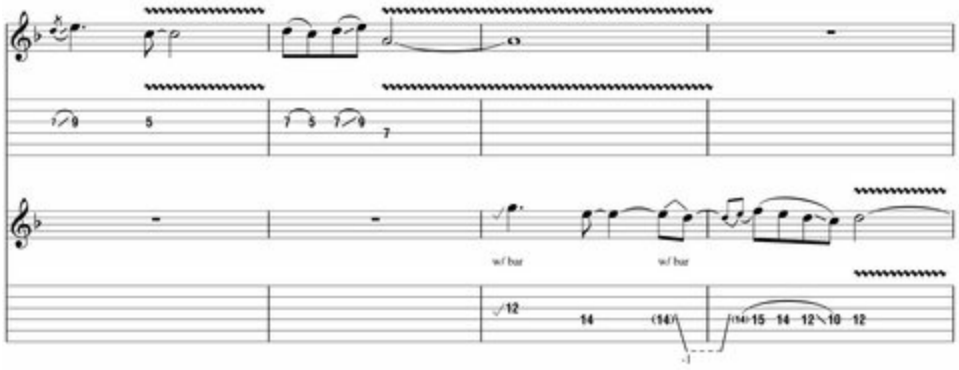
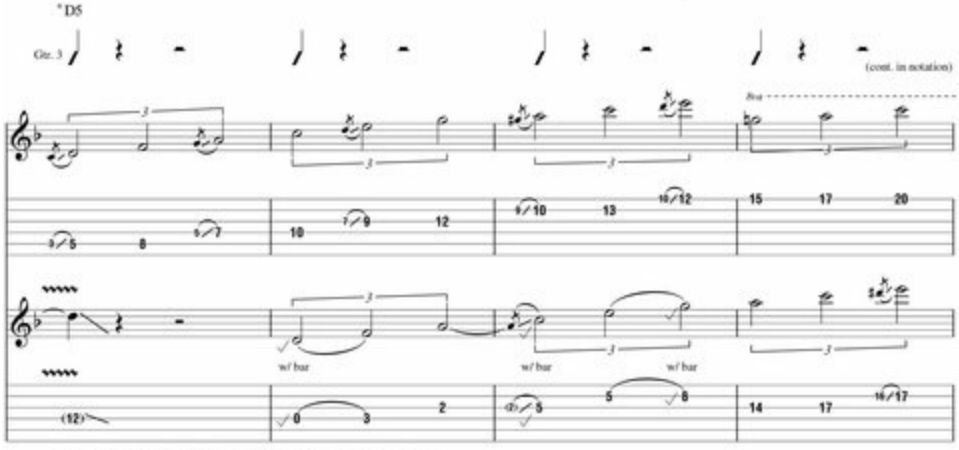
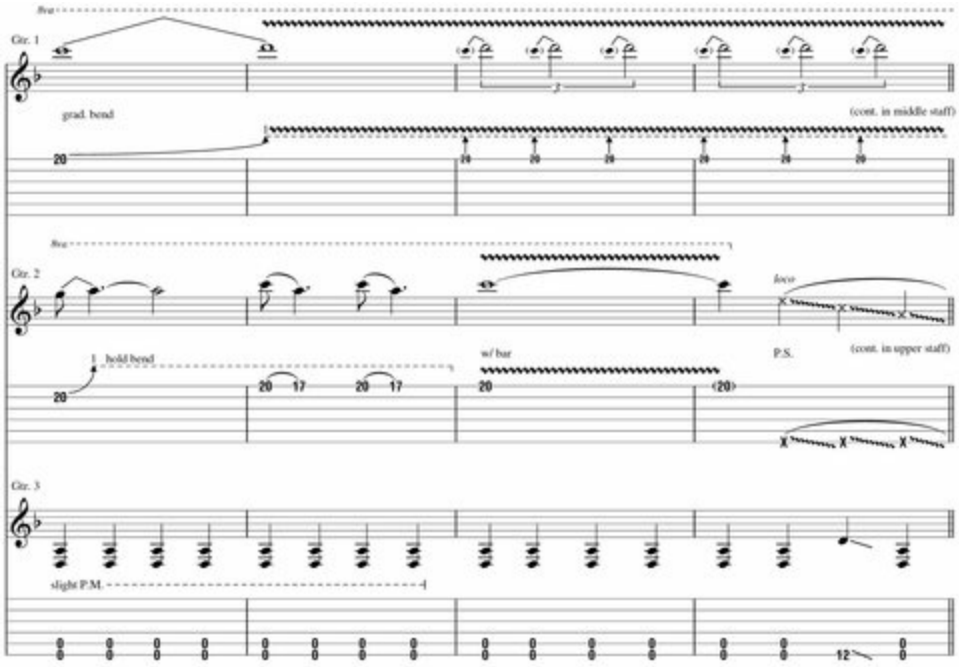
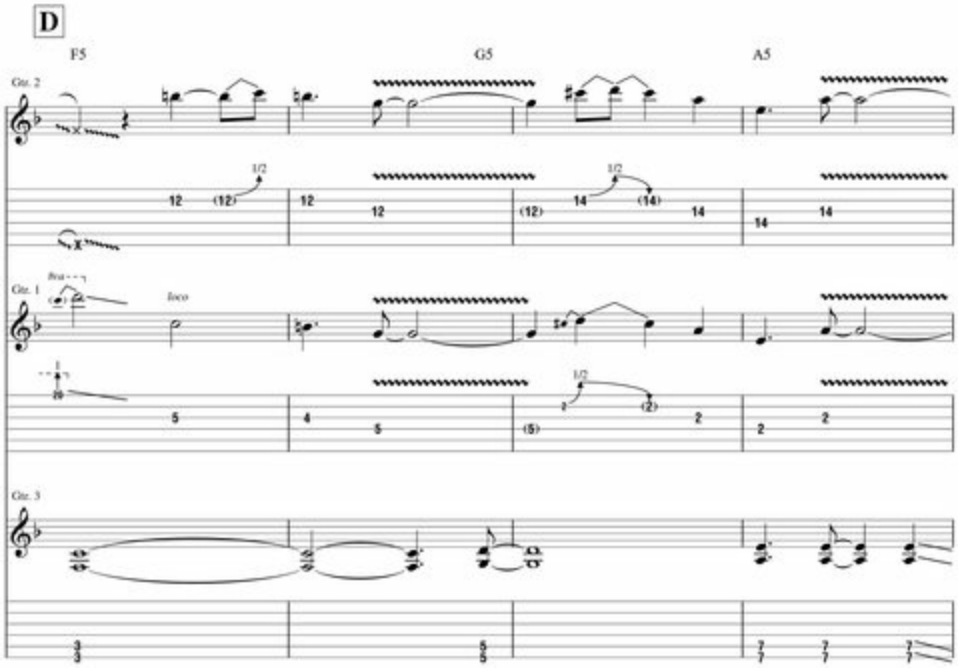
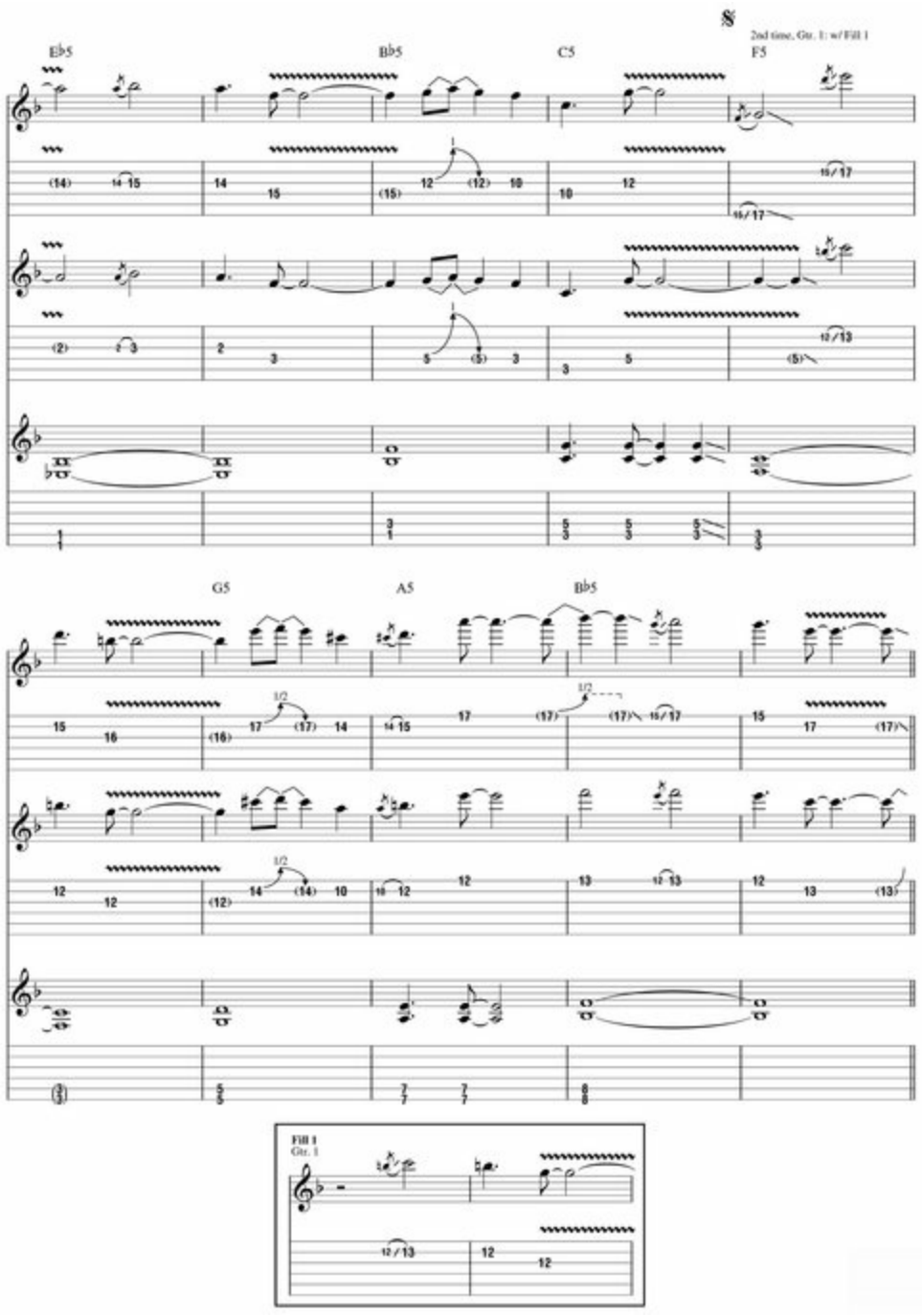
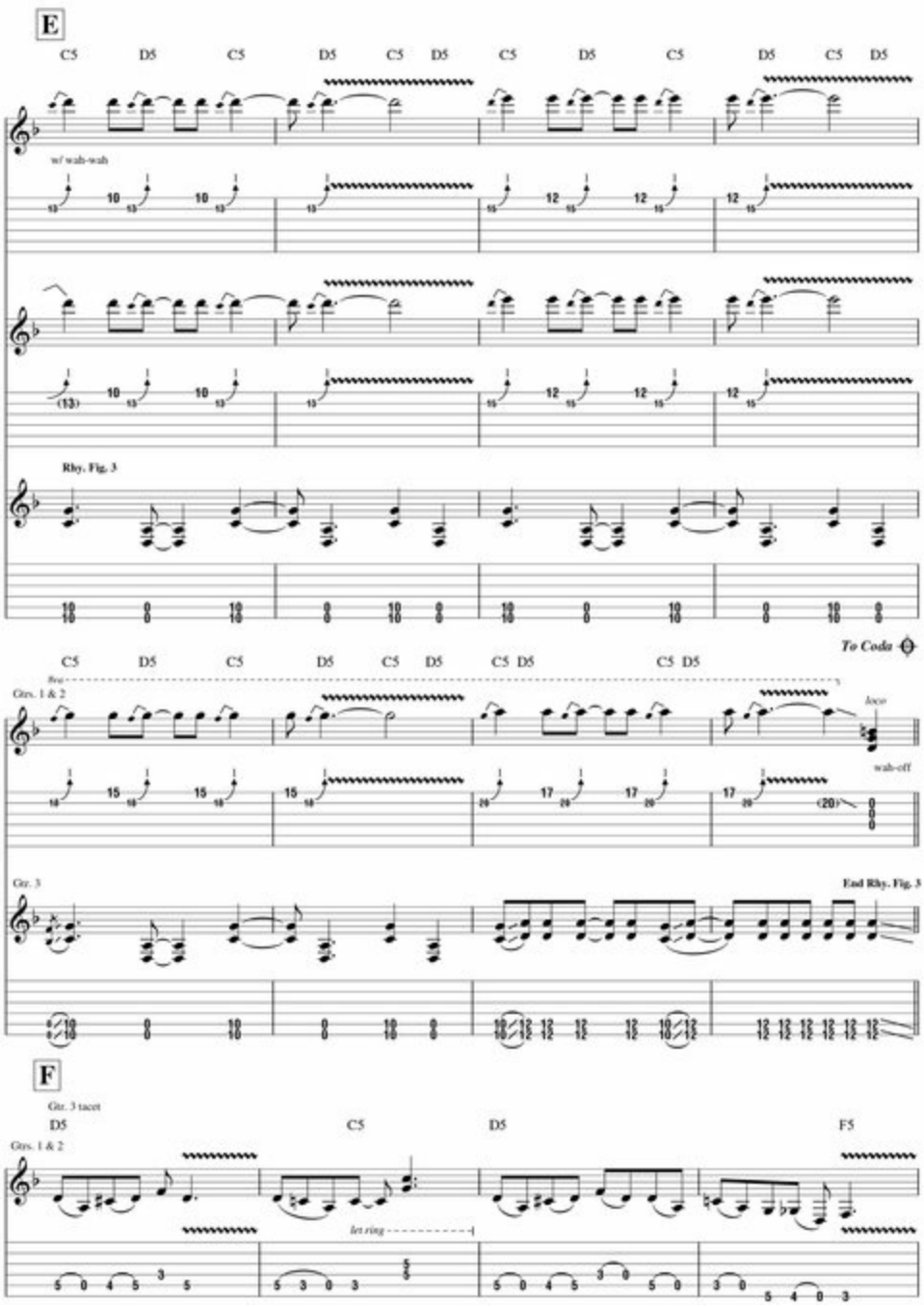
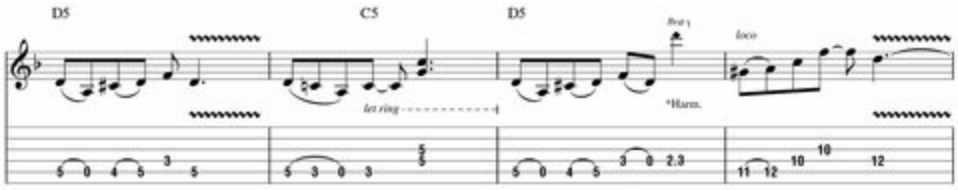
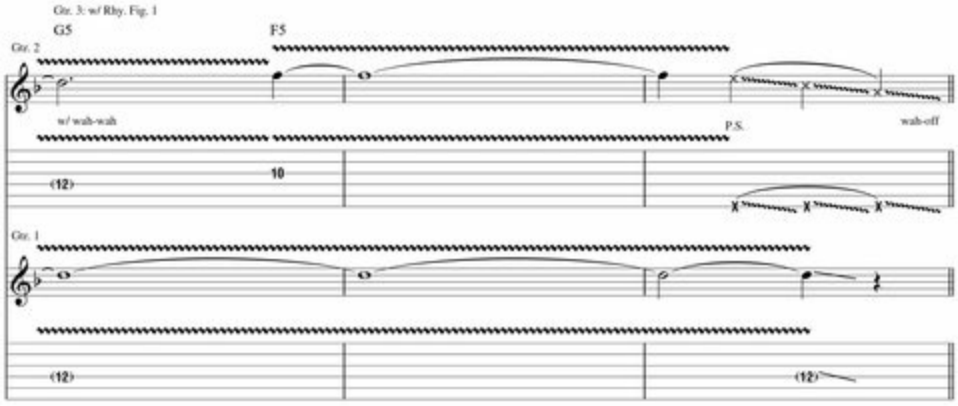


*Doubled throughout

Gtr. 3: w/ Rhy. Fig. 2 (2 times)

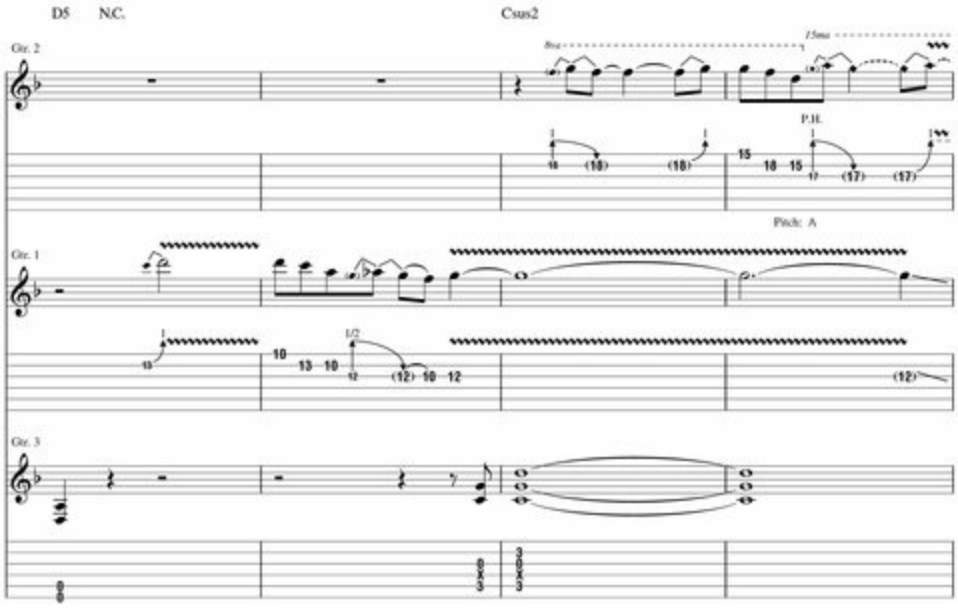
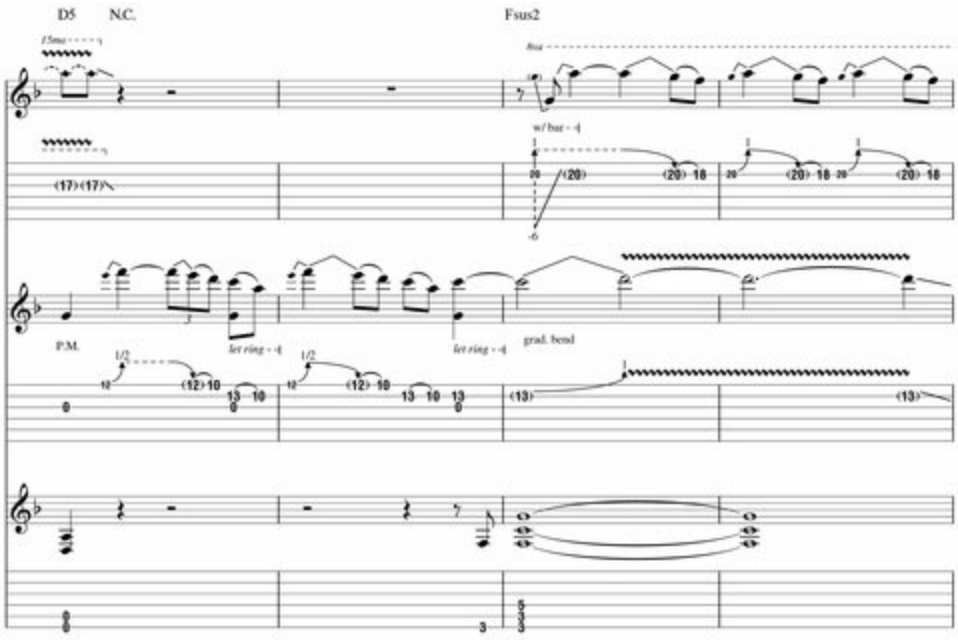
D5 N.C.

Pitch: C

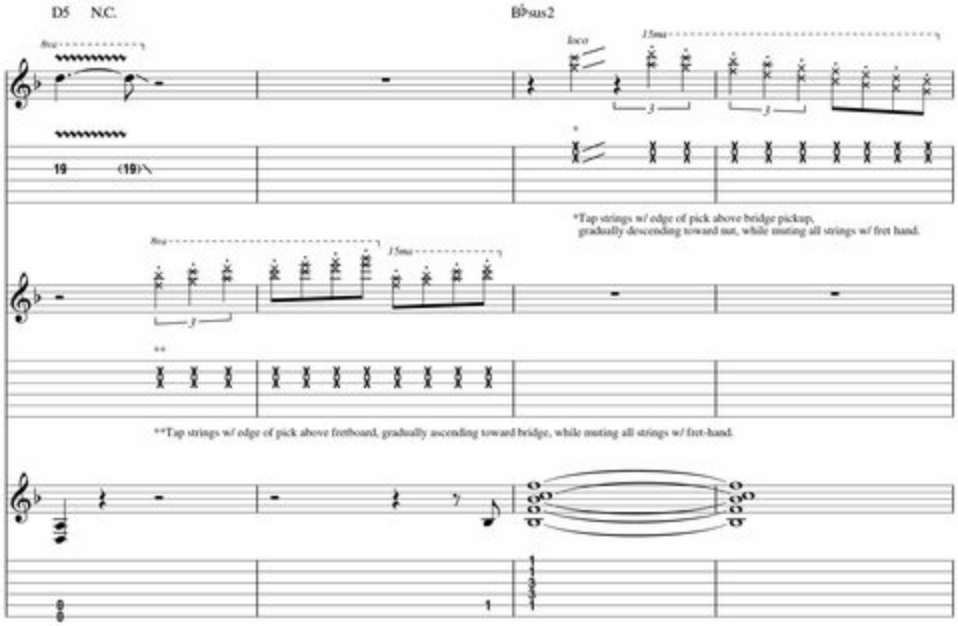
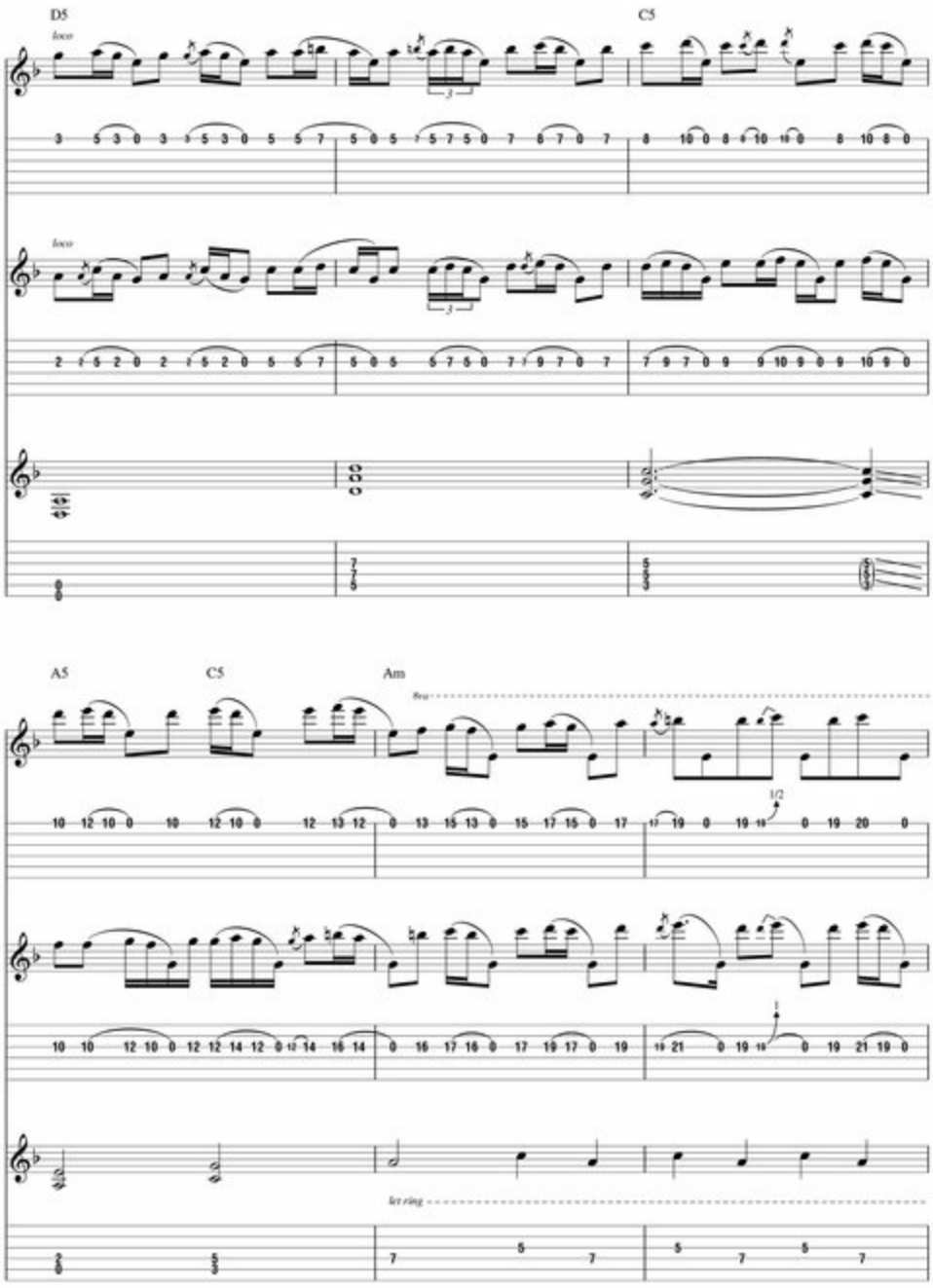
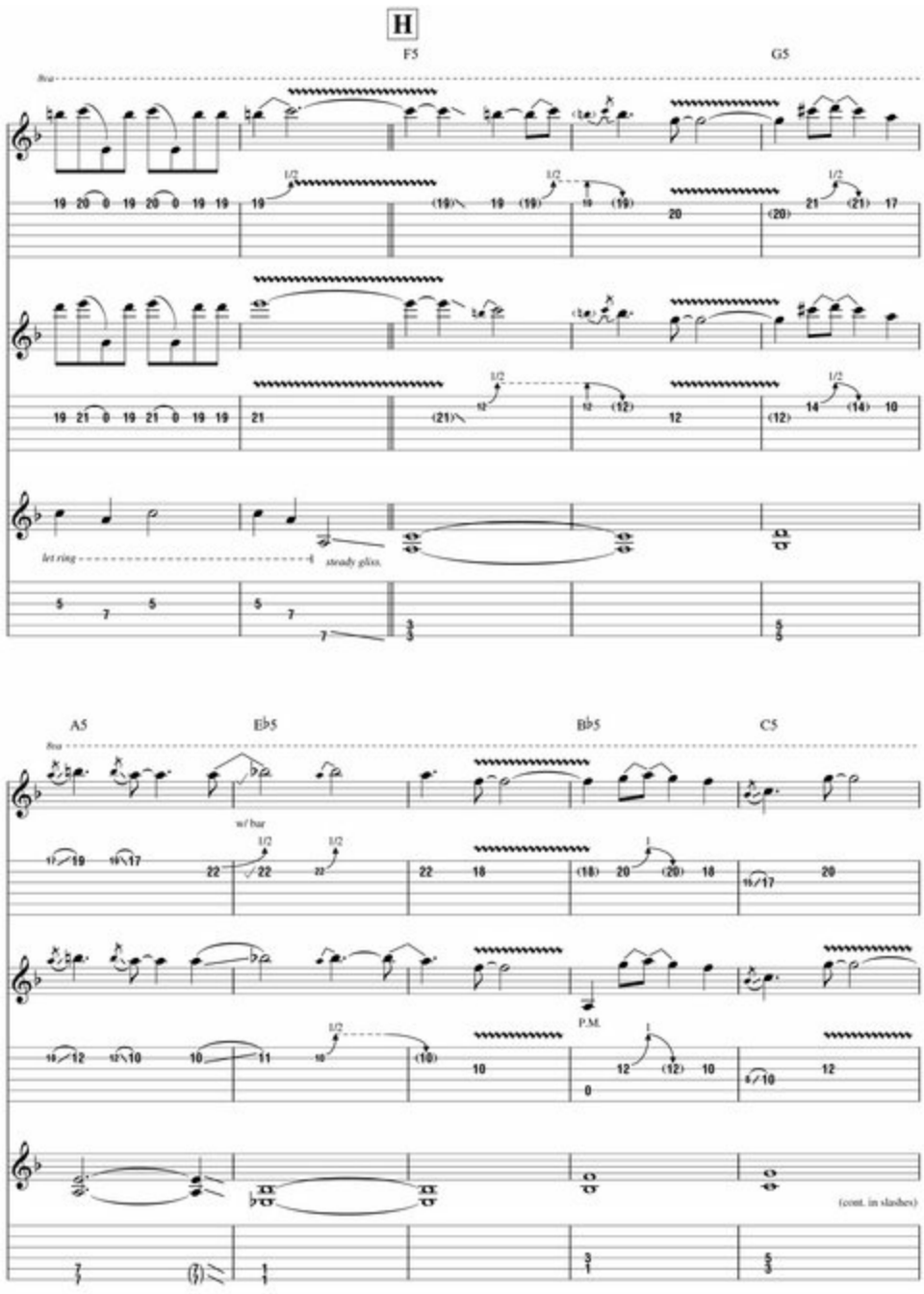
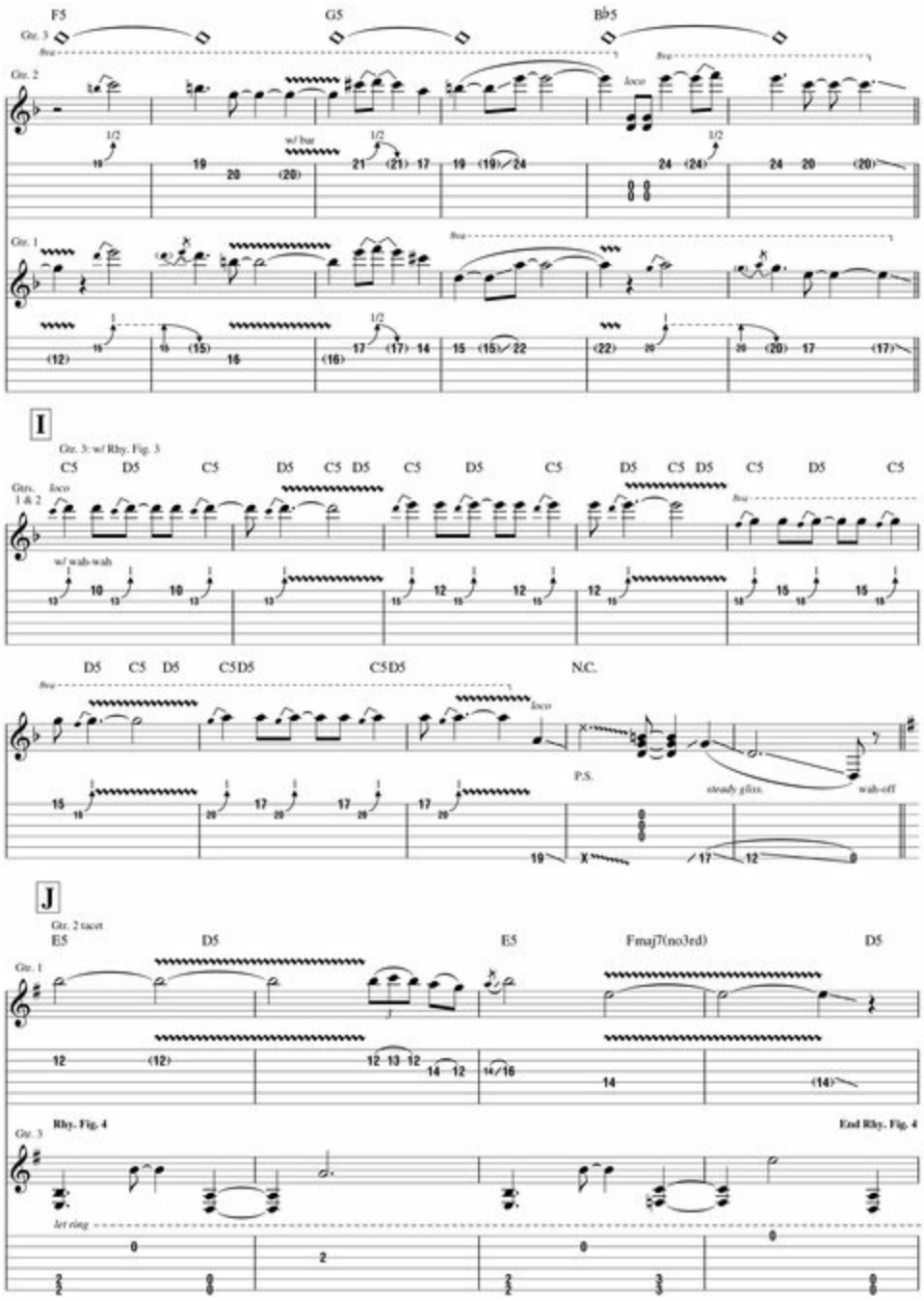
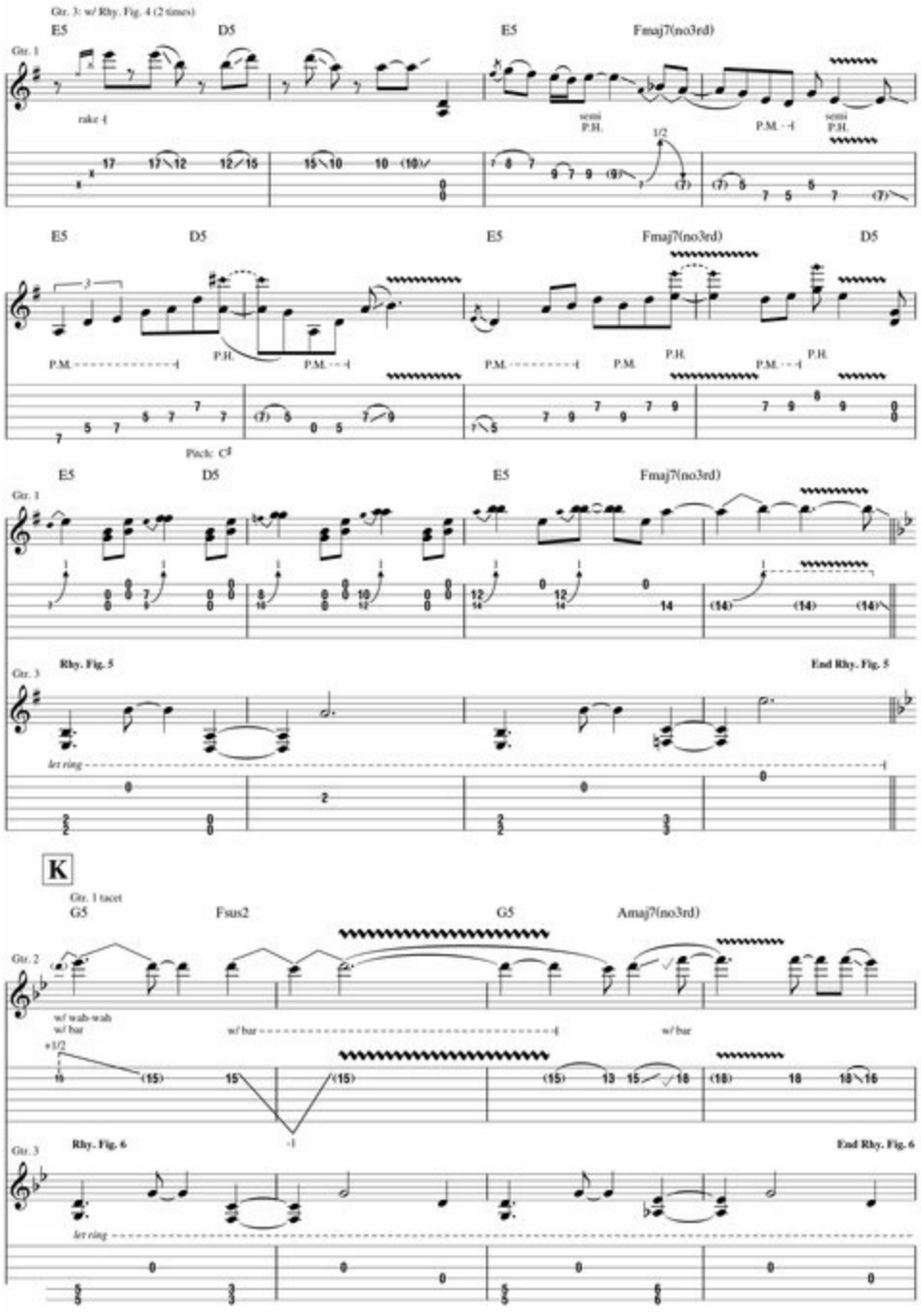
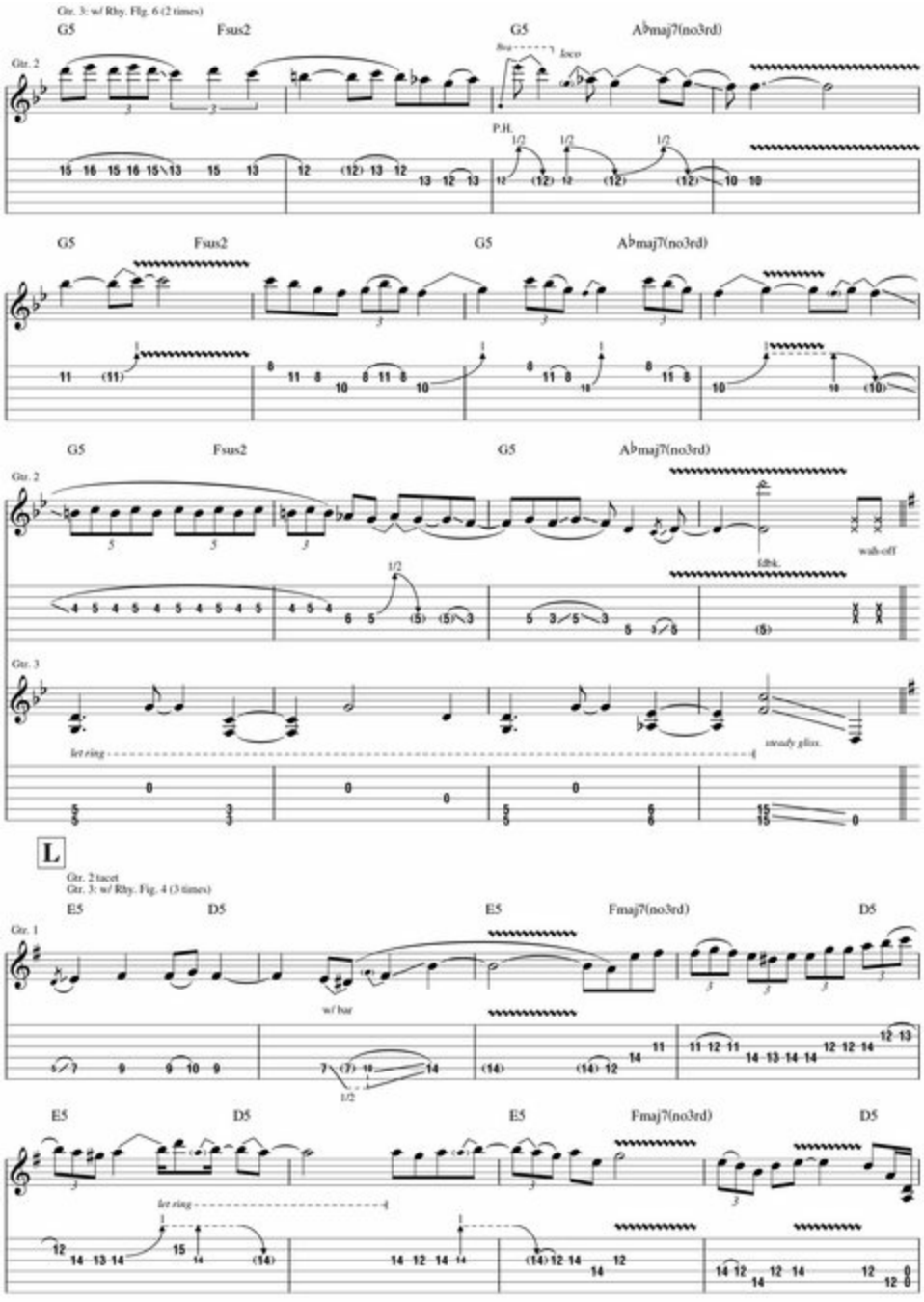
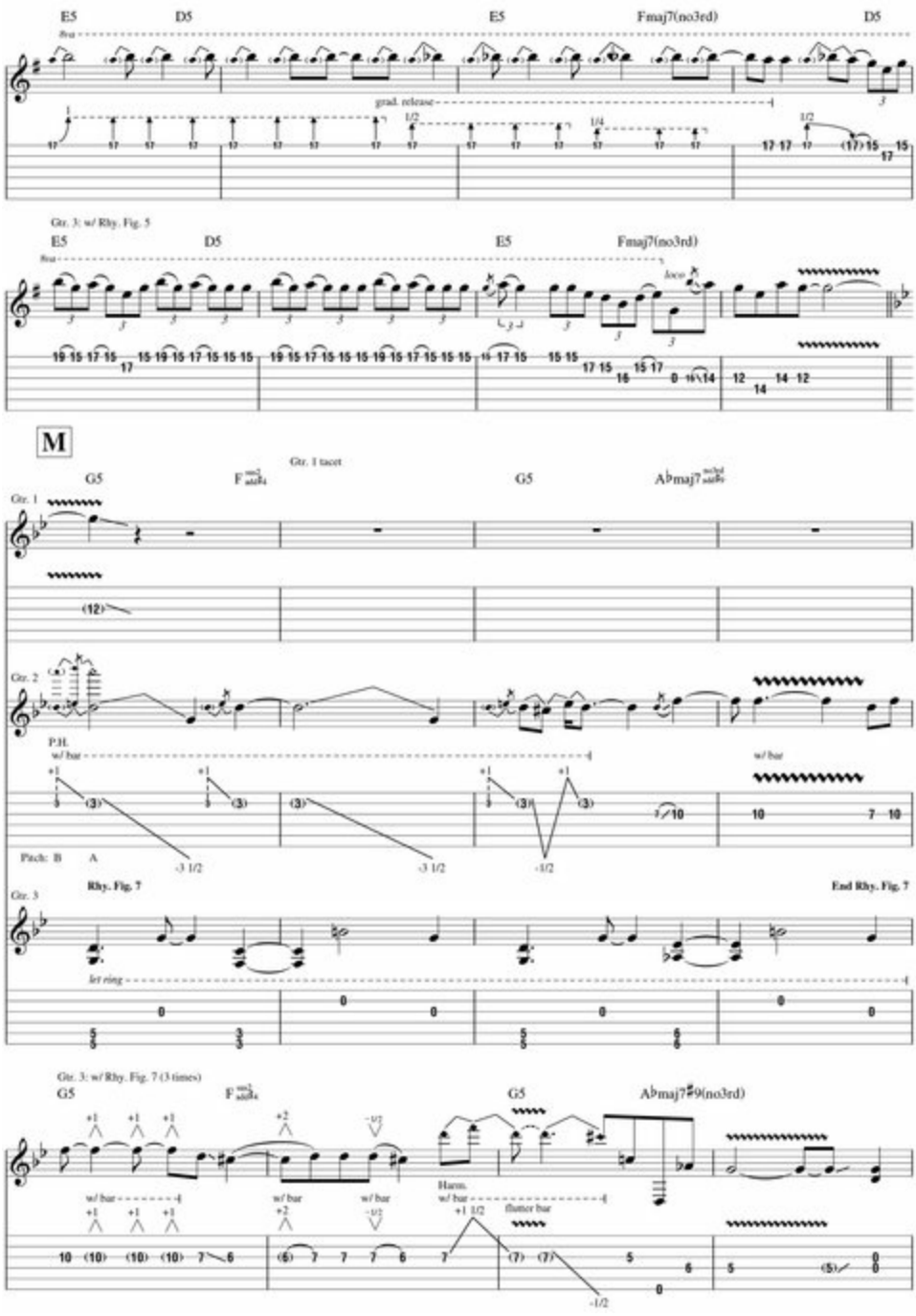
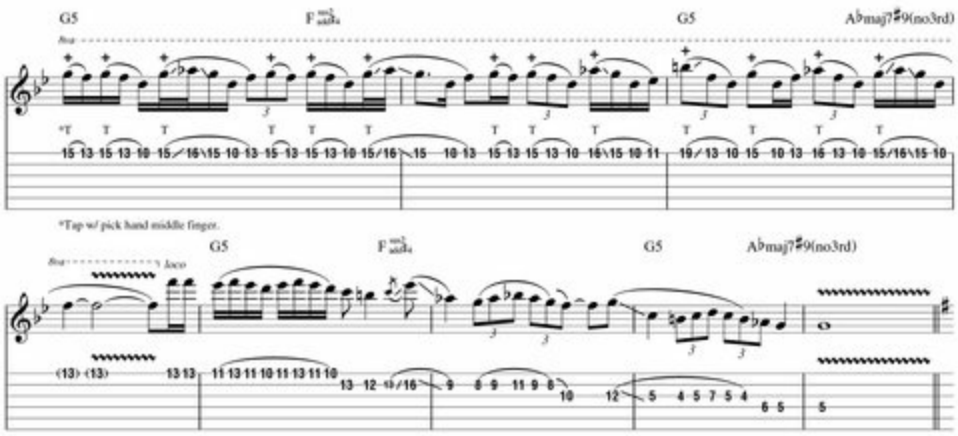
D5 N.C.

*D5

*See top of first page of song for chord diagrams pertaining to rhythm slashes.


Bra
Gtr. 1
grad. bend
(cont. in middle staff)
Bra
Gtr. 2
loco
1 hold bend
w/ bar
P.S.
(cont. in upper staff)
Gtr. 3
slight P.M.

D
F5
G5
A5
Gtr. 2
1/2
1/2
Bra
Gtr. 1
loco
1/2
Gtr. 3

𝄋
2nd time, Gtr. 1: w/ Fill 1
E♭5
B♭5
C5
F5
G5
A5
B♭5
Fill 1
Gtr. 1

E
C5 D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 D5
w/ wah-wah
Rhy. Fig. 3
To Coda
Rep.
Gtrs. 1 & 2
loco
wah-off
Gtr. 3
End Rhy. Fig. 3
F
Gtr. 3 tacet
D5 C5 D5 F5
Gtrs. 1 & 2
let ring

D5
C5
D5
8va
loco
let ring
*Harm.
Pitch: D
*Located three-tenths the distance between the 2nd & 3rd frets.

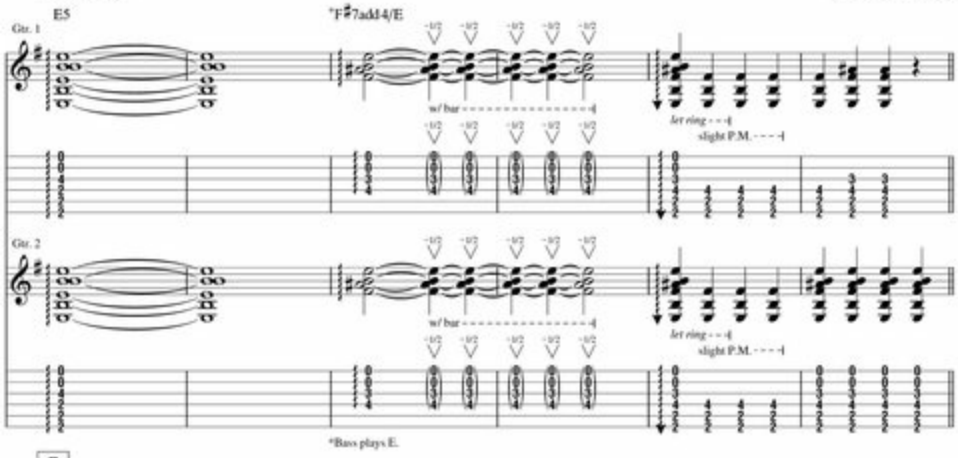

Gtr. 3: w/ Rhy. Fig. 1
G5
F5
Gtr. 2
w/ wah-wah
P.S.
wah-off
Gtr. 1

G

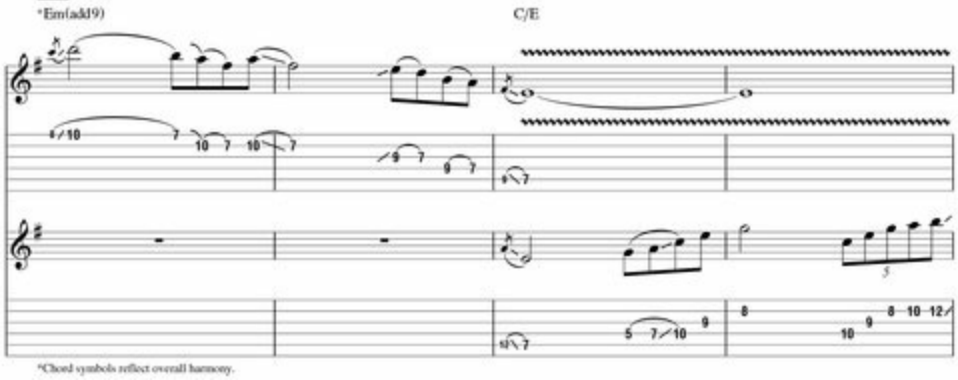

D5
N.C.
Csus2
Gtr. 2
8va
15ma
P.H.
Pitch: A
Gtr. 1
1/2
Gtr. 3

D5
N.C.
Fsus2
15ma
8va
w/ bar - -|
(17) (17)
(20) (20) 18
20 (20) 18 20 (20) 18
-6
P.M.
let ring - -|
let ring - -|
grad. bend
1/2
12 (12) 10 13 10
(13)
3


D5
N.C.
B♭sus2
8va
loco
15ma
19 (19)
*Tap strings w/ edge of pick above bridge pickup,
gradually descending toward nut, while muting all strings w/ fret hand.
**Tap strings w/ edge of pick above fretboard, gradually ascending toward bridge, while muting all strings w/ fret-hand.
1

D5
C5
loco
loco
A5
C5
Am
8va
1/2
let ring

H
F5
G5
fltar
let ring
steady gliss.
A5
E♭5
B♭5
C5
fltar
w/ bar
P.M.
(cont. in slashes)

F5
G5
B♭5
Gtr. 3
Gtr. 2
Gtr. 1
loco
w/ bar
I
Gtr. 3: w/ Rhy. Fig. 3
C5 D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 D5 C5
Gtrs. 1 & 2
w/ wah-wah
D5 C5 D5 C5D5 C5D5 N.C.
P.S.
steady gliss.
wah-off
J
Gtr. 2 tacet
E5 D5 E5 Fmaj7(no3rd) D5
Rhy. Fig. 4
End Rhy. Fig. 4
let ring

Gtr. 3: w/ Rhy. Fig. 4 (2 times)
E5
D5
E5
Fmaj7(no3rd)
Gtr. 1
rake
semi
P.H.
P.M.
1/2
Pitch: C♯
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 3
let ring
K
Gtr. 1 tacet
G5
Fsus2
G5
Amaj7(no3rd)
Gtr. 2
w/ wah-wah
w/ bar
Rhy. Fig. 6
End Rhy. Fig. 6

Gtr. 3: w/ Rhy. Flg. 6 (2 times)
G5
Fsus2
G5
A♭maj7(no3rd)
Gtr. 2
flea
loco
P.H.
G5
Fsus2
G5
A♭maj7(no3rd)
G5
Fsus2
G5
A♭maj7(no3rd)
Gtr. 2
fdbk.
wah-off
Gtr. 3
let ring
steady gliss.
L
Gtr. 2 tacet
Gtr. 3: w/ Rhy. Fig. 4 (3 times)
E5
D5
E5
Fmaj7(no3rd)
D5
Gtr. 1
w/ bar
E5
D5
E5
Fmaj7(no3rd)
D5
let ring

E5
D5
E5
Fmaj7(no3rd)
D5
8va
grad. release
Gtr. 3: w/ Rhy. Fig. 5
E5
D5
E5
Fmaj7(no3rd)
8va
loco
M
Gtr. 1 tacet
G5
G5
Gtr. 1
Gtr. 2
P.H.
w/ bar
Pitch: B
A
Rhy. Fig. 7
End Rhy. Fig. 7
Gtr. 3
let ring
Gtr. 3: w/ Rhy. Fig. 7 (3 times)
G5
G5
Harm.
w/ bar
flutter bar

N

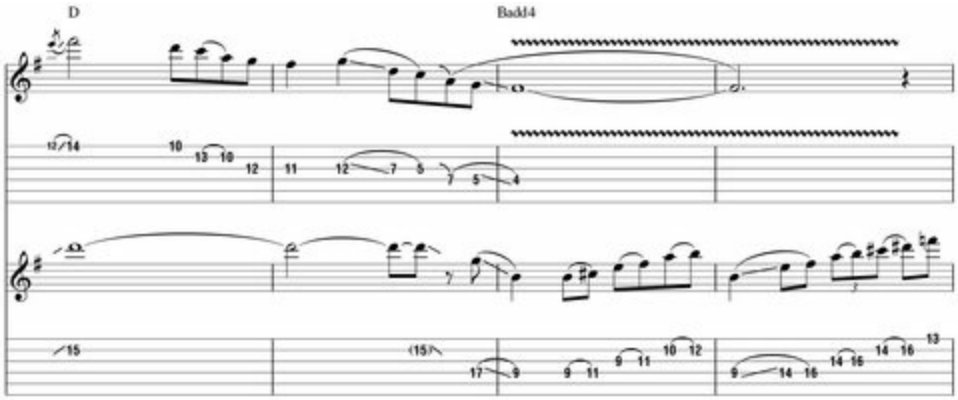
Half-time feel **End half-time feel**

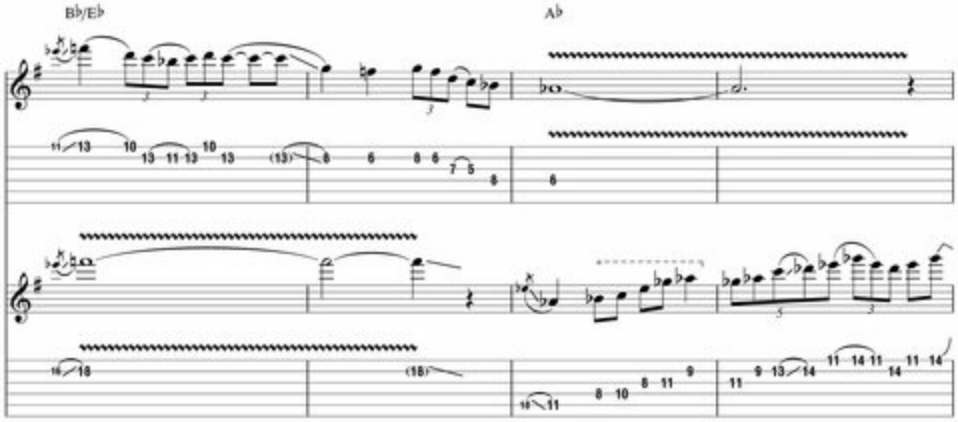


O

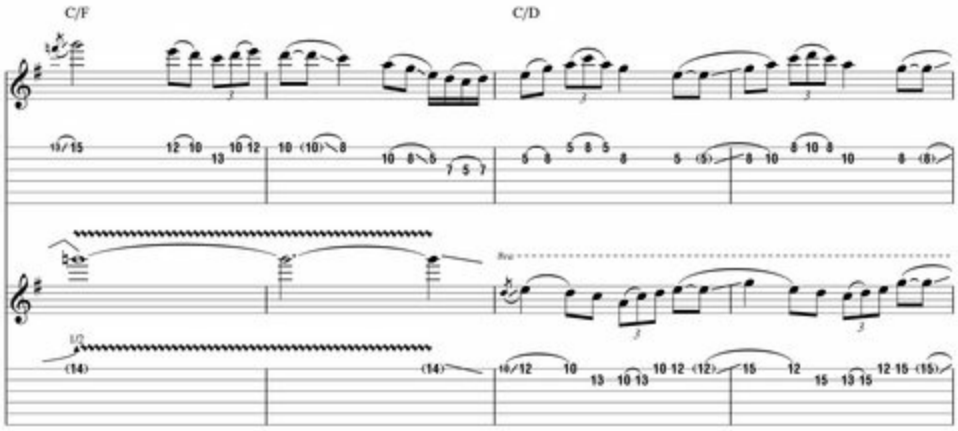


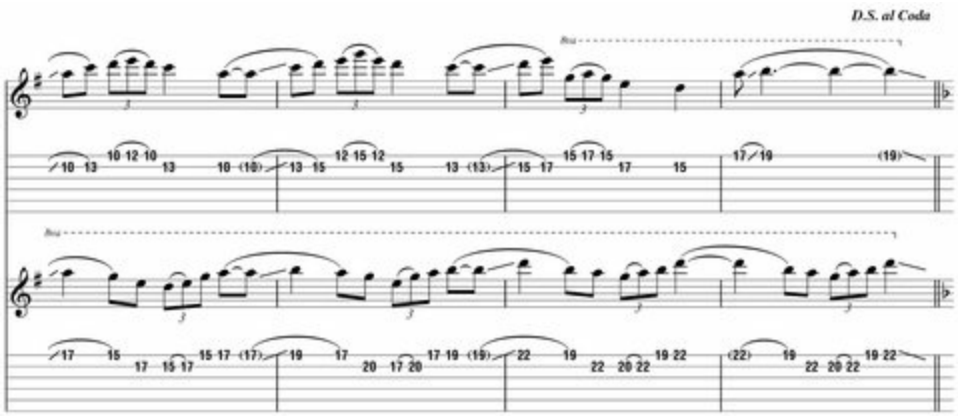
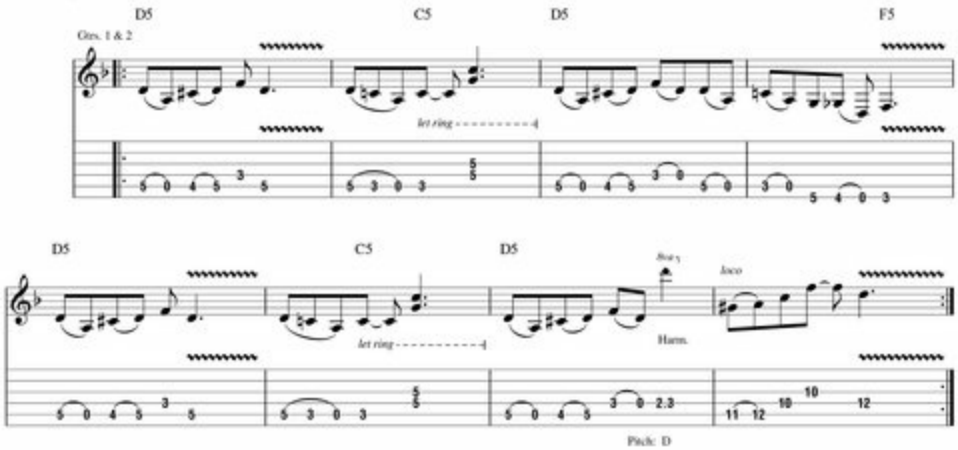
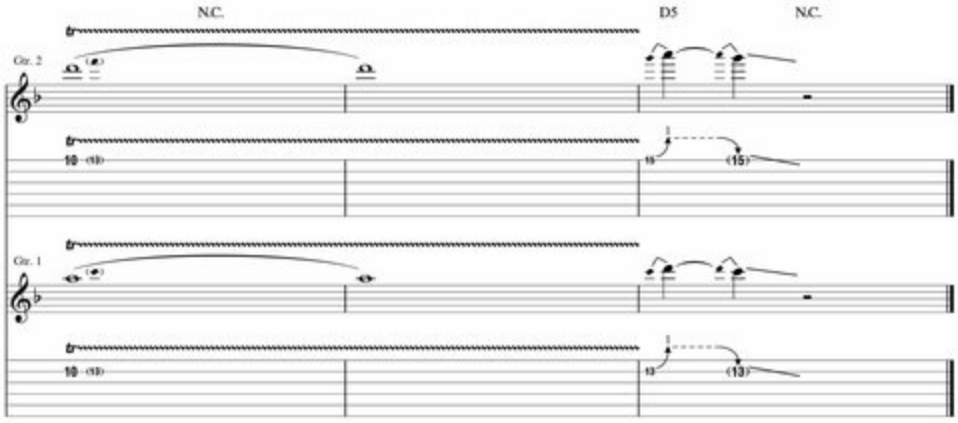
*Chord symbols reflect overall harmony.





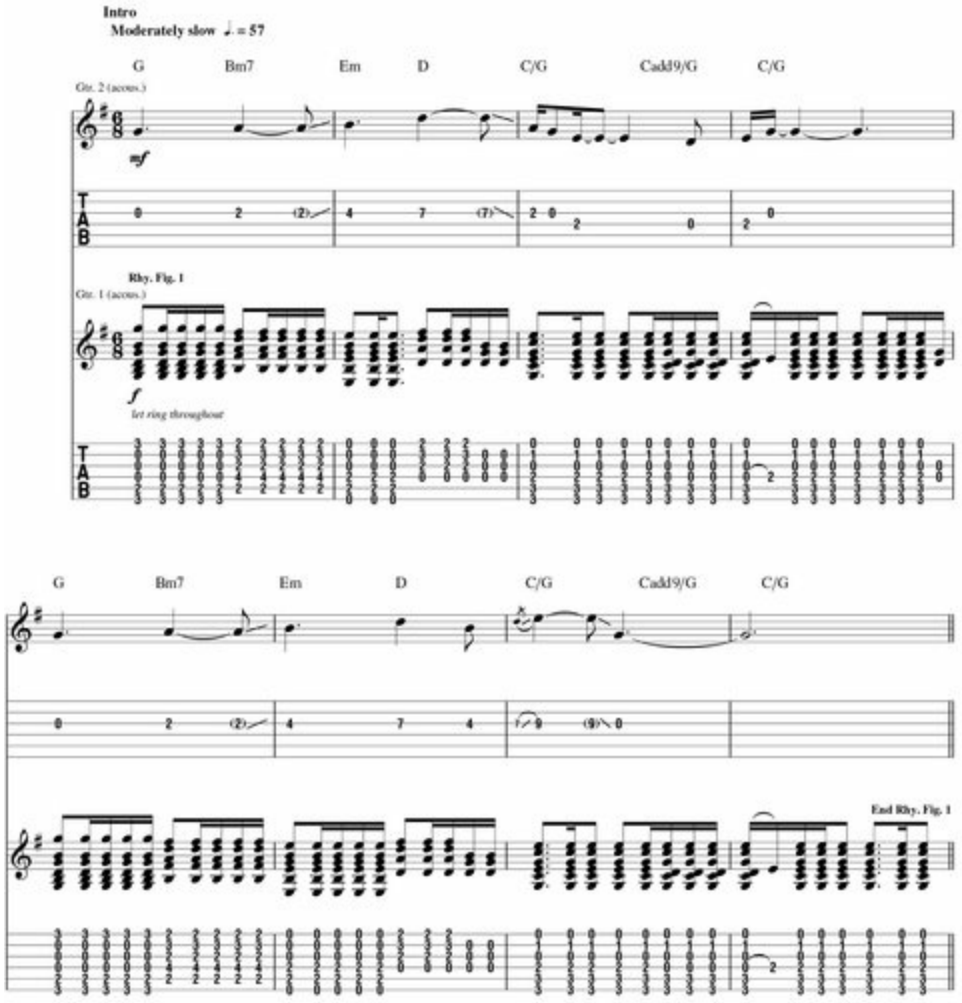
*Played behind the beat.



D.S. al Coda

Coda



from Ray LaMontagne - *Trouble*

Hold You in My Arms

Words and Music by Ray LaMontagne and Ethan Johns

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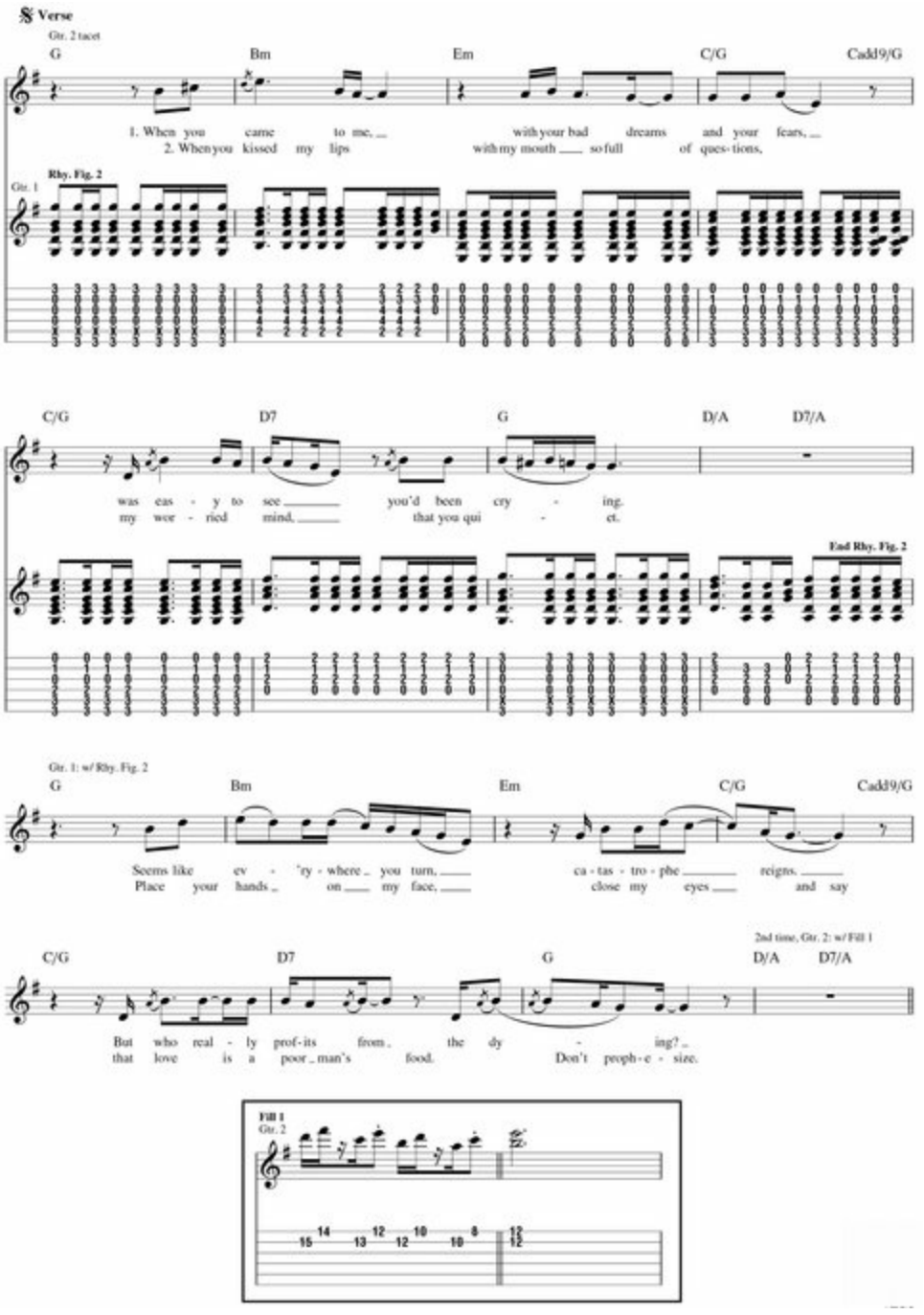
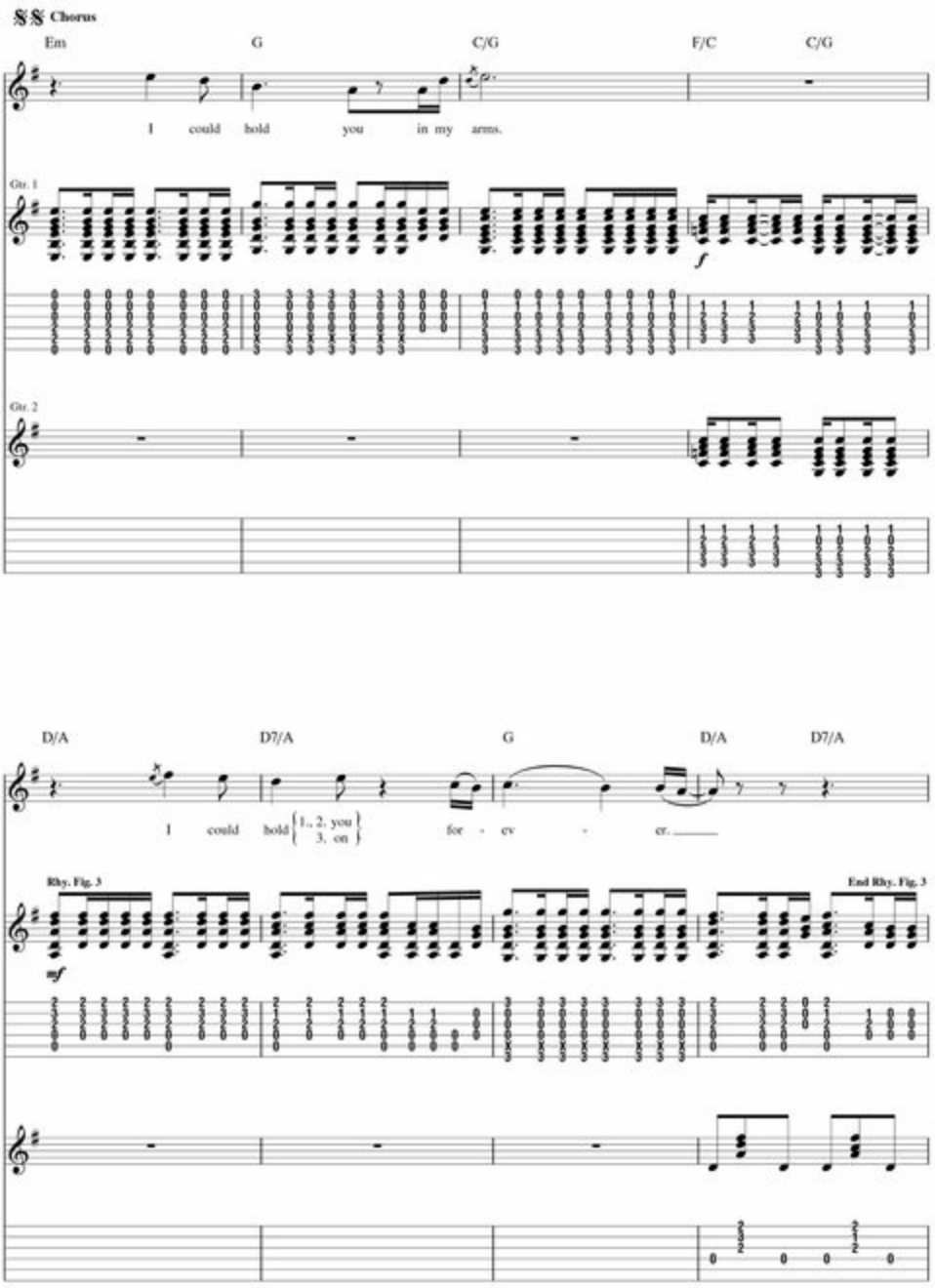
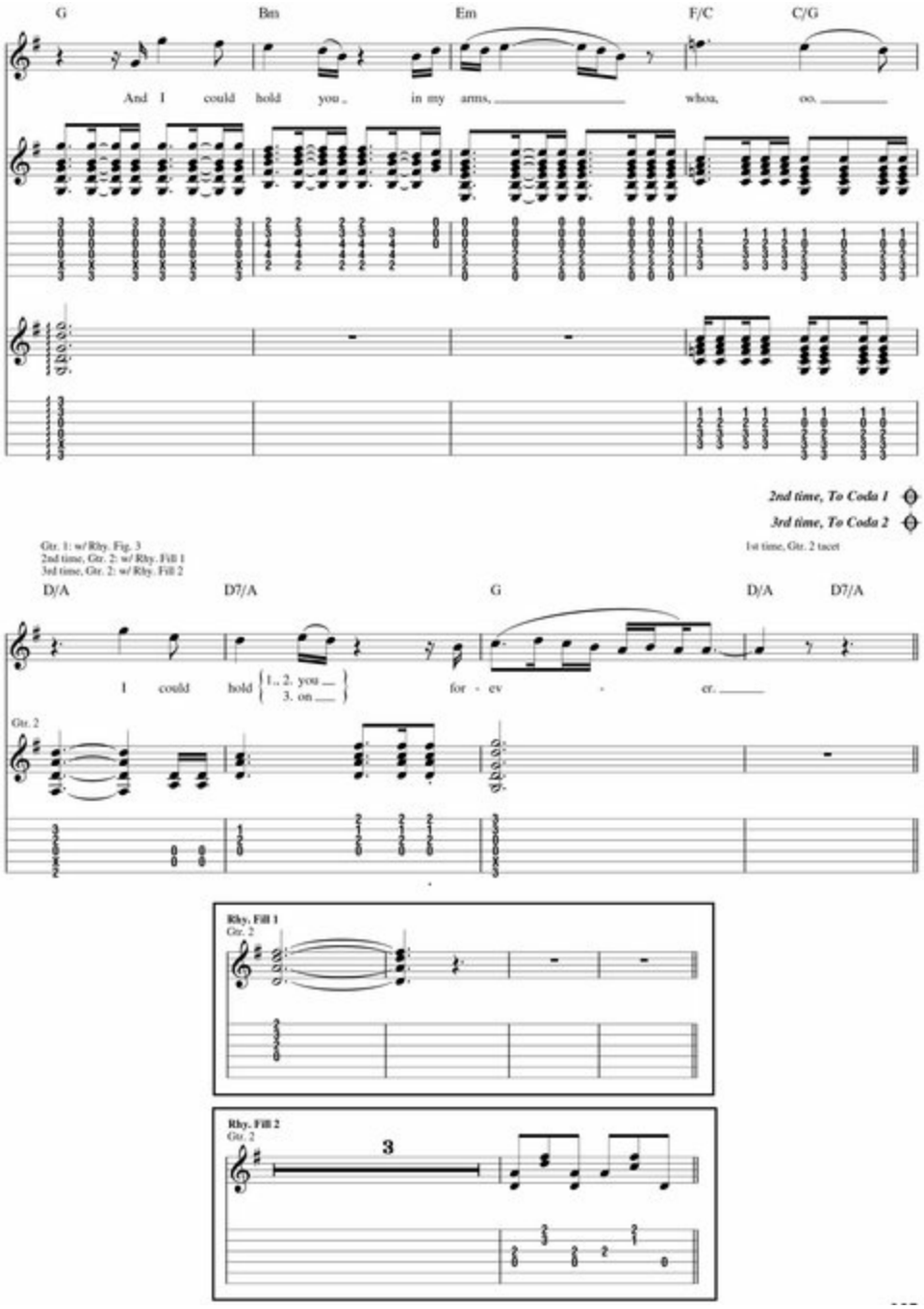
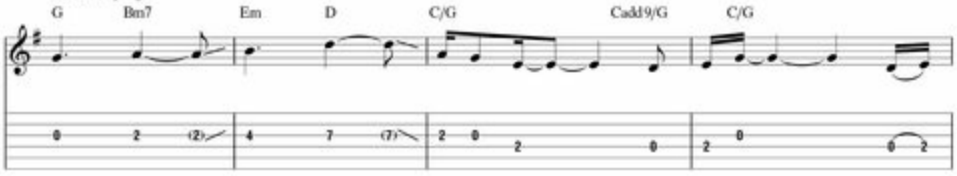
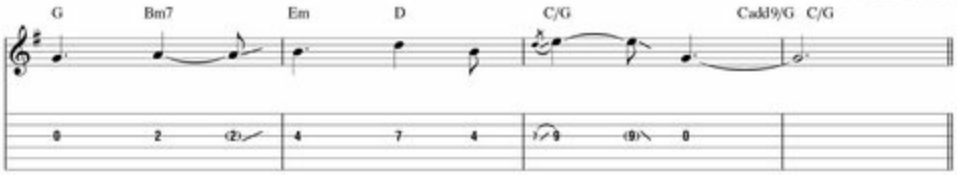
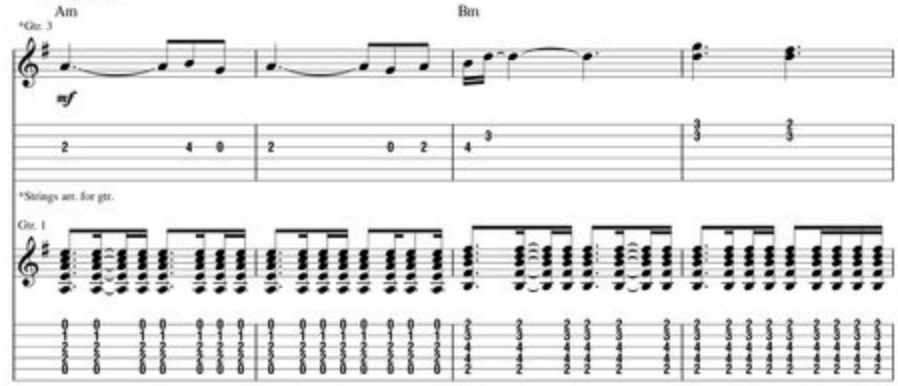
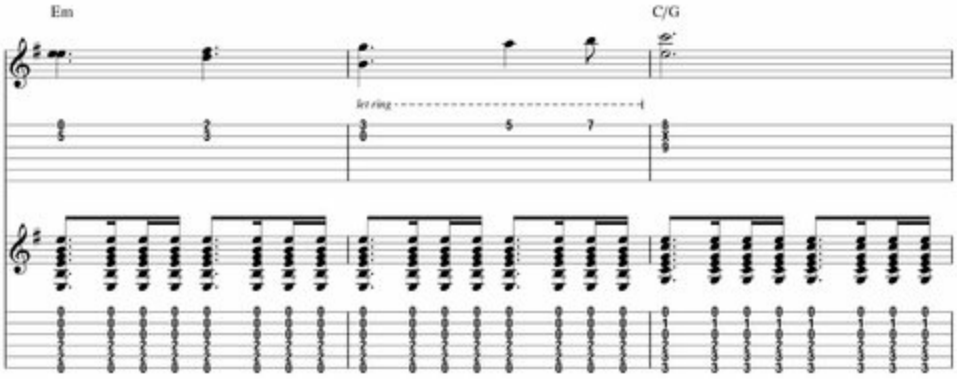
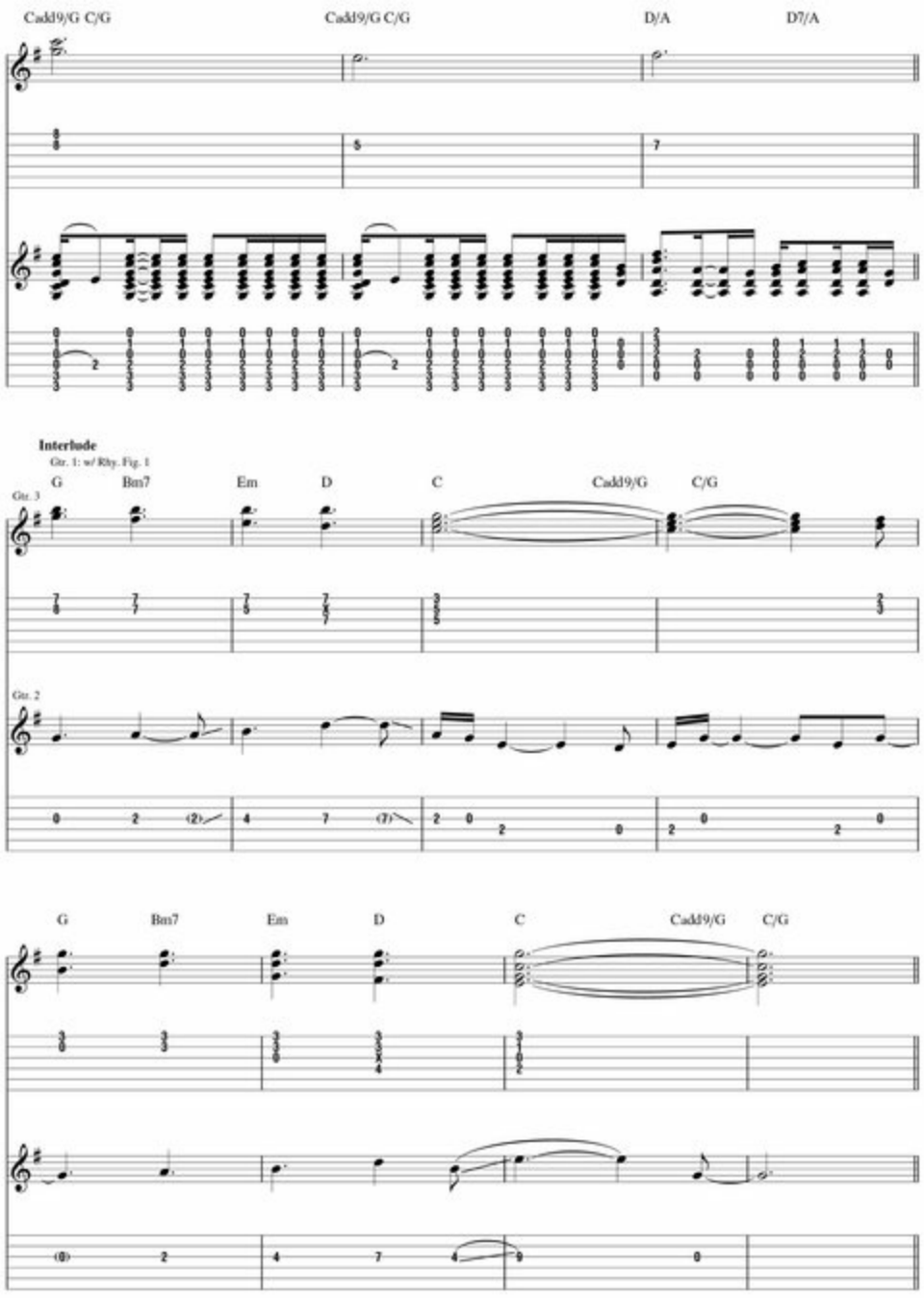
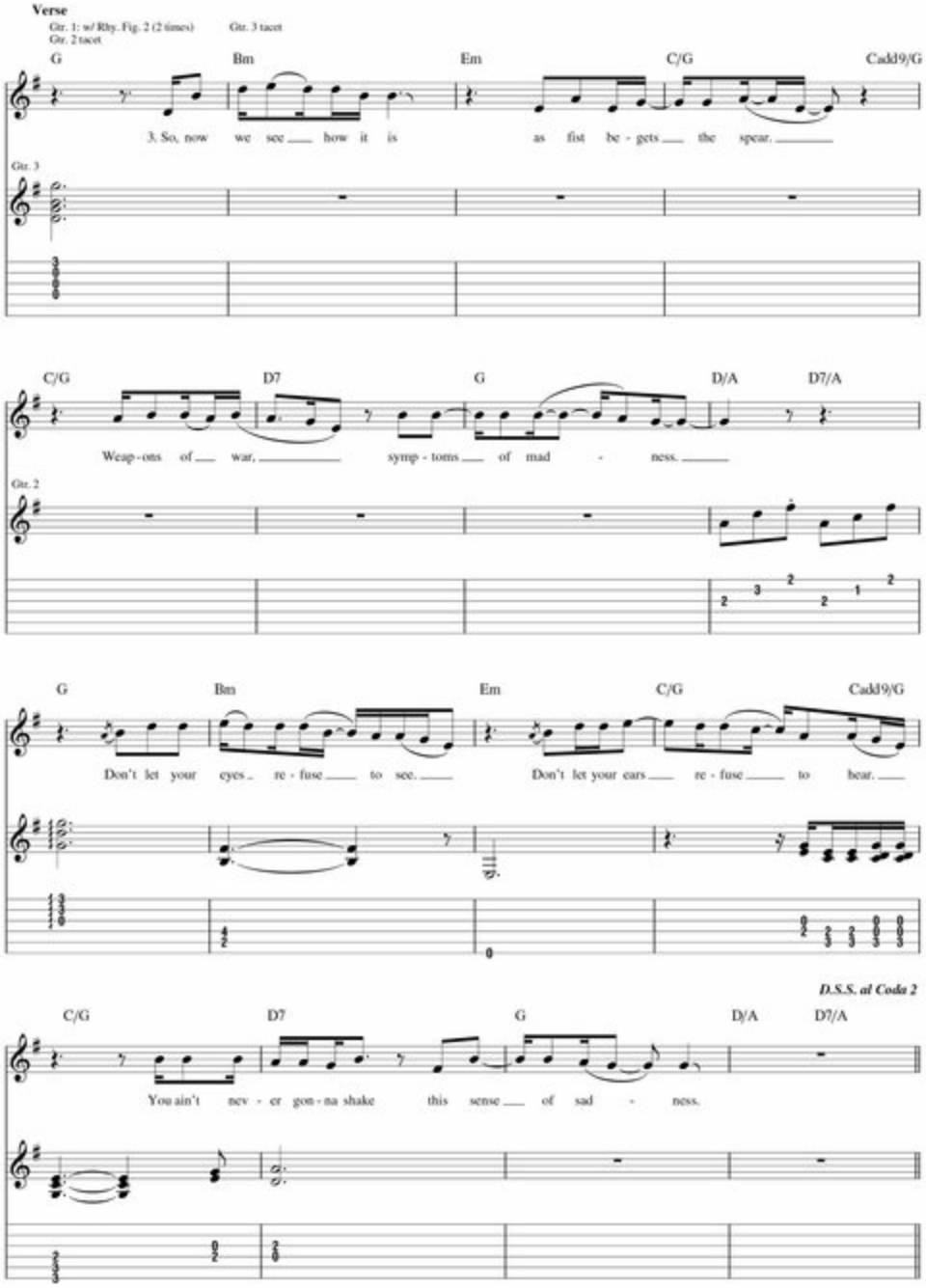

Verse
Gtr. 2 tacet
G
Bm
Em
C/G
Cadd9/G
1. When you came to me, with your bad dreams and your fears,
2. When you kissed my lips with my mouth so full of ques-tions,
Rhy. Fig. 2
Gtr. 1
C/G
D7
G
D/A
D7/A
was eas - y to see you'd been cry - ing.
my wor - ried mind, that you qui - et.
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
G
Bm
Em
C/G
Cadd9/G
Seems like ev - 'ry - where you turn, ca - tas - tro - phe reigns.
Place your hands on my face, close my eyes and say
2nd time, Gtr. 2: w/ Fill 1
C/G
D7
G
D/A
D7/A
But who real - ly prof-its from the dy - ing?
that love is a poor man's food. Don't peoph-e - size.
Fill 1
Gtr. 2
15 14 13 12 12 10 10 8 12 12

Chorus
Em
G
C/G
F/C
C/G
I could hold you in my arms.
Gtr. 1
Gtr. 2
D/A
D7/A
G
D/A
D7/A
I could hold { 1., 2. you / 3. on } for - ev - er.
Rhy. Fig. 3
End Rhy. Fig. 3

G
Bm
Em
F/C
C/G
And I could hold you in my arms, whoa, oo.
2nd time, To Coda 1
3rd time, To Coda 2
Gtr. 1: w/ Rhy. Fig. 3
2nd time, Gtr. 2: w/ Rhy. Fill 1
3rd time, Gtr. 2: w/ Rhy. Fill 2
1st time, Gtr. 2 tacet
D/A
D7/A
G
D/A
D7/A
I could hold 1., 2. you 3. on for - ev - er.
Gtr. 2
Rhy. Fill 1
Gtr. 2
Rhy. Fill 2
Gtr. 2
3

Interlude

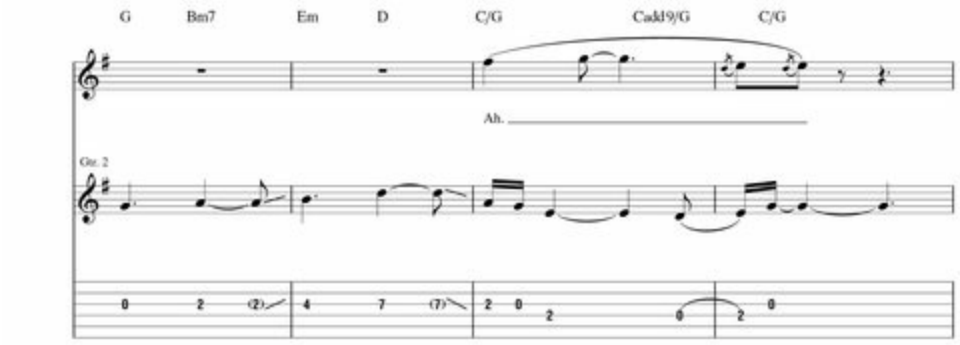
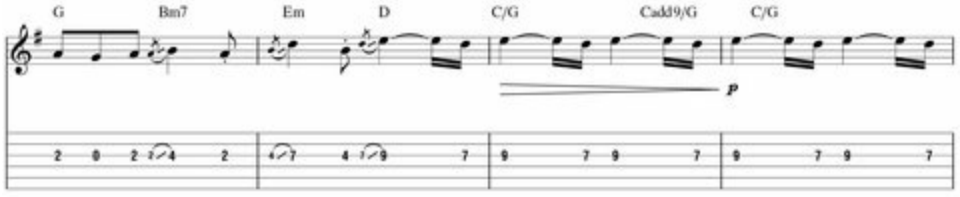
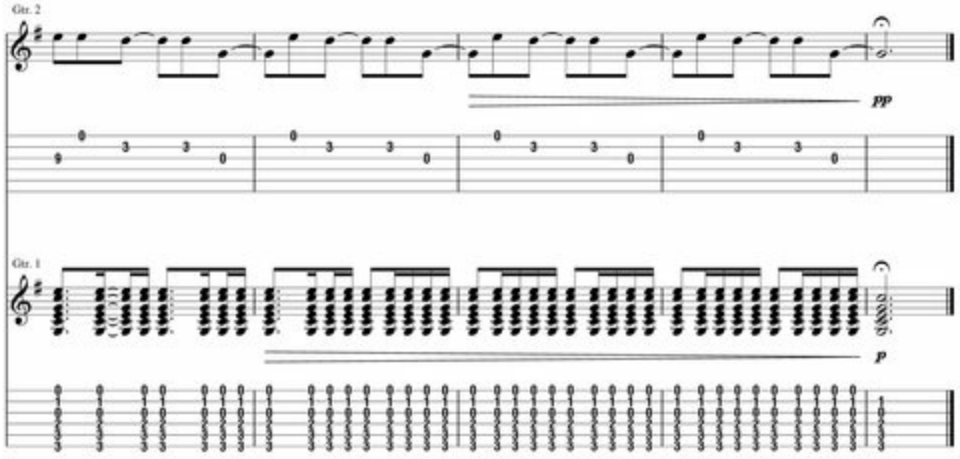
Gtr. 1: w/ Rhy. Fig. 1

D.S. al Coda 1

Coda 1

Strings Solo

Cadd9/G C/G
Cadd9/G C/G
D/A
D7/A
Interlude
Gtr. 1: w/ Rhy. Fig. 1
G
Bm7
Em
D
C
Cadd9/G
C/G
Gtr. 3
Gtr. 2
G
Bm7
Em
D
C
Cadd9/G
C/G

Verse

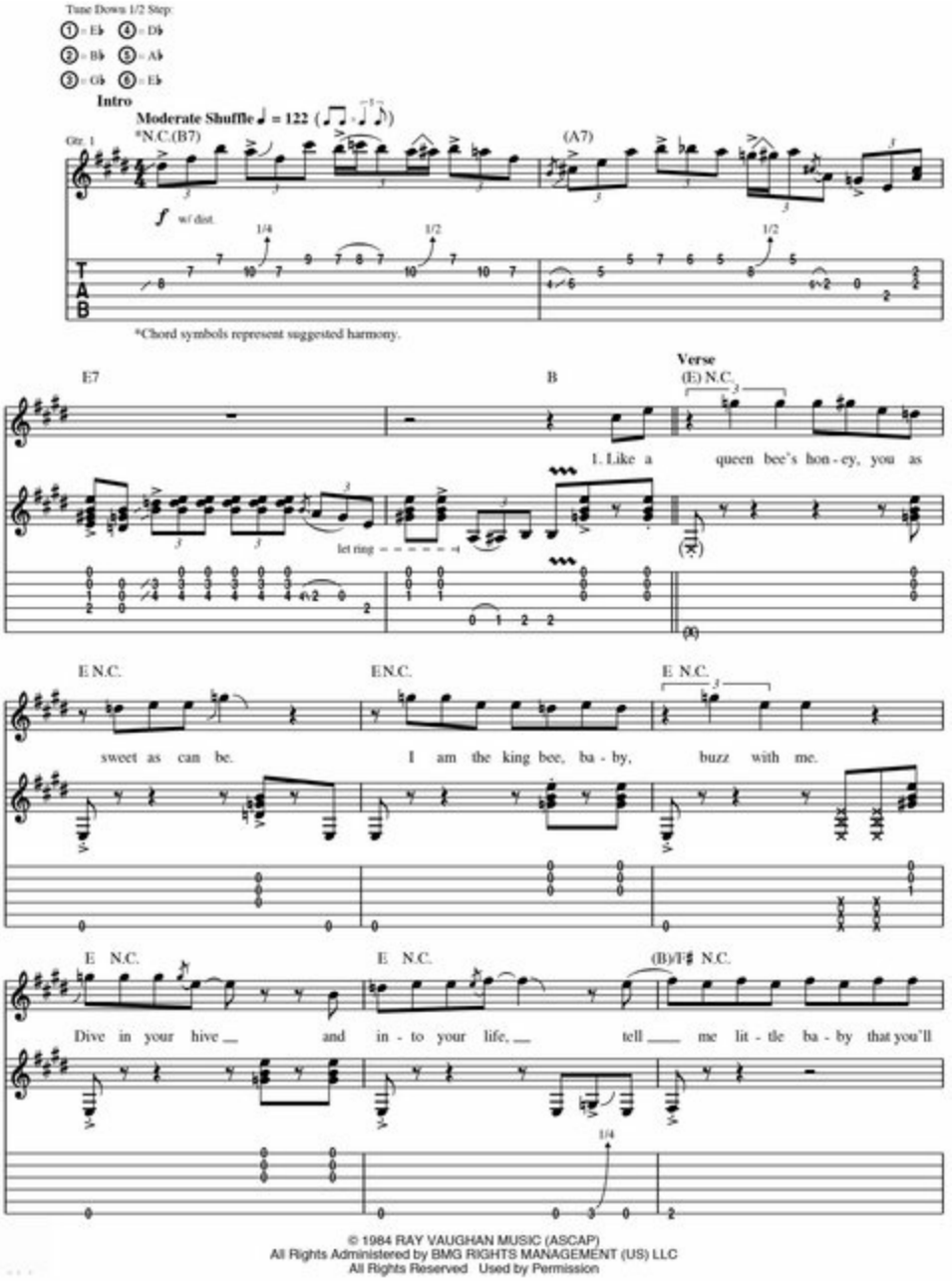
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gtr. 2 tacet
Gtr. 3 tacet

Coda 2

Outro

Gtr. 1: w/ Rhy. Fig. 1



from Stevie Ray Vaughan & Double Trouble - *Couldn't Stand the Weather*

H o n e y B e e

Written by Stevie Ray Vaughan

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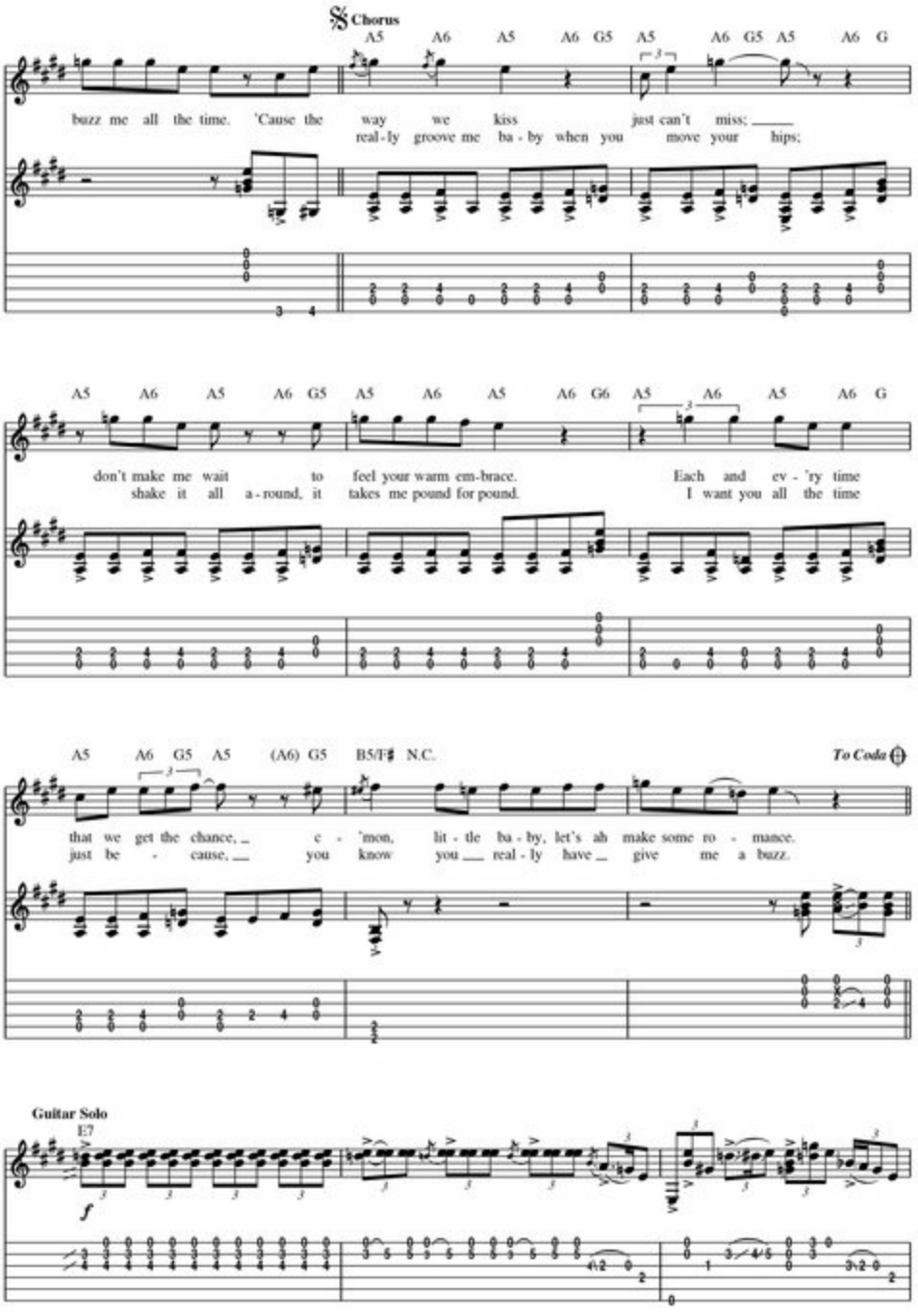
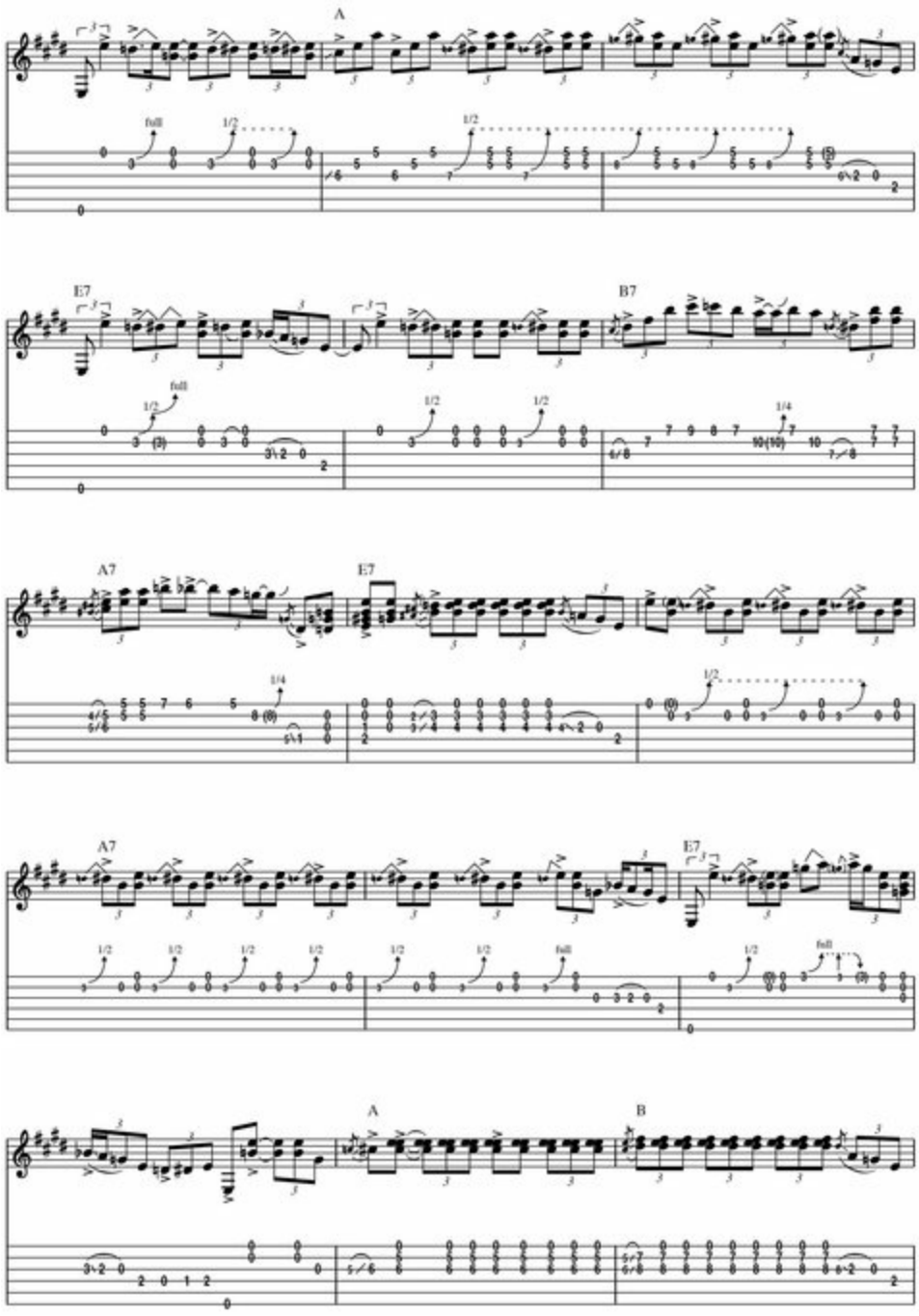
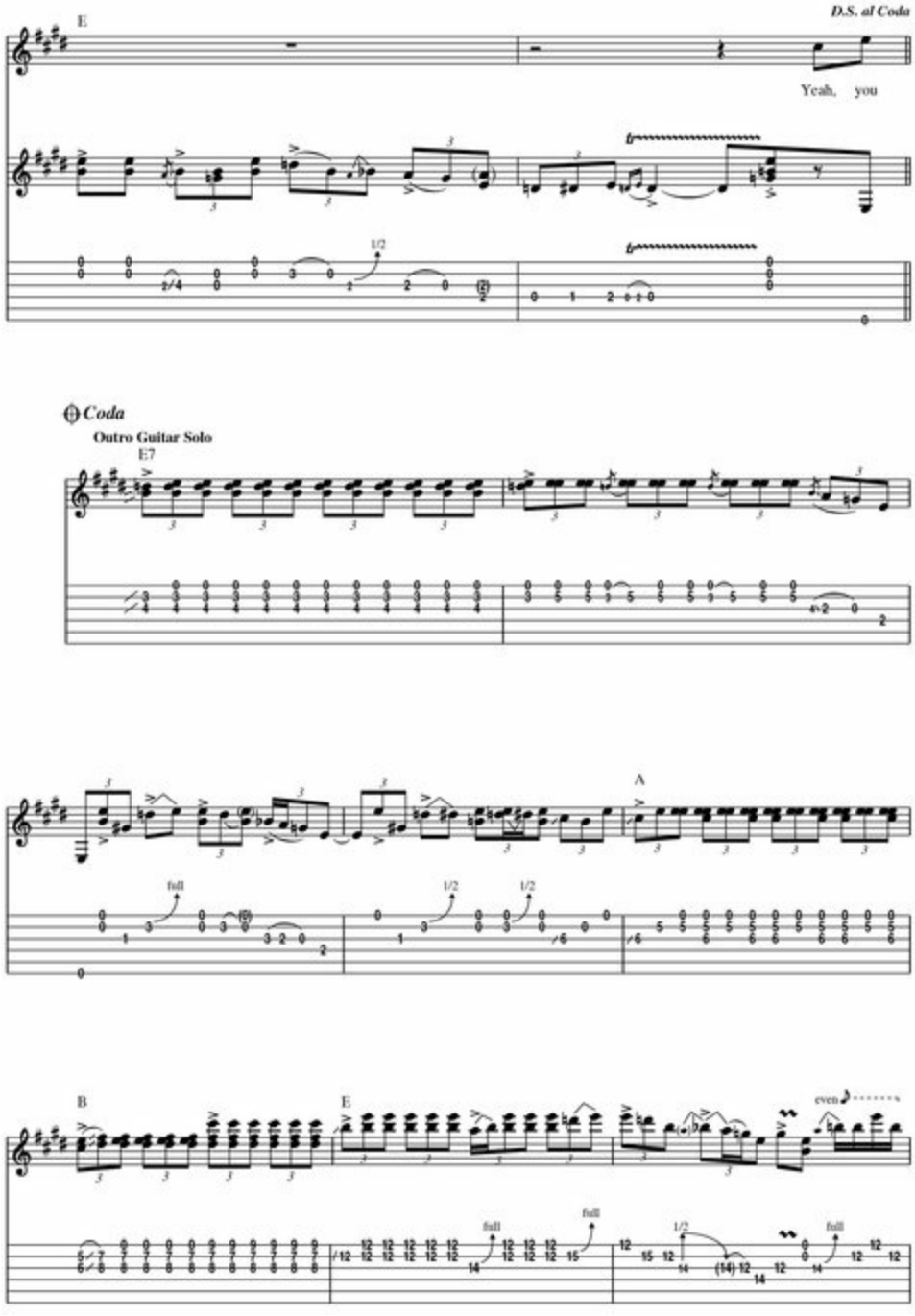
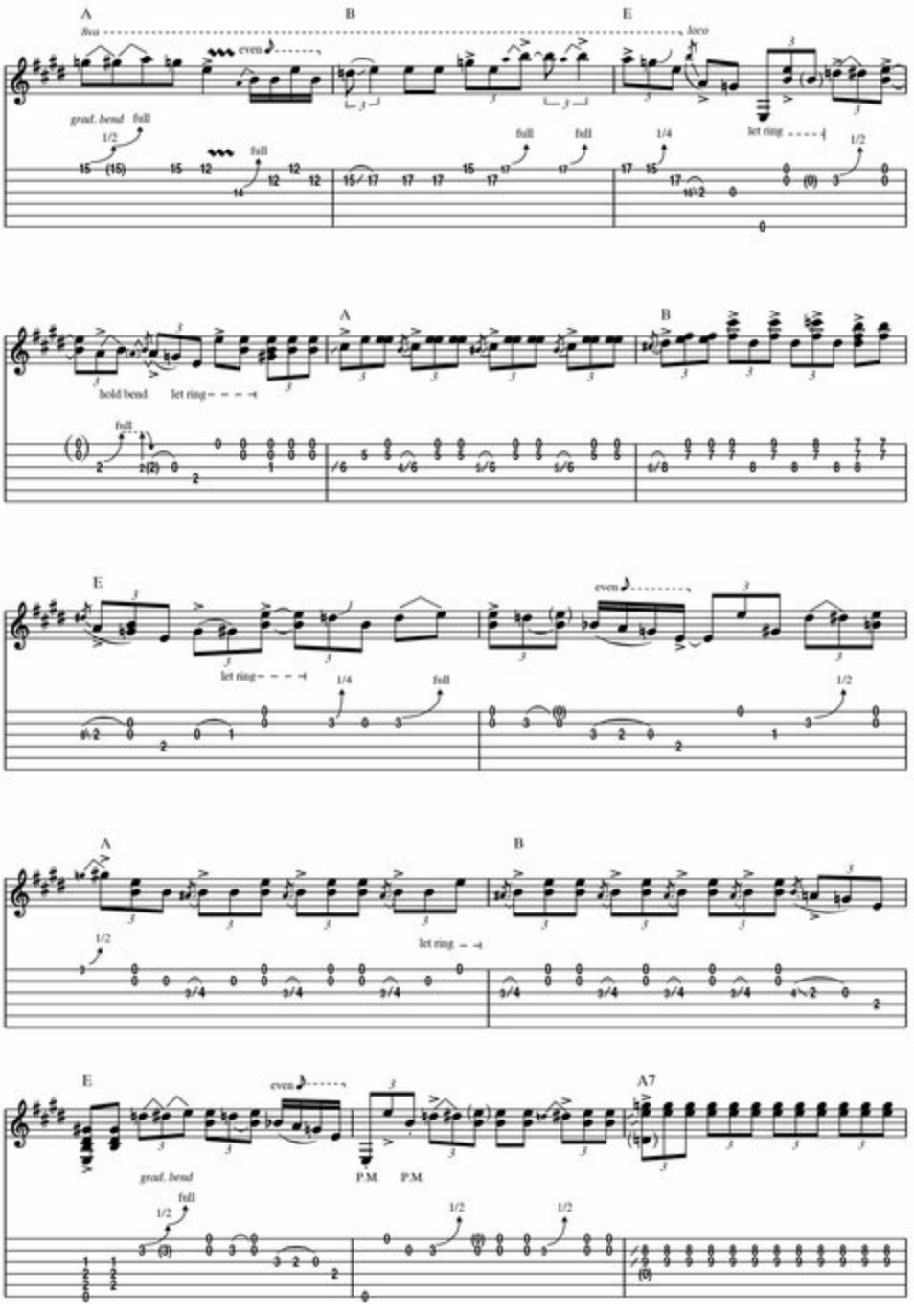
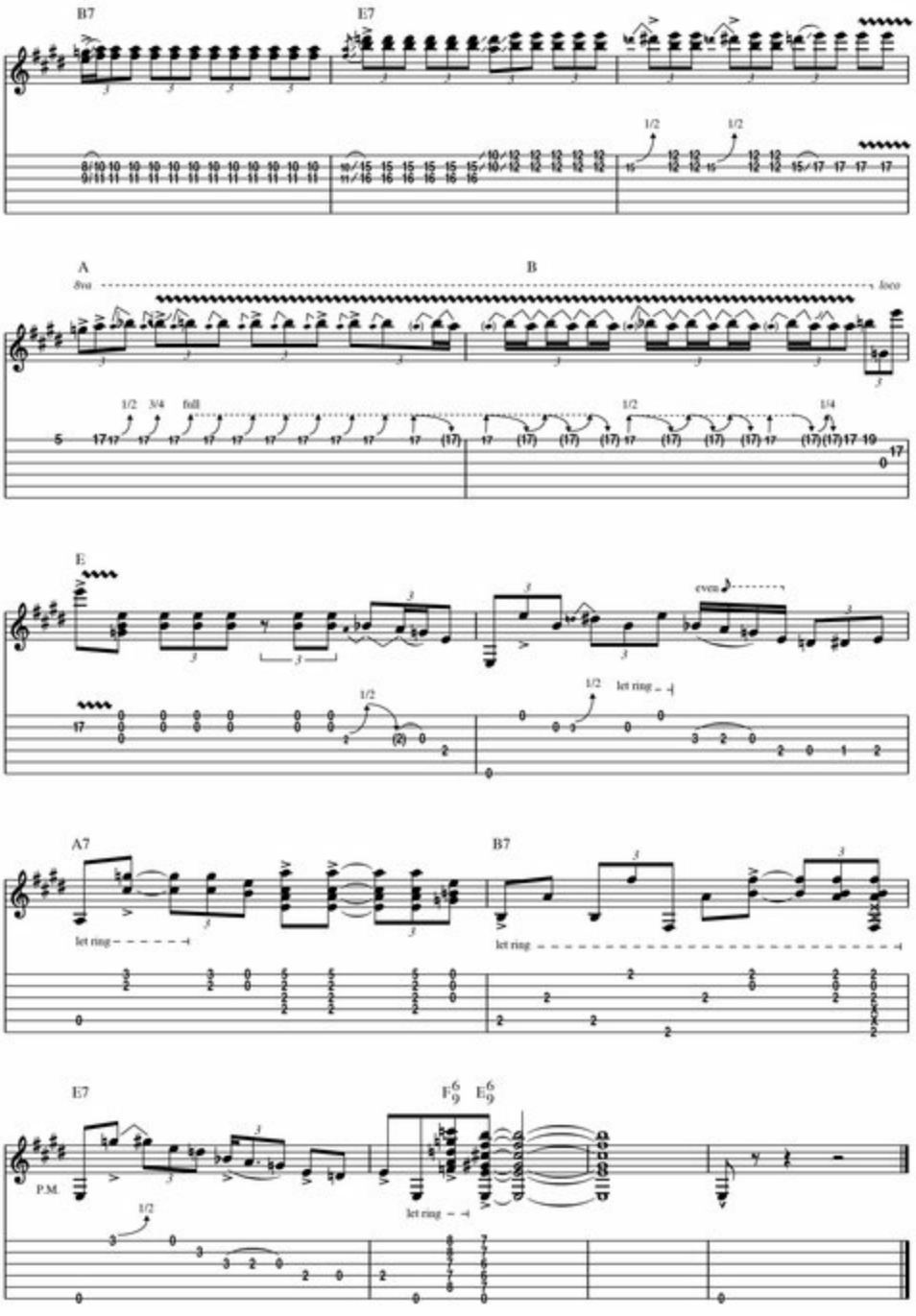
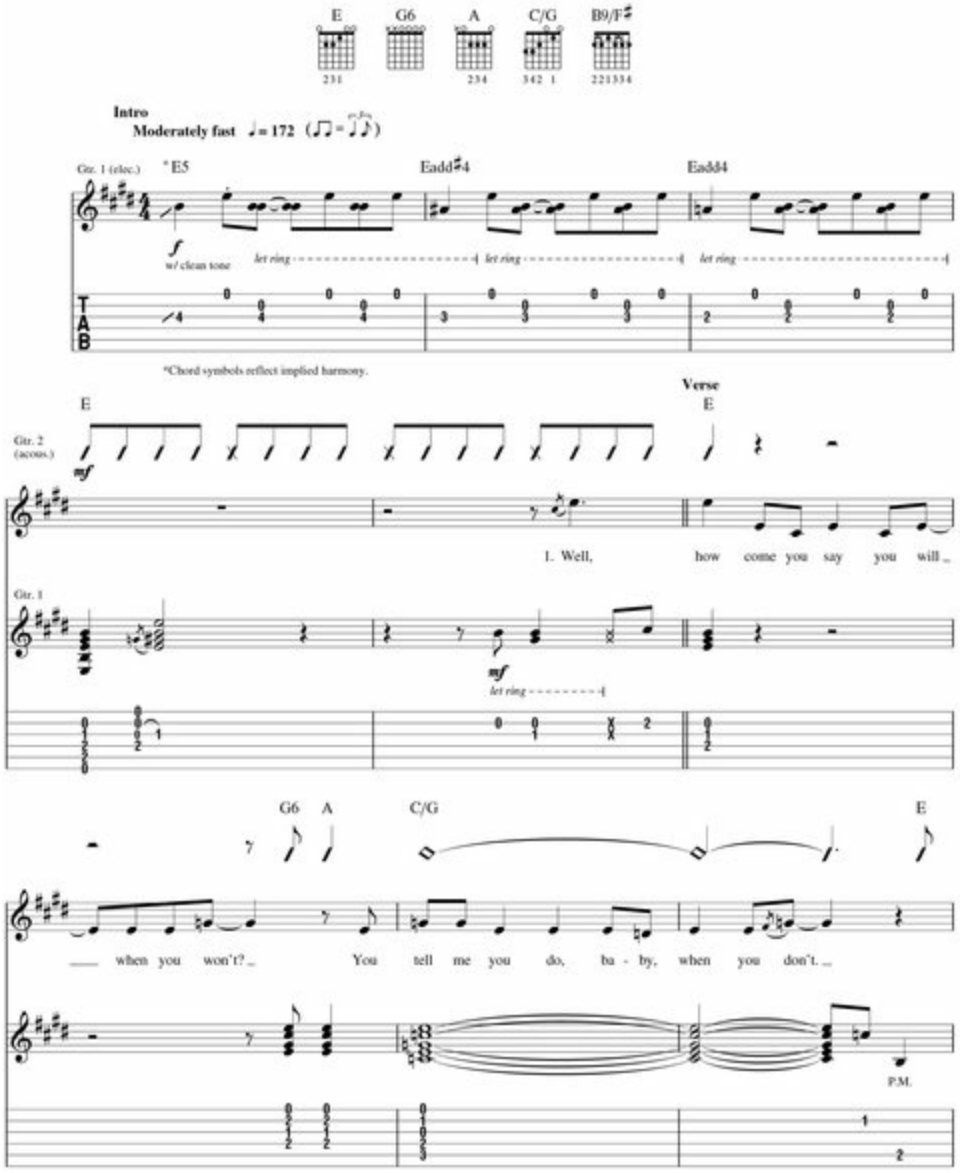

Chorus
A5 A6 A5 A6 G5 A5 A6 G5 A5 A6 G
buzz me all the time. 'Cause the way we kiss just can't miss;
real - ly groove me ba - by when you move your hips;
A5 A6 A5 A6 G5 A5 A6 A5 A6 G6 A5 A6 A5 A6 G
don't make me wait to feel your warm em-brace. Each and ev - 'ry time
shake it all a - round, it takes me pound for pound. I want you all the time
A5 A6 G5 A5 (A6) G5 B5/F♯ N.C.
To Coda
that we get the chance, c - 'mon, lit - tle ba - by, let's ah make some ro - mance.
just be - cause, you know you real - ly have give me a buzz.
Guitar Solo
E7
f

A
E7
B7
A7
E7
A7
E7
A
B

D.S. al Coda
E
Yeah, you
1/2
Coda
Outro Guitar Solo
E7
A
full
1/2
1/2
B
E
full
full
1/2
full
even

A
B
E
8va
loco
even
grad. bend
full
1/2
let ring
1/4
hold bend
A7
P.M.


B7
E7
A
B
8va
loco
E
even
A7
B7
let ring
E7
P.M.

from Carl Lee Perkins - *Best of the Best*

Honey Don't

Words and Music by Carl Lee Perkins

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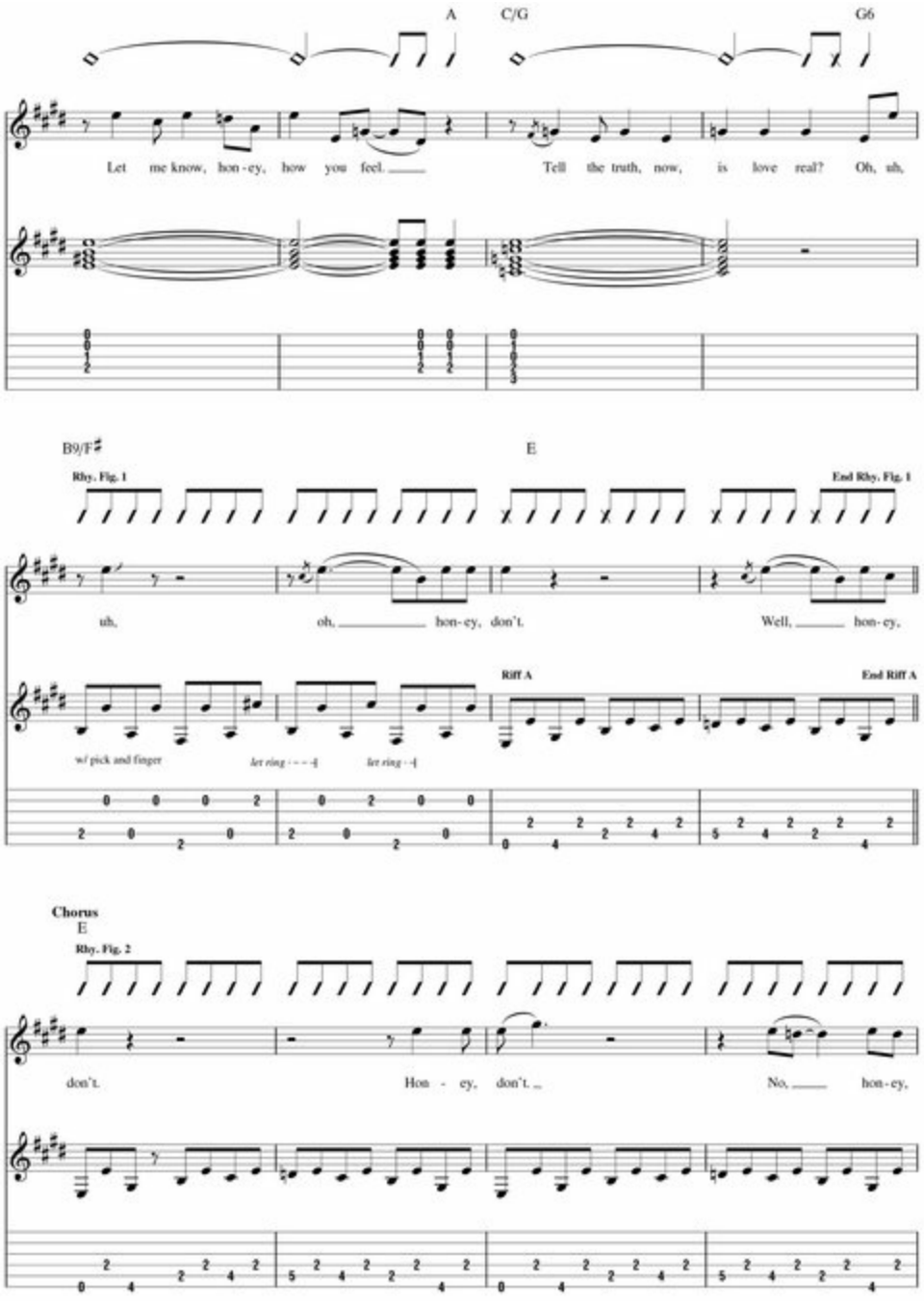
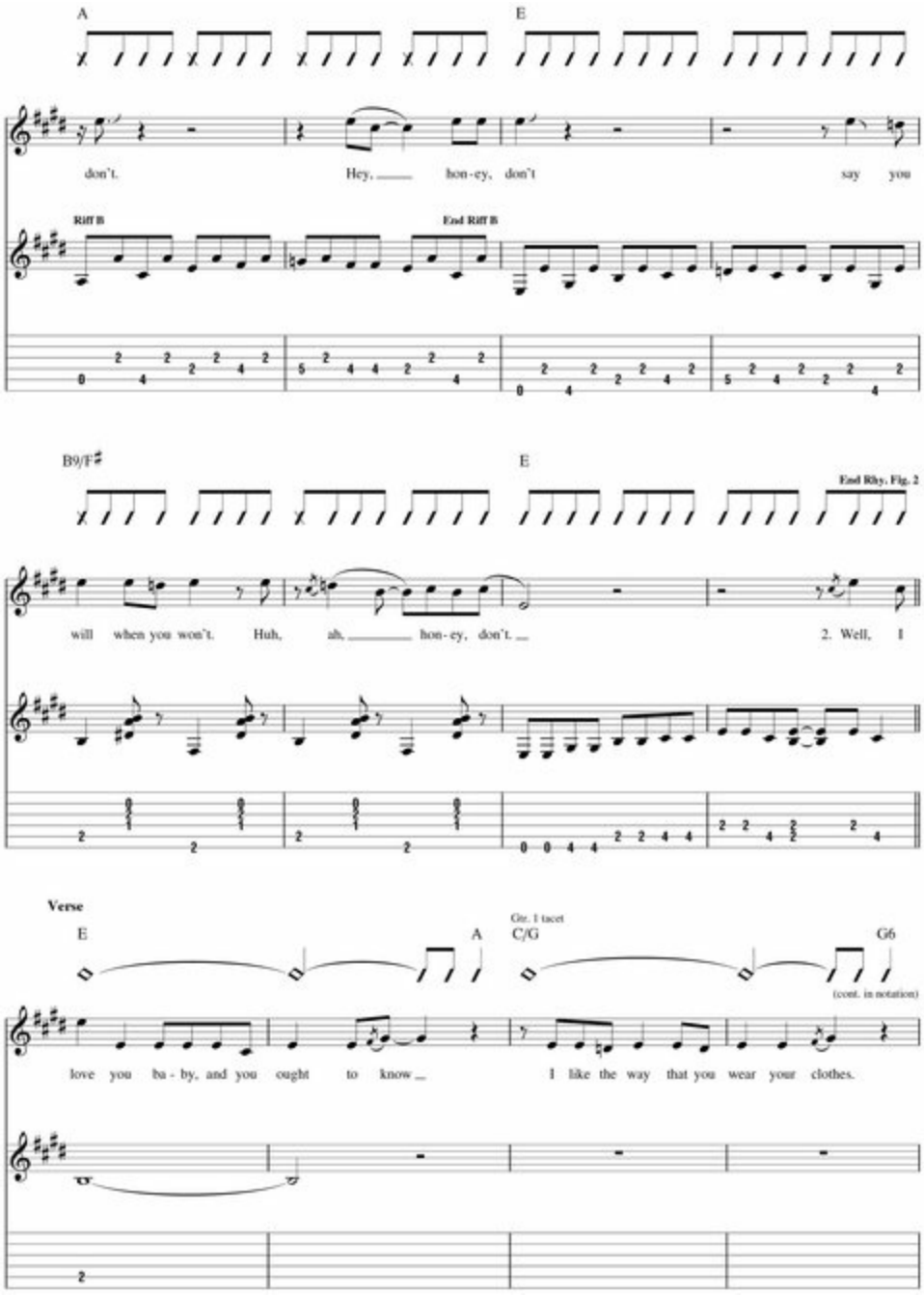
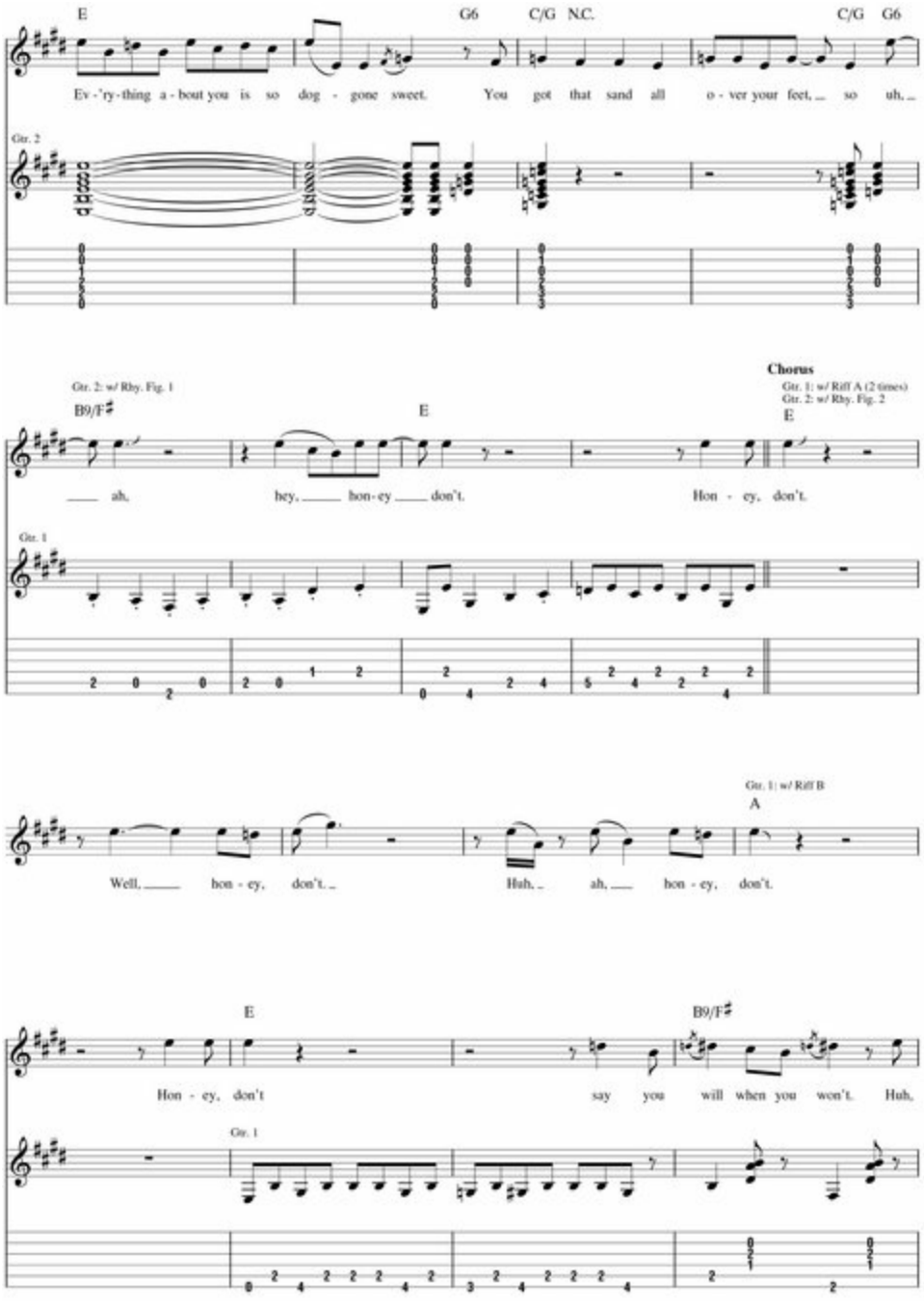
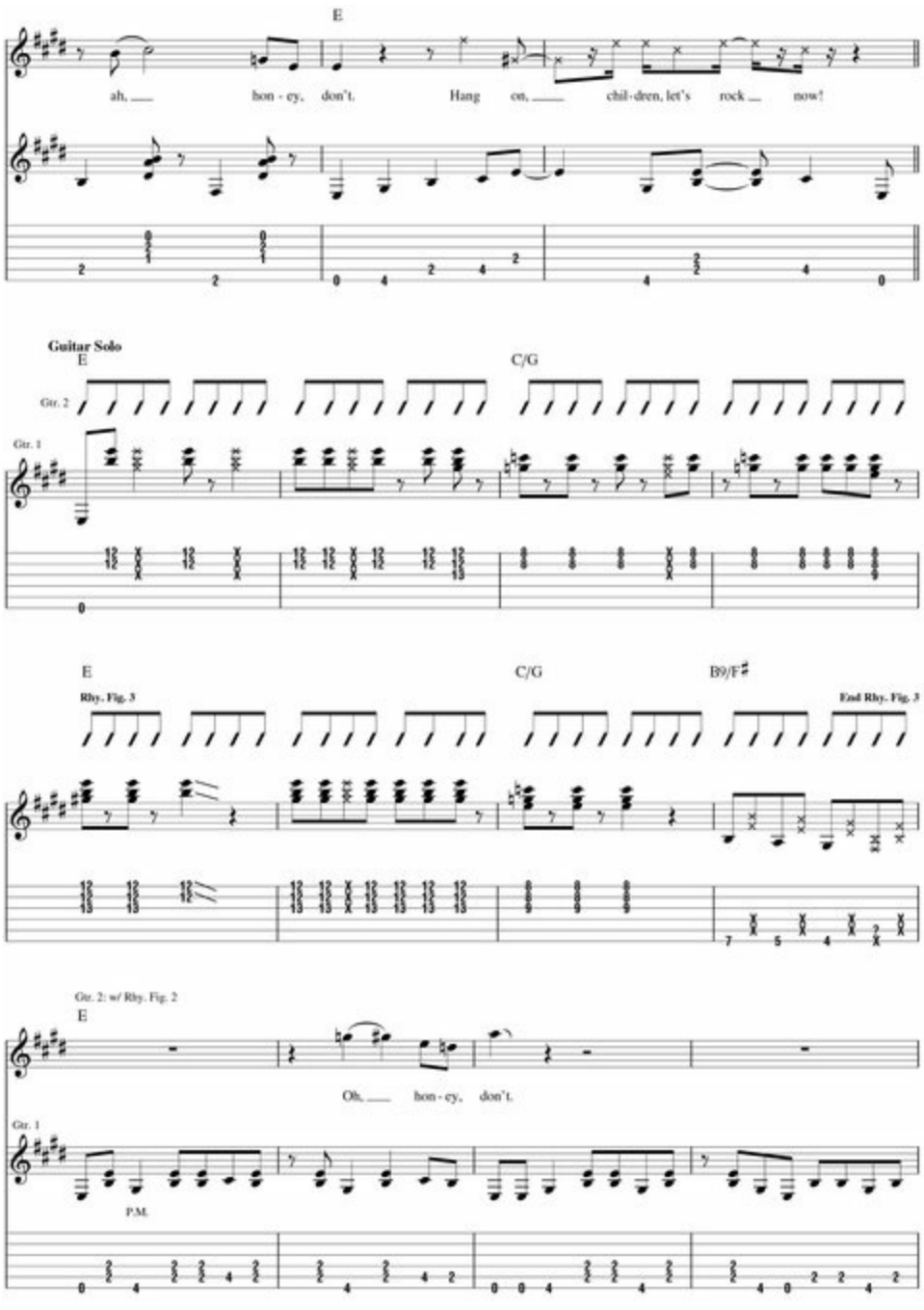
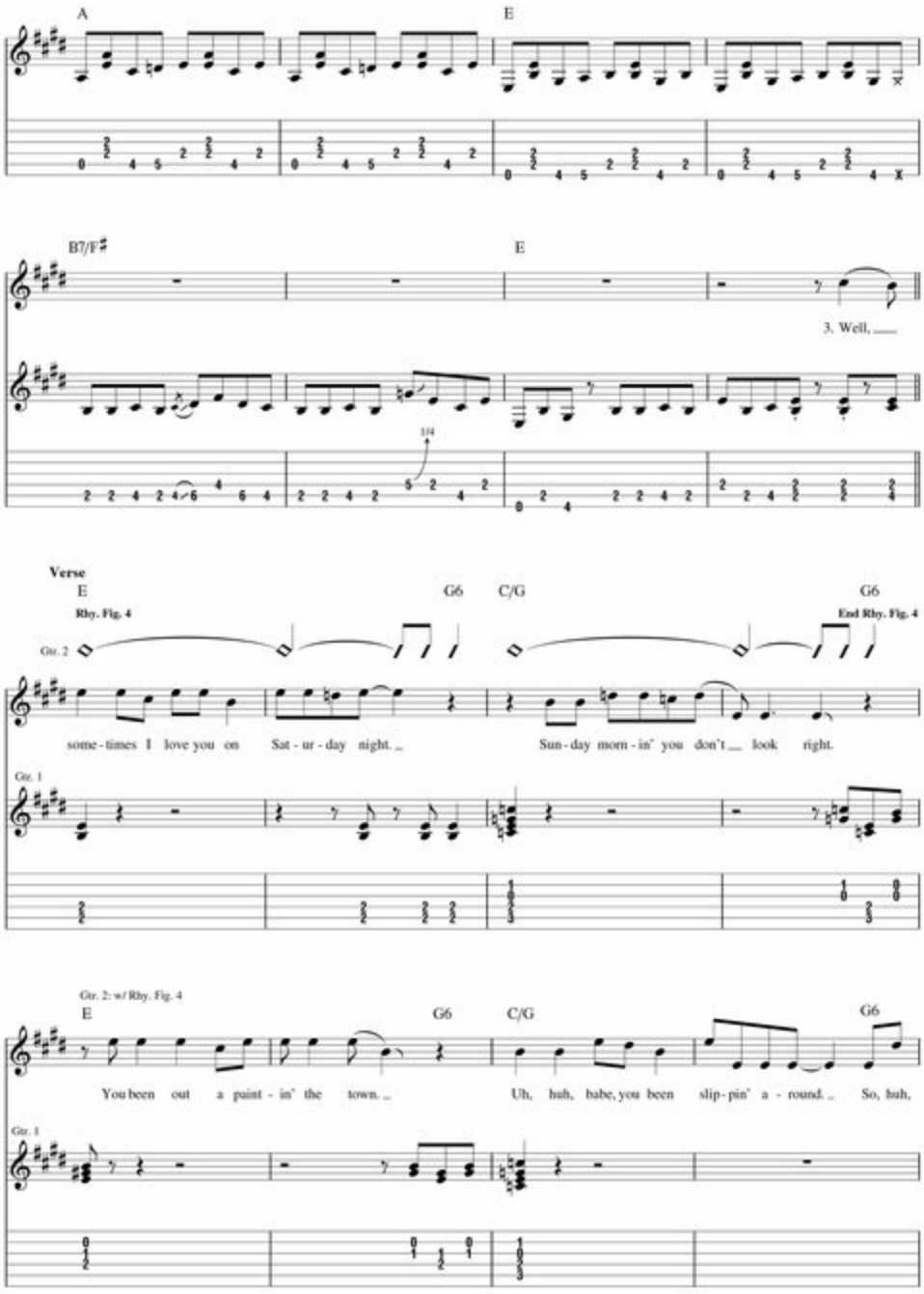
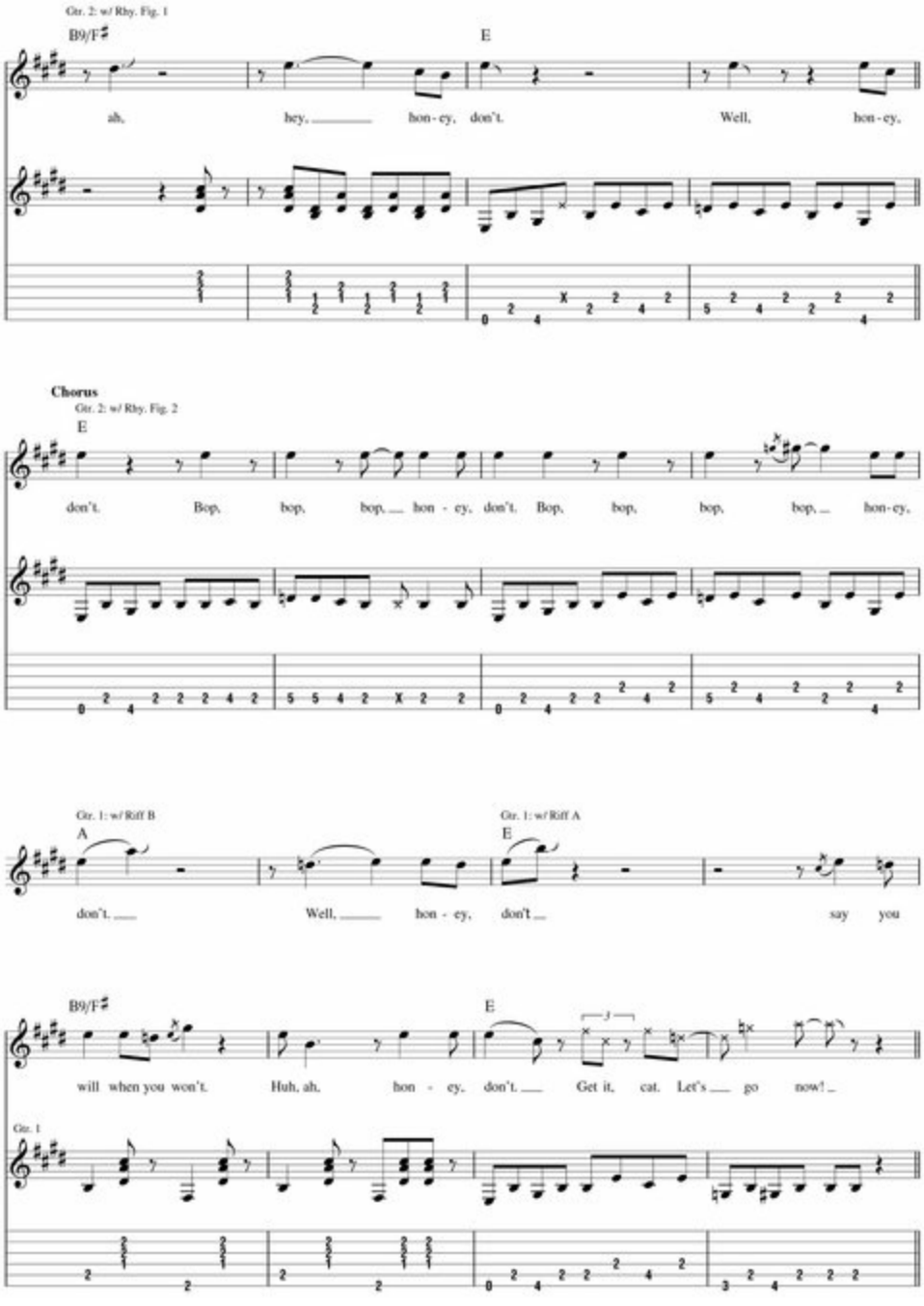
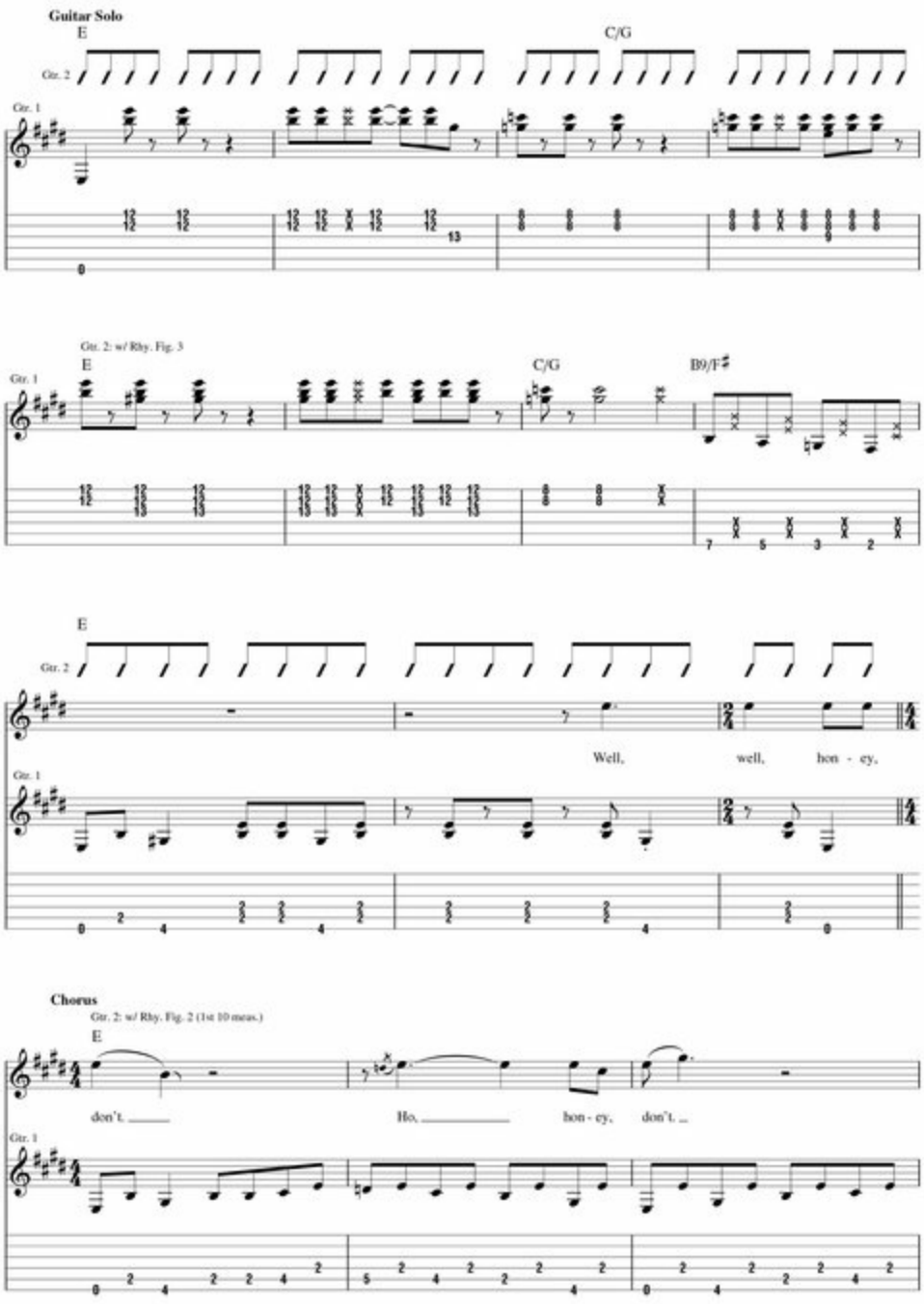
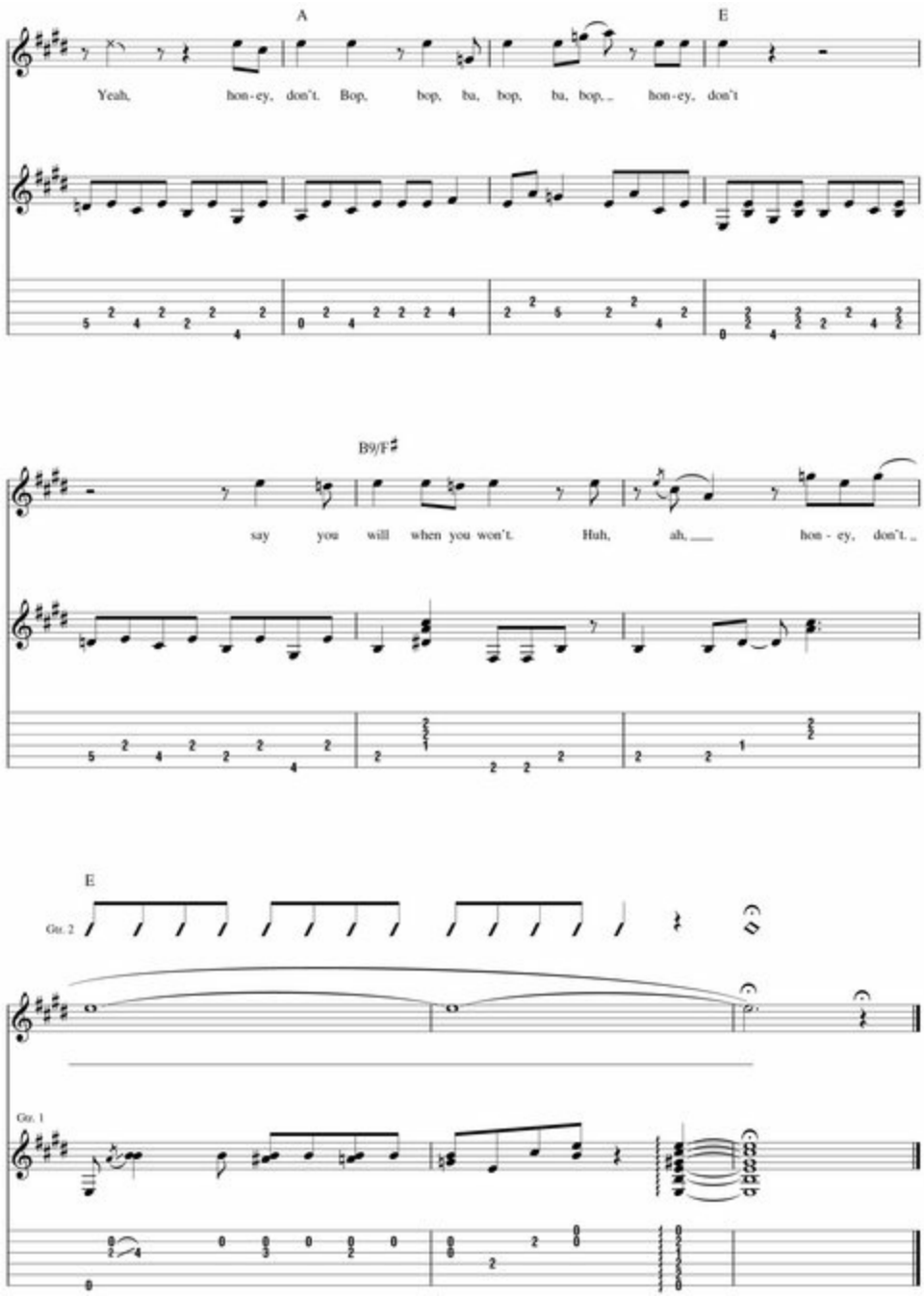
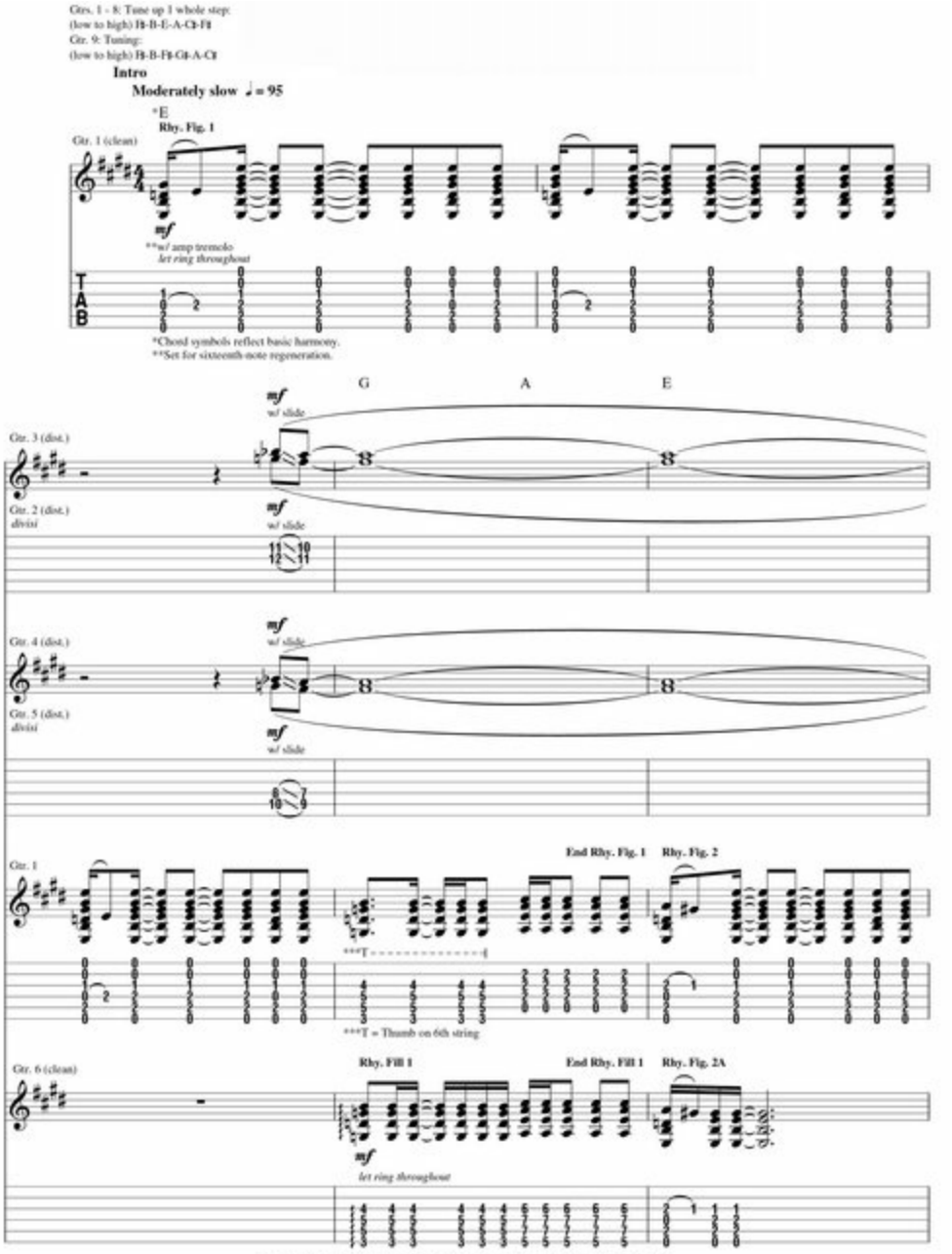

A
C/G
G6
Let me know, hon-ey, how you feel.
Tell the truth, now, is love real? Oh, uh,
B9/F♯
E
Rhy. Fig. 1
End Rhy. Fig. 1
uh,
oh, hon-ey, don't.
Well, hon-ey,
Riff A
End Riff A
w/ pick and finger
let ring
let ring
Chorus
E
Rhy. Fig. 2
don't.
Hon - ey, don't.
No, hon-ey,

A
E
don't. Hey, hon-ey, don't say you
Riff B
End Riff B
B9/F♯
E
End Rhy. Fig. 2
will when you won't. Huh, ah, hon-ey, don't. 2. Well, I
Verse
E
A
Gtr. 1 tacet
C/G
G6
(cont. in notation)
love you ba-by, and you ought to know I like the way that you wear your clothes.

E
G6
C/G N.C.
C/G G6
Ev - 'ry - thing a - bout you is so dog - gone sweet. You got that sand all o - ver your feet, so uh,
Gtr. 2
Gtr. 2: w/ Rhy. Fig. 1
B9/F♯
E
Chorus
Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Rhy. Fig. 2
E
ah, hey, hon - ey don't. Hon - ey, don't.
Gtr. 1
Gtr. 1: w/ Riff B
A
Well, hon - ey, don't. Huh, ah, hon - ey, don't.
E
B9/F♯
Hon - ey, don't say you will when you won't. Huh,
Gtr. 1

E
ah, ___ hon - ey, don't. Hang on, ___ chil - dren, let's rock ___ now!
Guitar Solo
E
C/G
Gtr. 2
Gtr. 1
E
C/G
B9/F♯
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 2
E
Oh, ___ hon - ey, don't.
Gtr. 1
P.M.

A
E
B7/F♯
E
3. Well, ____
1/4
Verse
E
G6
C/G
G6
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 2
some - times I love you on Sat - ur - day night. _ Sun - day morn - in' you don't __ look right.
Gtr. 1
Gtr. 2: w/ Rhy. Fig. 4
E
G6
C/G
G6
You been out a paint - in' the town. _ Uh, huh, babe, you been slip - pin' a - round. _ So, huh,
Gtr. 1

Gtr. 2: w/ Rhy. Fig. 1
B9/F♯
E
ah, hey, hon - ey, don't. Well, hon - ey,
Chorus
Gtr. 2: w/ Rhy. Fig. 2
E
don't. Bop, bop, bop, hon - ey, don't. Bop, bop, bop, bop, hon - ey,
Gtr. 1: w/ Riff B
A
Gtr. 1: w/ Riff A
E
don't. Well, hon - ey, don't say you
B9/F♯
E
will when you won't. Huh, ah, hon - ey, don't. Get it, cat. Let's go now!
Gtr. 1

Guitar Solo
E
C/G
Gtr. 2
Gtr. 1
Gtr. 2: w/ Rhy. Fig. 3
E
C/G
B9/F♯
Gtr. 1
E
Gtr. 2
Well, well, hon - ey,
Gtr. 1
Chorus
Gtr. 2: w/ Rhy. Fig. 2 (1st 10 meas.)
E
don't. Ho, hon - ey, don't.
Gtr. 1

A
E
Yeah, hon-ey, don't. Bop, bop, ba, bop, ba, bop, hon-ey, don't
B9/F♯
say you will when you won't. Huh, ah, hon-ey, don't.
E
Gtr. 2
Gtr. 1

from The Smiths - *Meat Is Murder*

How Soon Is Now

Words and Music by Johnny Marr and Steven Morrissey



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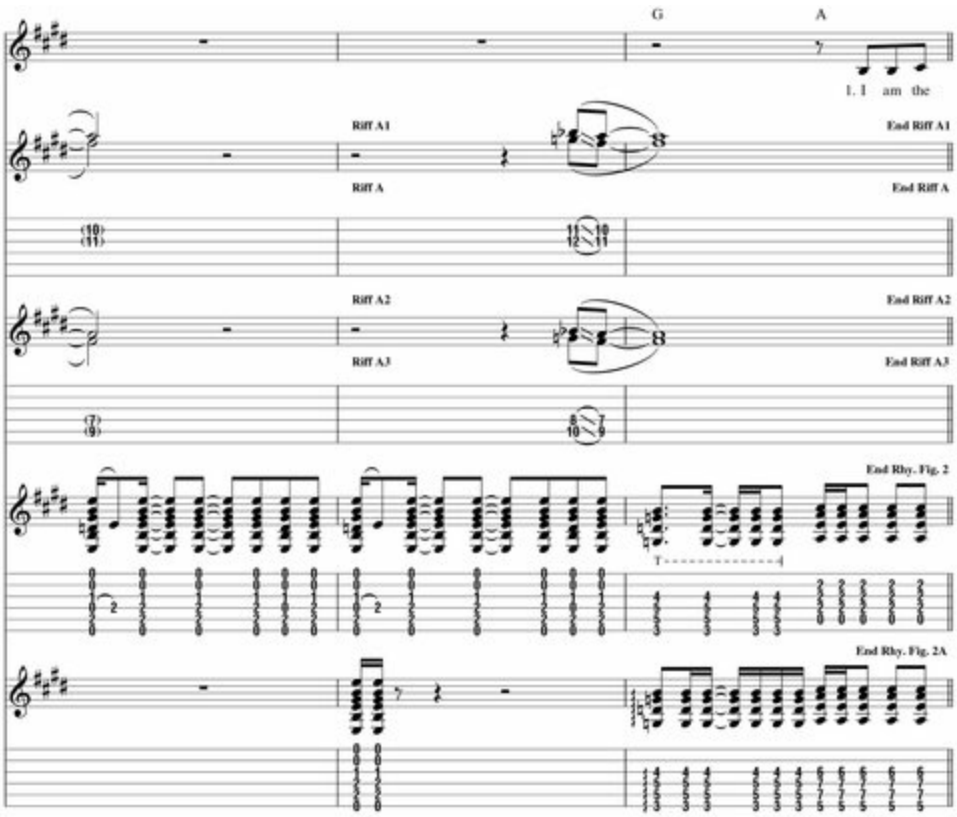

Verse

Gtr. 1: w/ Rhy. Fig. 2 (1 3/4 times)
Gtr. 6: w/ Rhy. Fig. 2A

Gtrs. 2, 3, 4 & 5: w/ Riffs A, A1, A2 & A3
2nd time, Gtr. 6: w/ Rhy. Fill 2

E

gar. I am the son and heir____ of noth - ing____ in par - tic - u - lar.

End Riff B1

Gtr. 3

Gtr. 2

End Riff B

End Riff B2

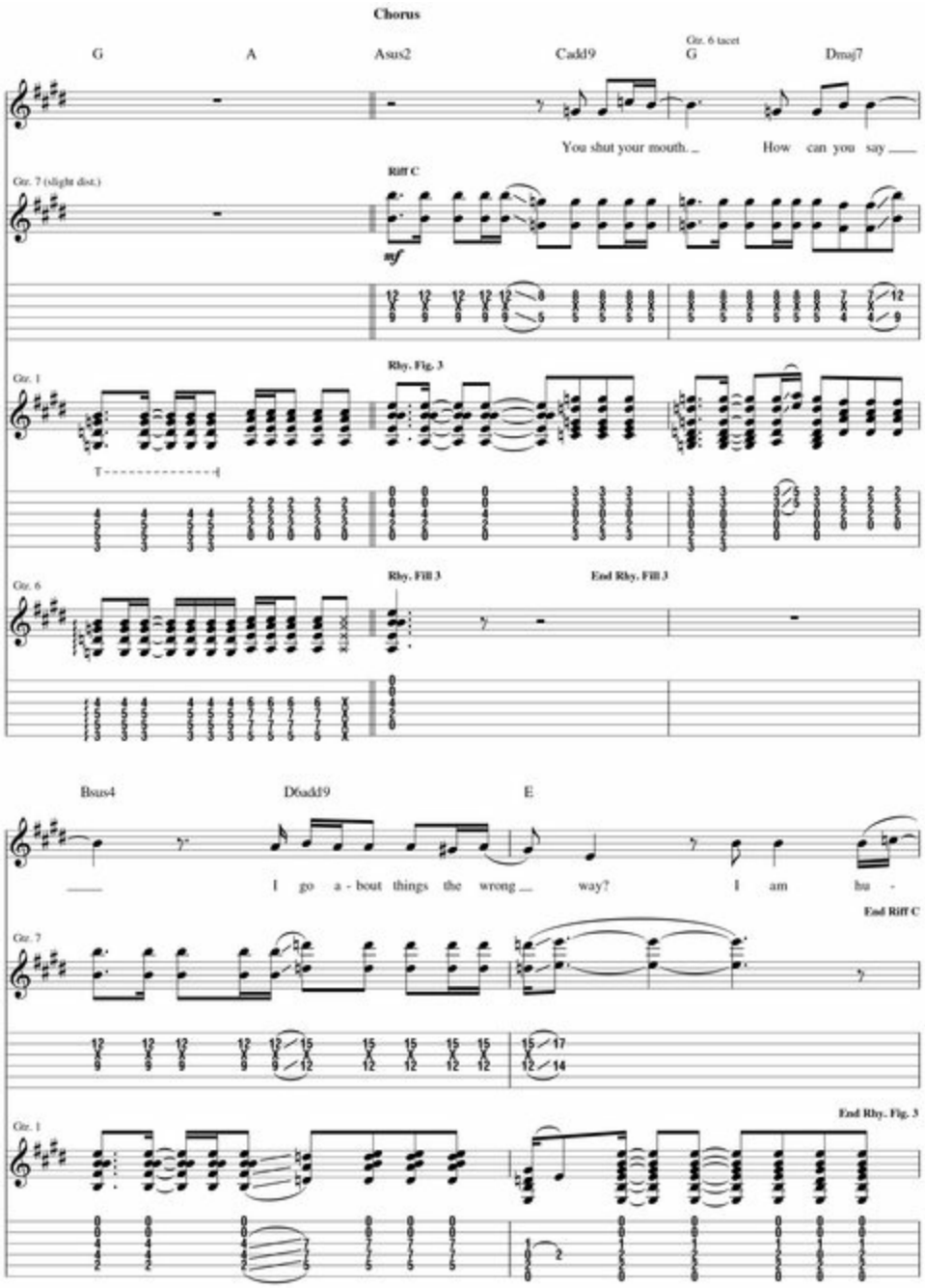
Gtr. 4

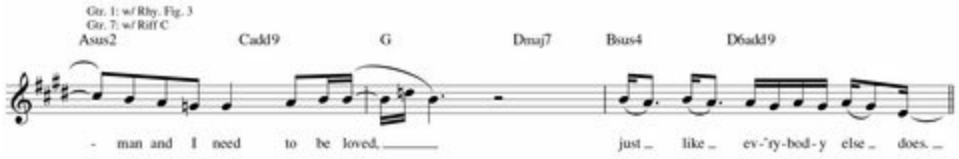
Gtr. 5

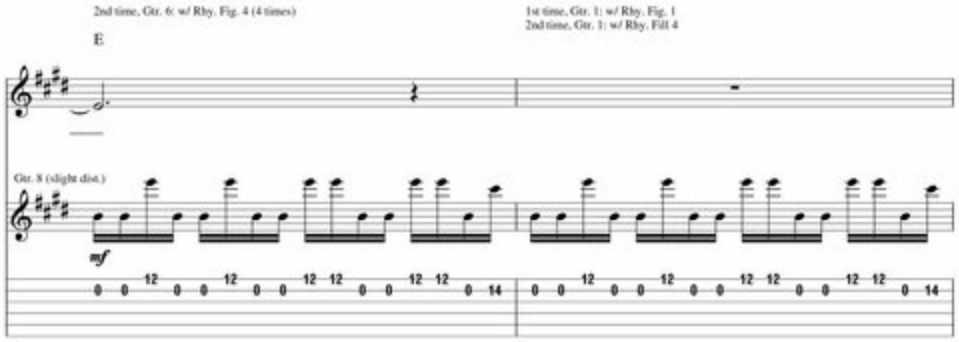
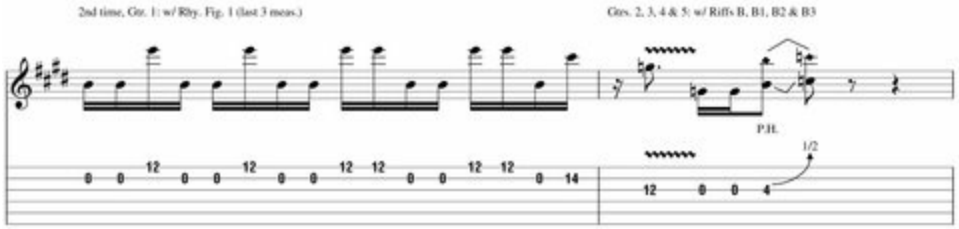
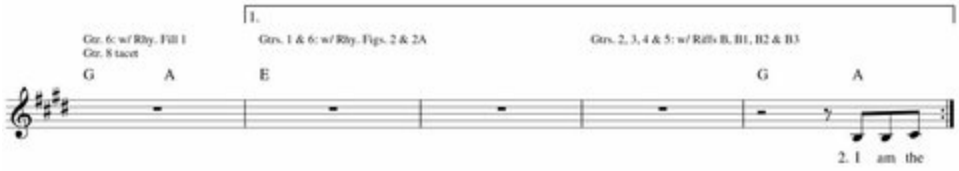
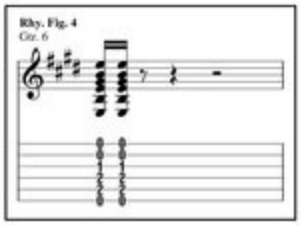
End Riff B3

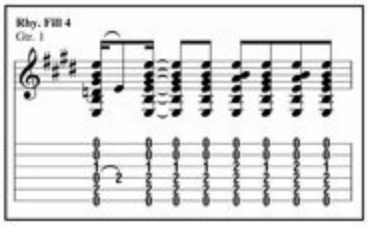
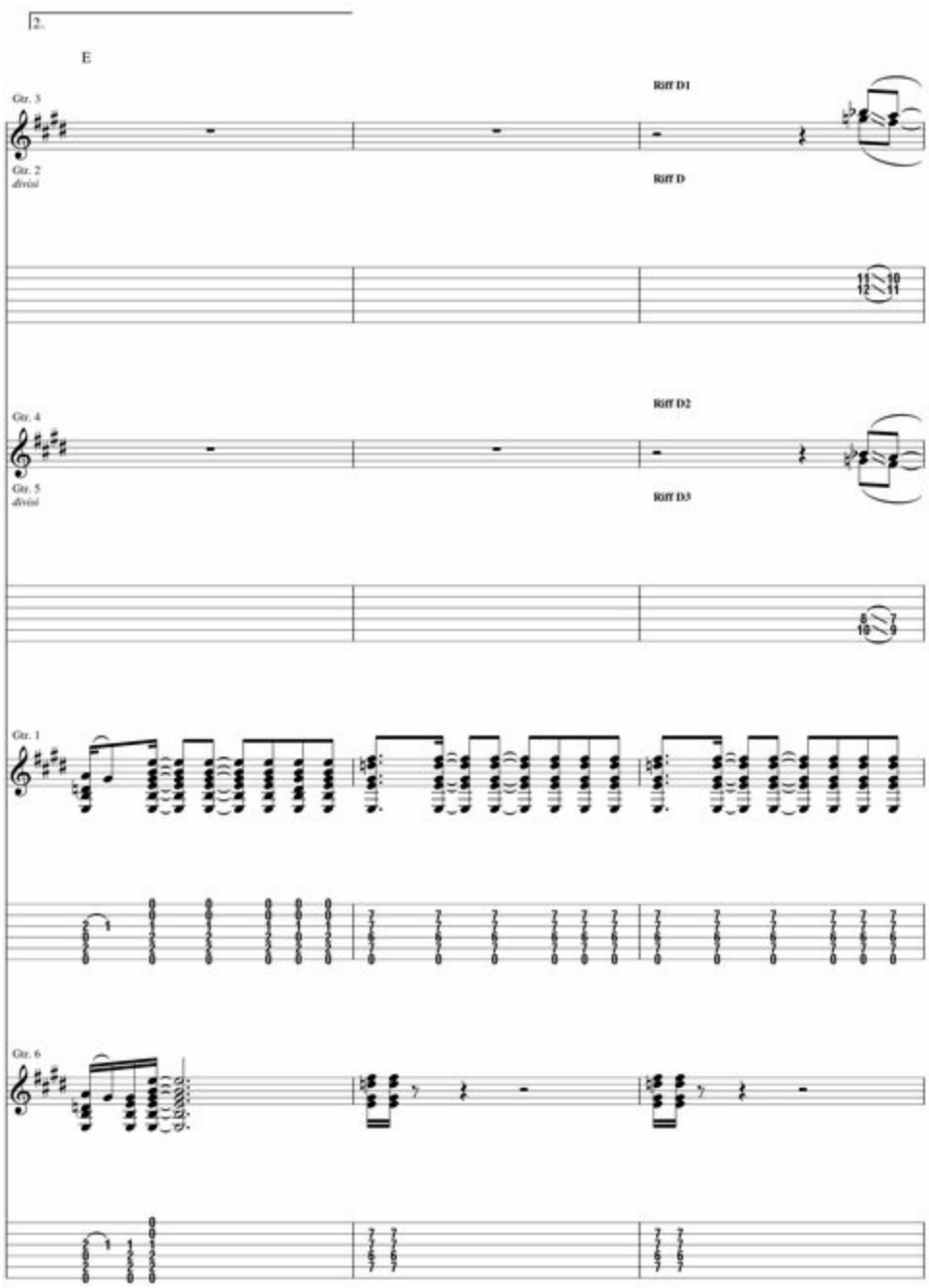
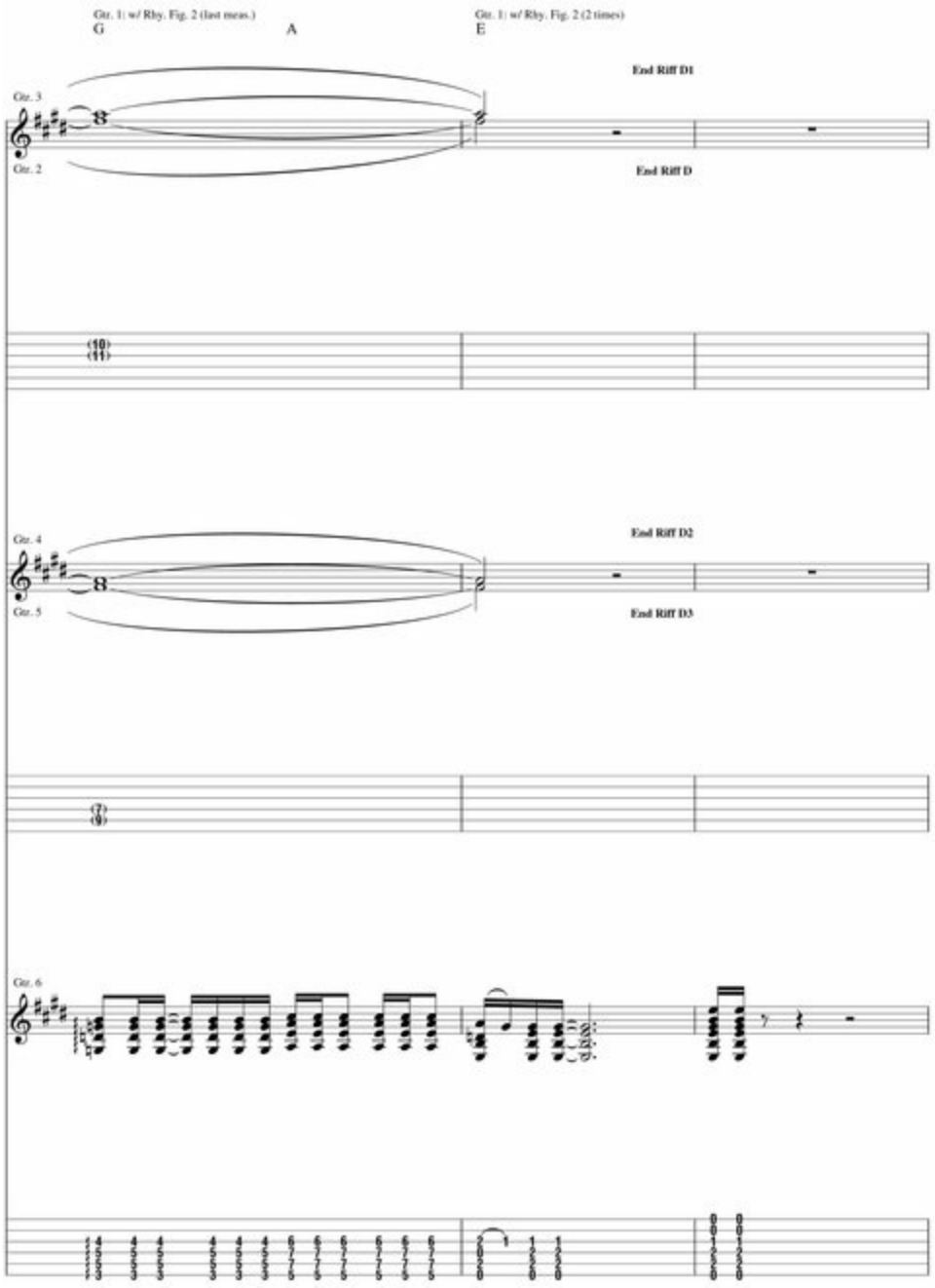
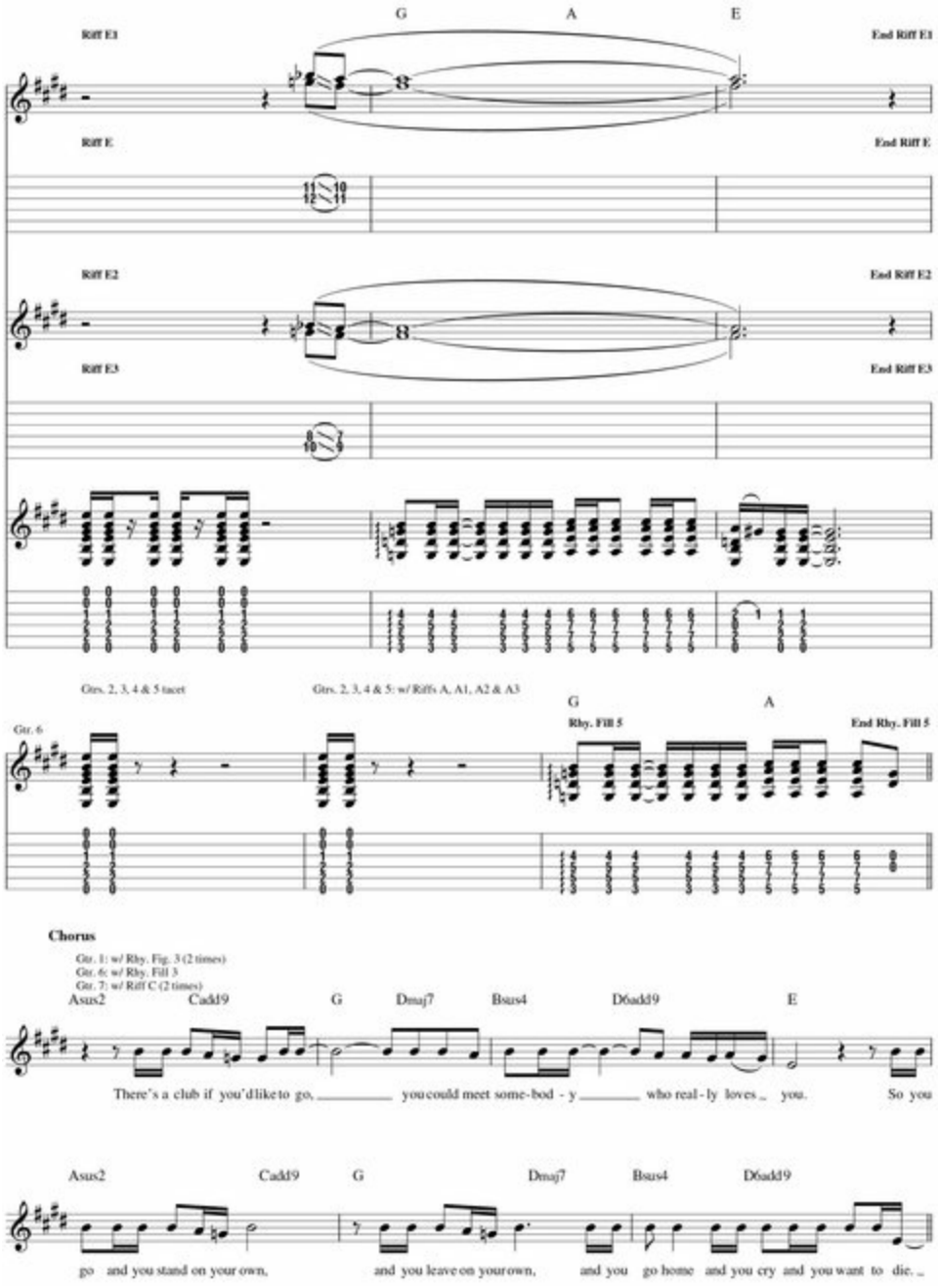
Gtr. 6

Rhy. Fill 2

Gtr. 6

Chorus
G
A
Asus2
Cadd9
Gtr. 6 tacet
G
Dmaj7
You shut your mouth. How can you say
Gtr. 7 (slight dist.)
Riff C
mf
Gtr. 1
Rhy. Fig. 3
Gtr. 6
Rhy. Fill 3
End Rhy. Fill 3
Bsus4
D6add19
E
I go a - bout things the wrong way? I am hu -
End Riff C
Gtr. 7
Gtr. 1
End Rhy. Fig. 3


Gtr. 1: w/ Rhy. Fig. 3
Gtr. 7: w/ Riff C
Asus2
Cadd9
G
Dmaj7
Bsus4
D6add9
- man and I need to be loved,
just like ev-'ry-bod-y else does.

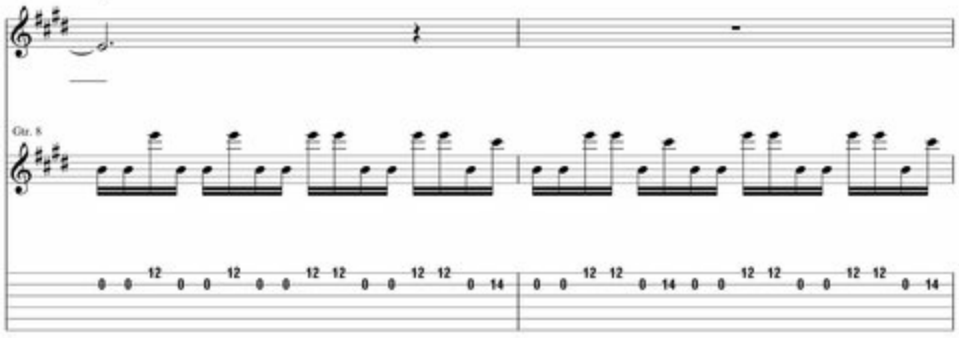
Interlude

2nd time, Gtr. 6: w/ Rhy. Fig. 4 (4 times)
E
1st time, Gtr. 1: w/ Rhy. Fig. 1
2nd time, Gtr. 1: w/ Rhy. Fill 4
Gtr. 8 (slight dist.)
mf

2nd time, Gtr. 1: w/ Rhy. Fig. 1 (last 3 meas.)
Grs. 2, 3, 4 & 5: w/ Riffs B, B1, B2 & B3
P.H.
1/2

1.
Gtr. 6: w/ Rhy. Fill 1
Gtr. 8 tacet
Grs. 1 & 6: w/ Rhy. Figs. 2 & 2A
Grs. 2, 3, 4 & 5: w/ Riffs B, B1, B2 & B3
G
A
E
G
A
2. I am the

Rhy. Fig. 4
Gtr. 6


Rhy. Fill 4
Gtr. 1

2.
E
Gtr. 3
Gtr. 2
divisé
Riff D1
Riff D
Gtr. 4
Gtr. 5
divisé
Riff D2
Riff D3
Gtr. 1
Gtr. 6

Gtr. 1: w/ Rhy. Fig. 2 (last meas.)
G
A
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
E
End Riff D1
Gtr. 3
Gtr. 2
End Riff D
10
11
End Riff D2
Gtr. 4
Gtr. 5
End Riff D3
7
9
Gtr. 6

G
A
E
Riff E3
End Riff E1
Riff E
End Riff E
Riff E2
End Riff E2
Riff E3
End Riff E3
Gtrs. 2, 3, 4 & 5 tacet
Gtrs. 2, 3, 4 & 5: w/ Riffs A, A1, A2 & A3
G
A
Gtr. 6
Rhy. Fill 5
End Rhy. Fill 5
Chorus
Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Gtr. 6: w/ Rhy. Fill 3
Gtr. 7: w/ Riff C (2 times)
Asus2
Cadd9
G
Dmaj7
Bsus4
D6add9
E
There's a club if you'd like to go, you could meet some-bod - y who real - ly loves you. So you
Asus2
Cadd9
G
Dmaj7
Bsus4
D6add9
go and you stand on your own, and you leave on your own, and you go home and you cry and you want to die.

Interlude

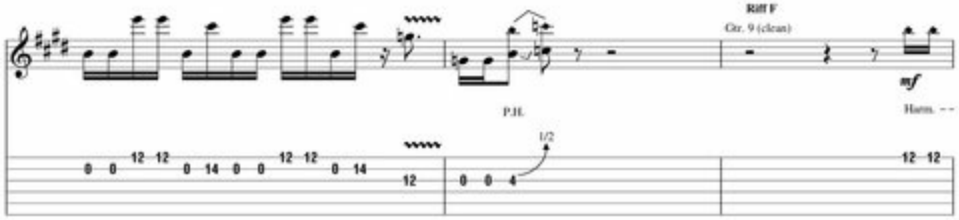
Gtr. 6: w/ Rhy. Fig. 4 (4 times)
E

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 8

Grs. 2, 3, 4 & 5: w/ Riffs B, B1, B2 & B3

Gtr. 6: w/ Rhy. Fill 1
Gtr. 8 tacet
G A

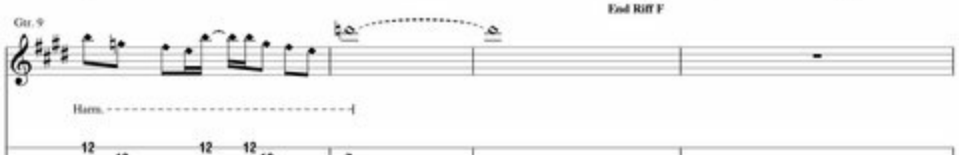
Riff F

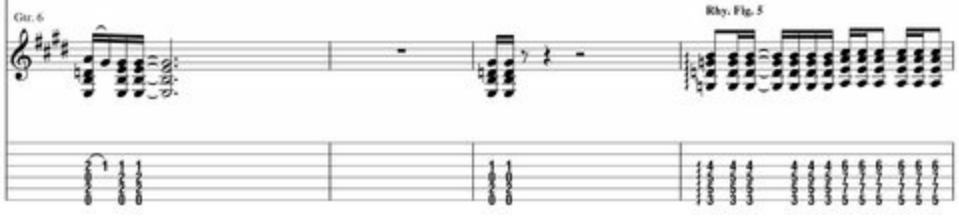
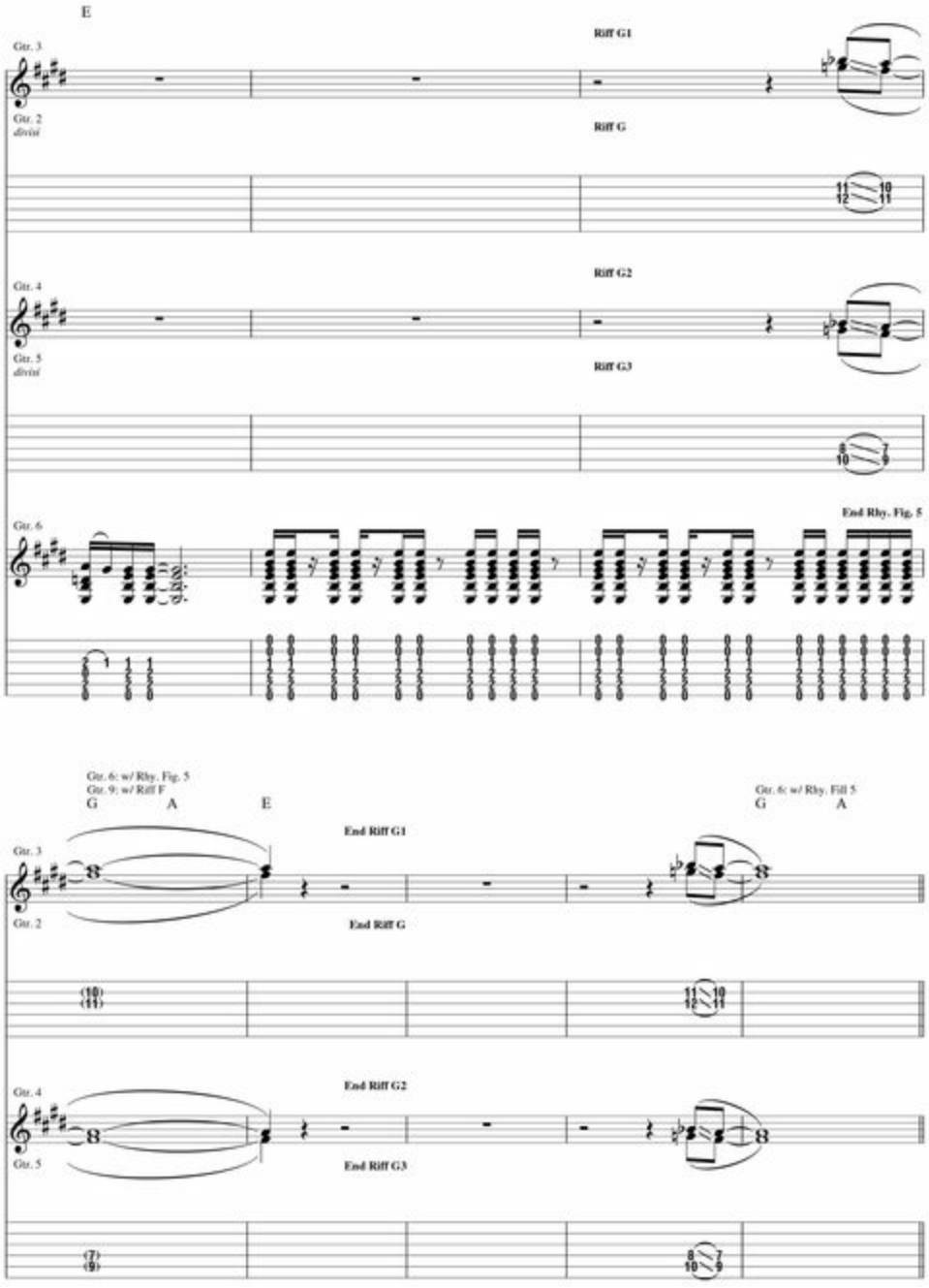
Gtr. 9 (clean)

Gtr. 1: w/ Rhy. Fig. 2 (3 times)
E

Grs. 2, 3, 4 & 5: w/ Riffs A, A1, A2 & A3

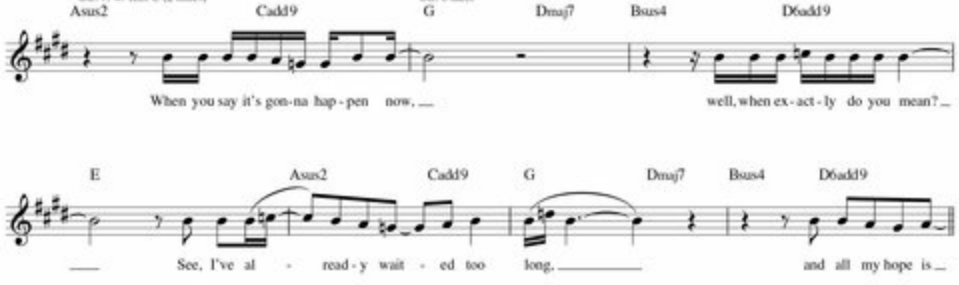
Gtr. 9 tacet
G A

End Riff F

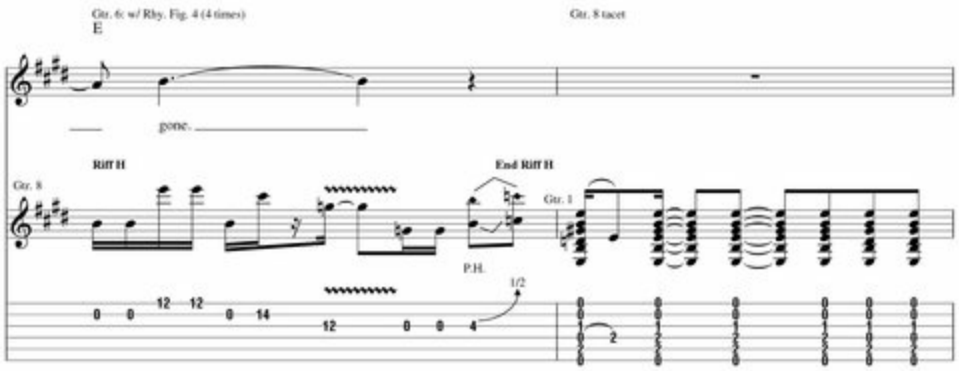
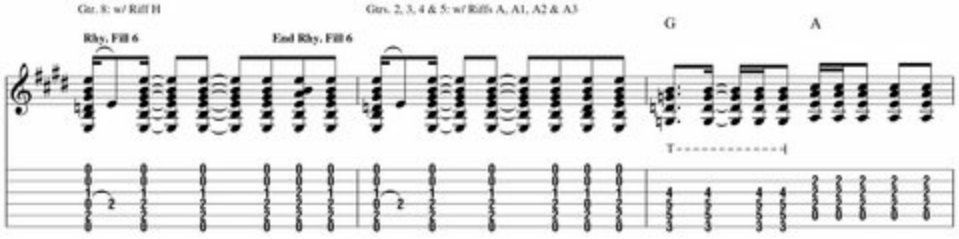
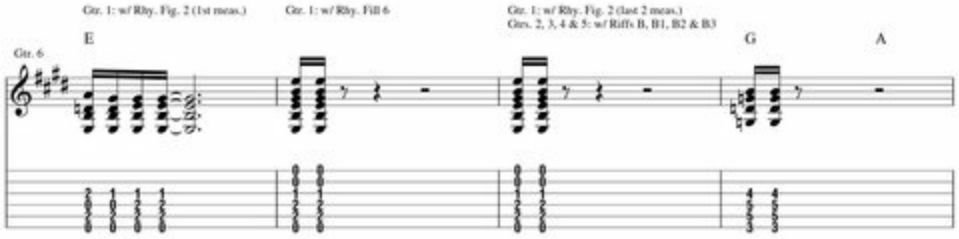
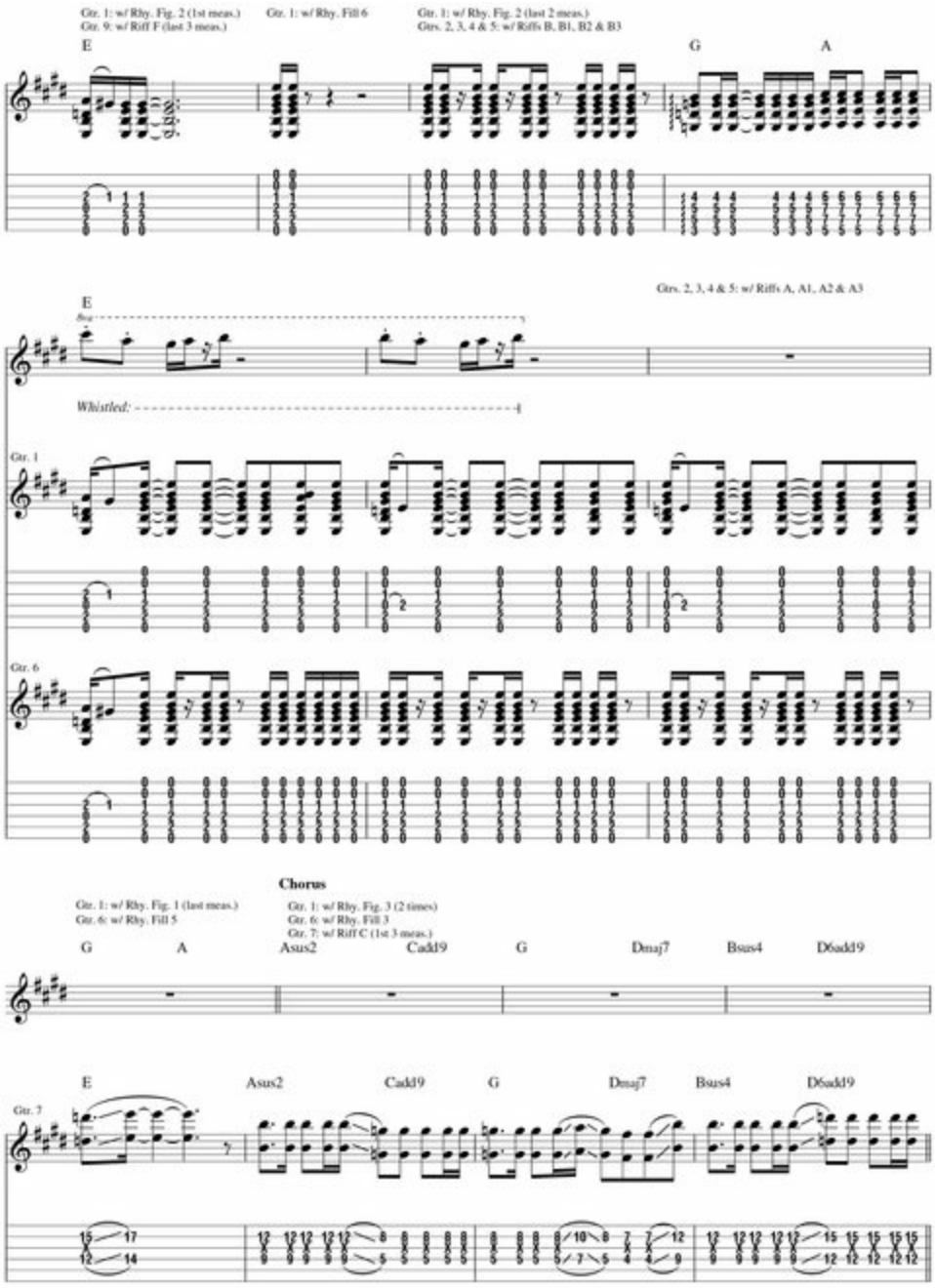
Gtr. 9

Gtr. 6

Rhy. Fig. 5


E
Gtr. 3
Riff G1
Gtr. 2
div/sti
Riff G
Gtr. 4
Riff G2
Gtr. 5
div/sti
Riff G3
Gtr. 6
End Rhy. Fig. 5
Gtr. 6: w/ Rhy. Fig. 5
Gtr. 9: w/ Riff F
G
A
E
Gtr. 6: w/ Rhy. Fill 5
G
A
Gtr. 3
End Riff G1
Gtr. 2
End Riff G
Gtr. 4
End Riff G2
Gtr. 5
End Riff G3

Chorus

Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Gtr. 6: w/ Rhy. Fill 3
Gtr. 7: w/ Riff C (2 times)

Interlude

Gtr. 6: w/ Rhy. Fig. 4 (4 times)

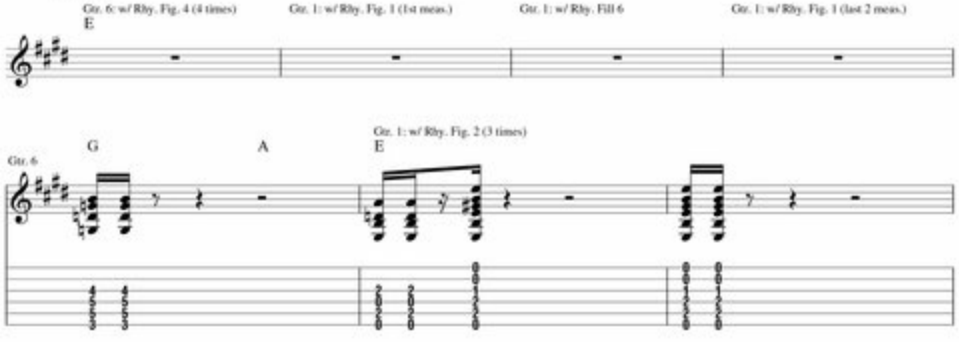
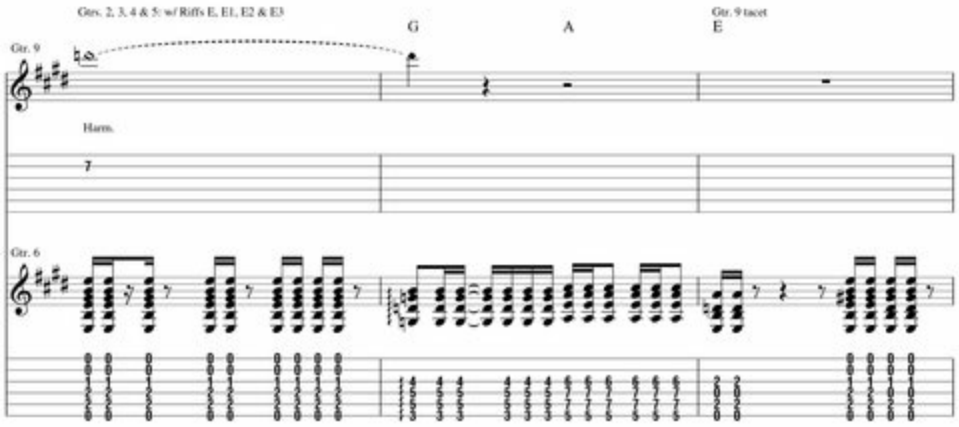
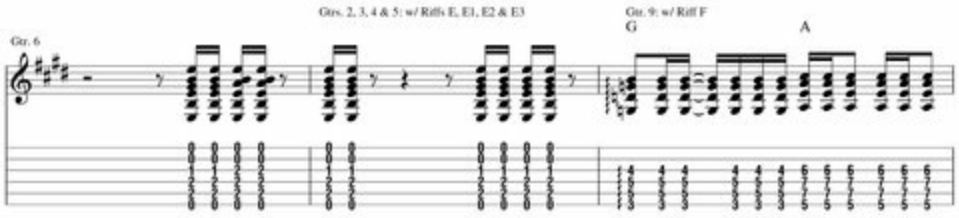


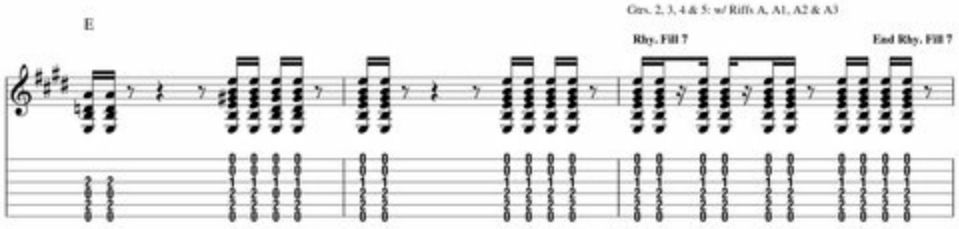
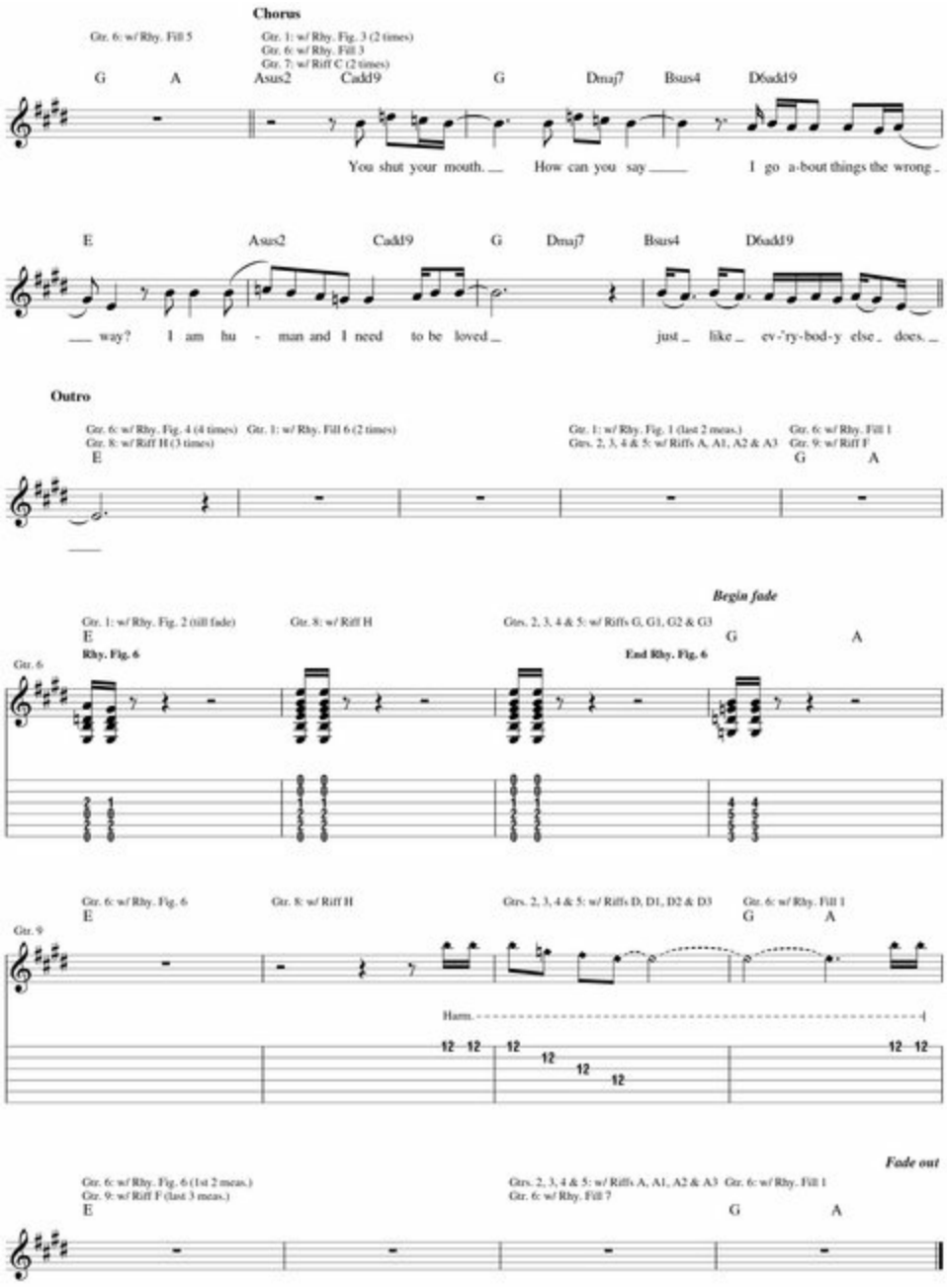
Gtr. 1: w/ Rhy. Fig. 2 (1st meas.)
Gtr. 9: w/ Riff F (last 3 meas.)
Gtr. 1: w/ Rhy. Fill 6
Gtr. 1: w/ Rhy. Fig. 2 (last 2 meas.)
Gtrs. 2, 3, 4 & 5: w/ Riffs B, B1, B2 & B3
E
G
A
Gtrs. 2, 3, 4 & 5: w/ Riffs A, A1, A2 & A3
E
Acous.
Whistled:
Gtr. 1
Gtr. 6
Chorus
Gtr. 1: w/ Rhy. Fig. 1 (last meas.)
Gtr. 6: w/ Rhy. Fill 5
Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Gtr. 6: w/ Rhy. Fill 3
Gtr. 7: w/ Riff C (1st 3 meas.)
G
A
Asus2
Cadd9
G
Dmaj7
Bsus4
D6sadd9
E
Asus2
Cadd9
G
Dmaj7
Bsus4
D6sadd9
Gtr. 7

Interlude

Gtr. 6: w/ Rhy. Fig. 4 (4 times)

Gtr. 1: w/ Rhy. Fig. 1 (1st meas.)

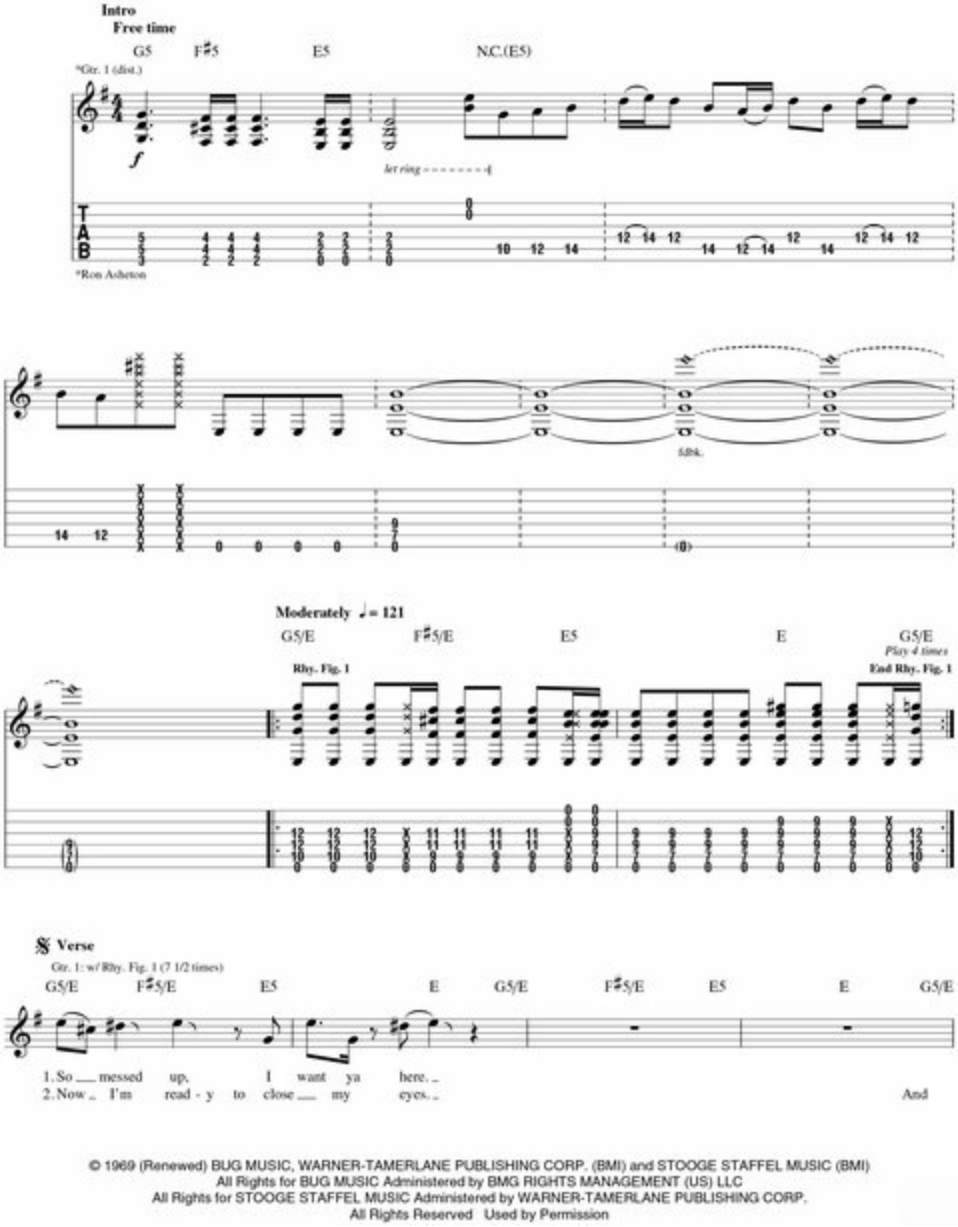
Gtr. 1: w/ Rhy. Fig. 1 (last 2 meas.)





Chorus
Gtr. 6: w/ Rhy. Fill 5
Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Gtr. 6: w/ Rhy. Fill 3
Gtr. 7: w/ Riff C (2 times)
G A Asus2 Cadd9 G Dmaj7 Bsus4 D6add9
You shut your mouth. How can you say I go a-bout things the wrong
E Asus2 Cadd9 G Dmaj7 Bsus4 D6add9
way? I am hu - man and I need to be loved just like ev-'ry-bod-y else does.
Outro
Gtr. 6: w/ Rhy. Fig. 4 (4 times)
Gtr. 8: w/ Riff H (3 times)
Gtr. 1: w/ Rhy. Fill 6 (2 times)
Gtr. 1: w/ Rhy. Fig. 1 (last 2 meas.)
Gtrs. 2, 3, 4 & 5: w/ Riffs A, A1, A2 & A3
Gtr. 6: w/ Rhy. Fill 1
Gtr. 9: w/ Riff F
E G A
Begin fade
Gtr. 1: w/ Rhy. Fig. 2 (till fade)
Gtr. 8: w/ Riff H
Gtrs. 2, 3, 4 & 5: w/ Riffs G, G1, G2 & G3
Rhy. Fig. 6
End Rhy. Fig. 6
Gtr. 6
Gtr. 6: w/ Rhy. Fig. 6
Gtr. 8: w/ Riff H
Gtrs. 2, 3, 4 & 5: w/ Riffs D, D1, D2 & D3
Gtr. 6: w/ Rhy. Fill 1
Gtr. 9
Harm.
12 12 12 12 12 12 12 12
Fade out
Gtr. 6: w/ Rhy. Fig. 6 (1st 2 meas.)
Gtr. 9: w/ Riff F (last 3 meas.)
Gtrs. 2, 3, 4 & 5: w/ Riffs A, A1, A2 & A3
Gtr. 6: w/ Rhy. Fill 7
Gtr. 6: w/ Rhy. Fill 1

from The Stooges - *The Stooges*

I Wanna Be Your Dog

Written by Iggy Pop, David Alexander, Ronald Asheton and Scott Asheton

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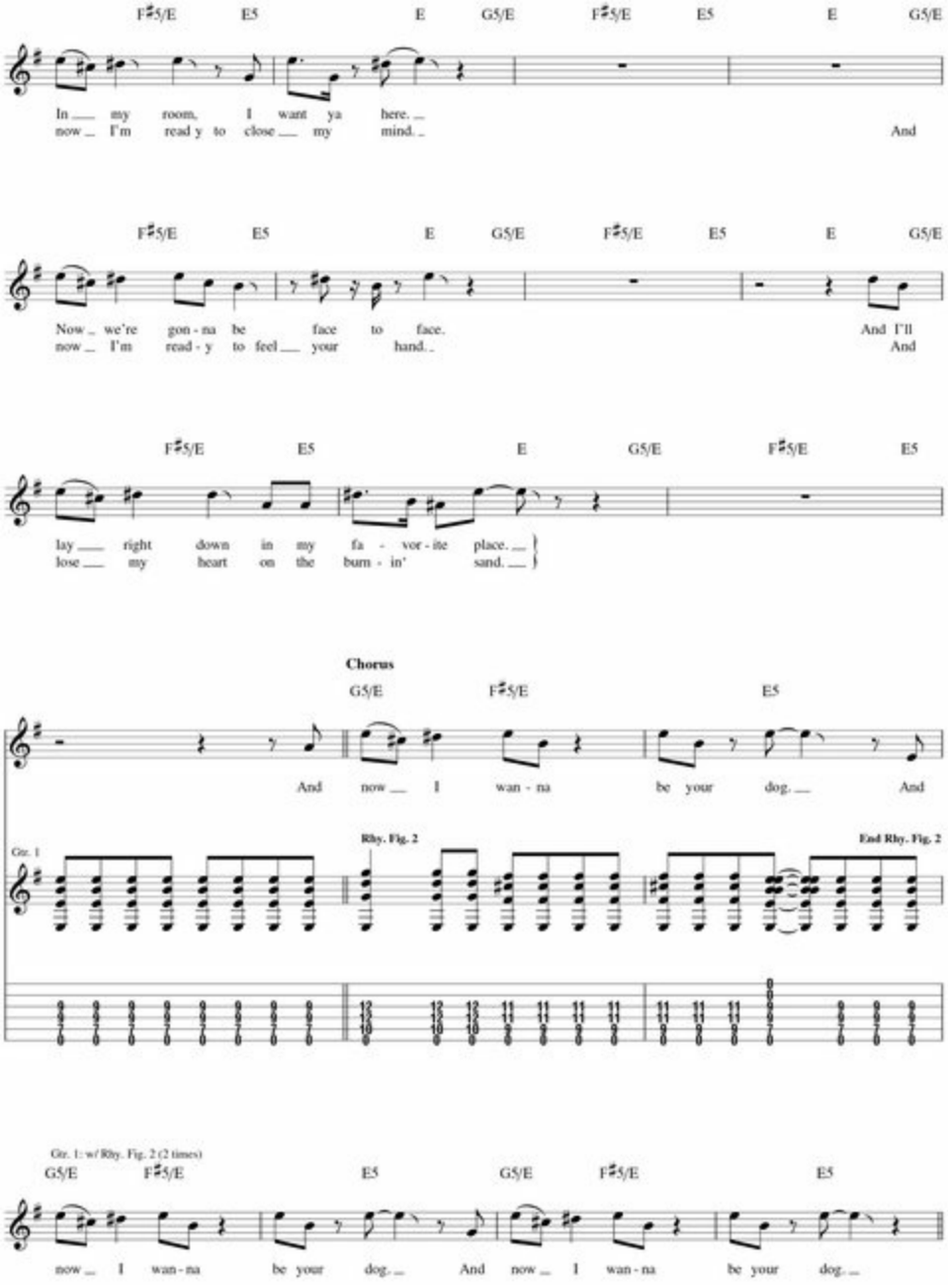
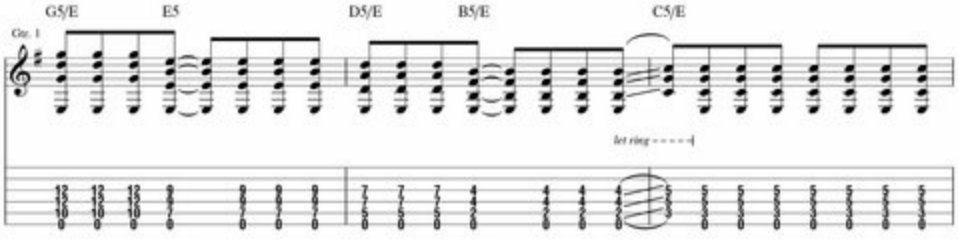
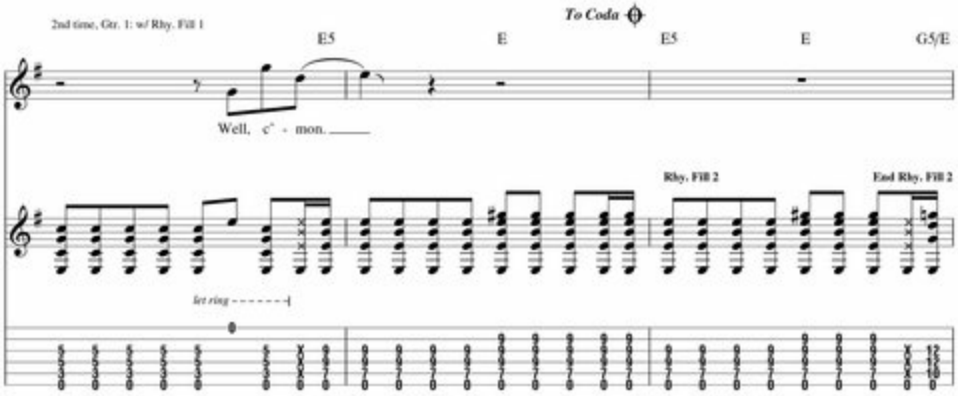
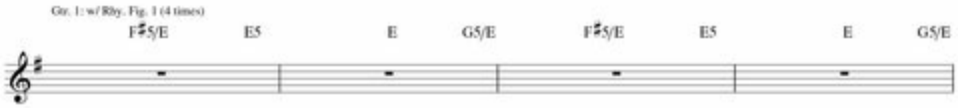
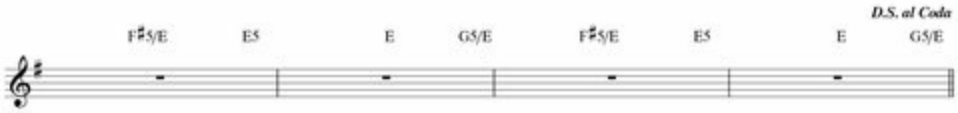
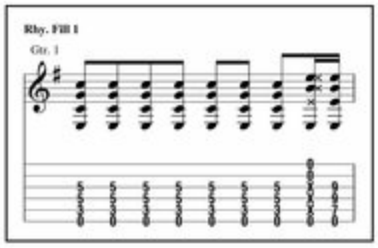
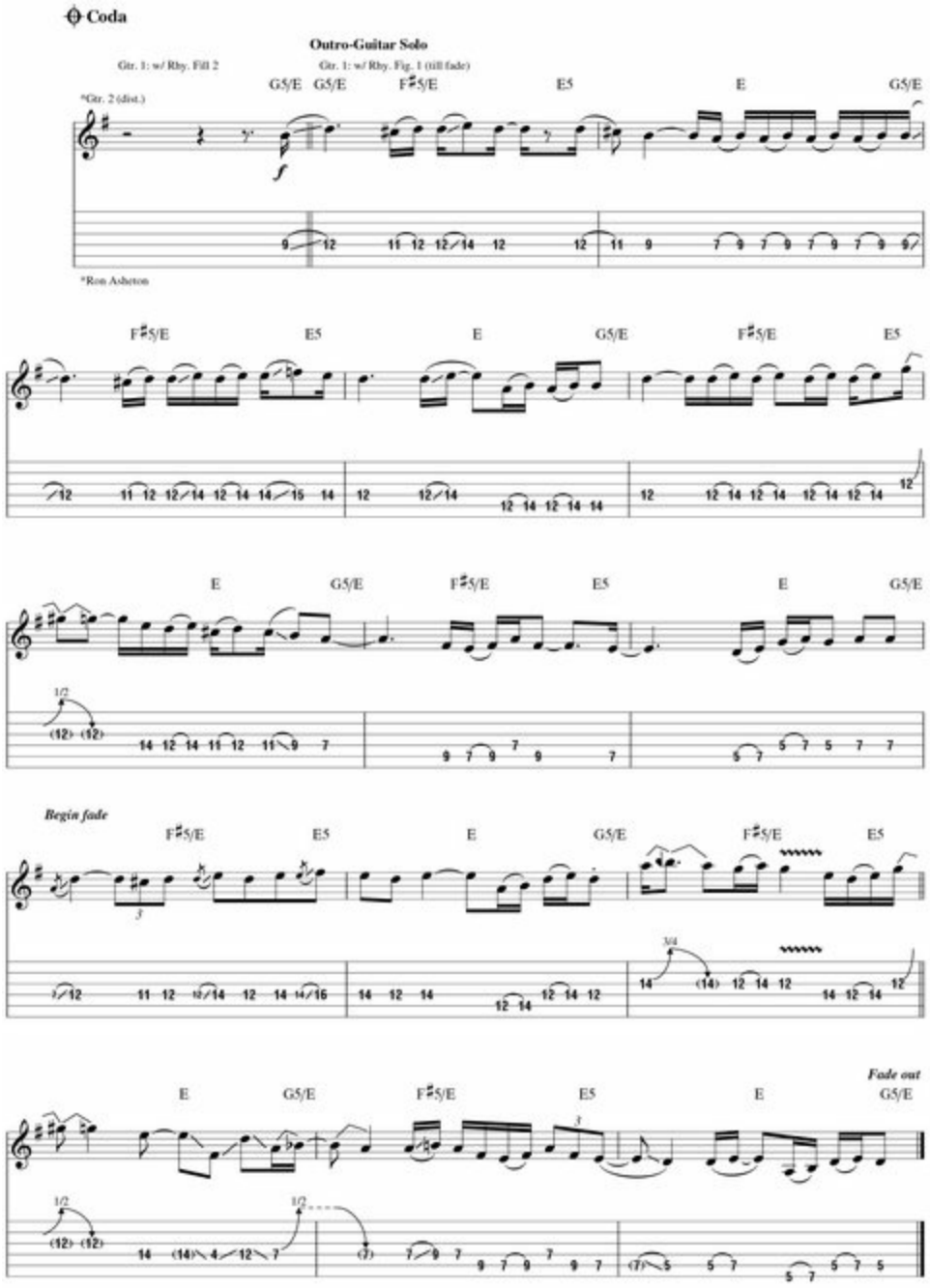

F♯5/E E5 E G5/E F♯5/E E5 E G5/E
In my room, I want ya here.
now I'm read y to close my mind. And
F♯5/E E5 E G5/E F♯5/E E5 E G5/E
Now we're gon - na be face to face. And I'll
now I'm read - y to feel your hand. And
F♯5/E E5 E G5/E F♯5/E E5
lay right down in my fa - vor - ite place.
lose my heart on the burn - in' sand.
Chorus
G5/E F♯5/E E5
And now I wan - na be your dog. And
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
G5/E F♯5/E E5 G5/E F♯5/E E5
now I wan - na be your dog. And now I wan - na be your dog.

Interlude

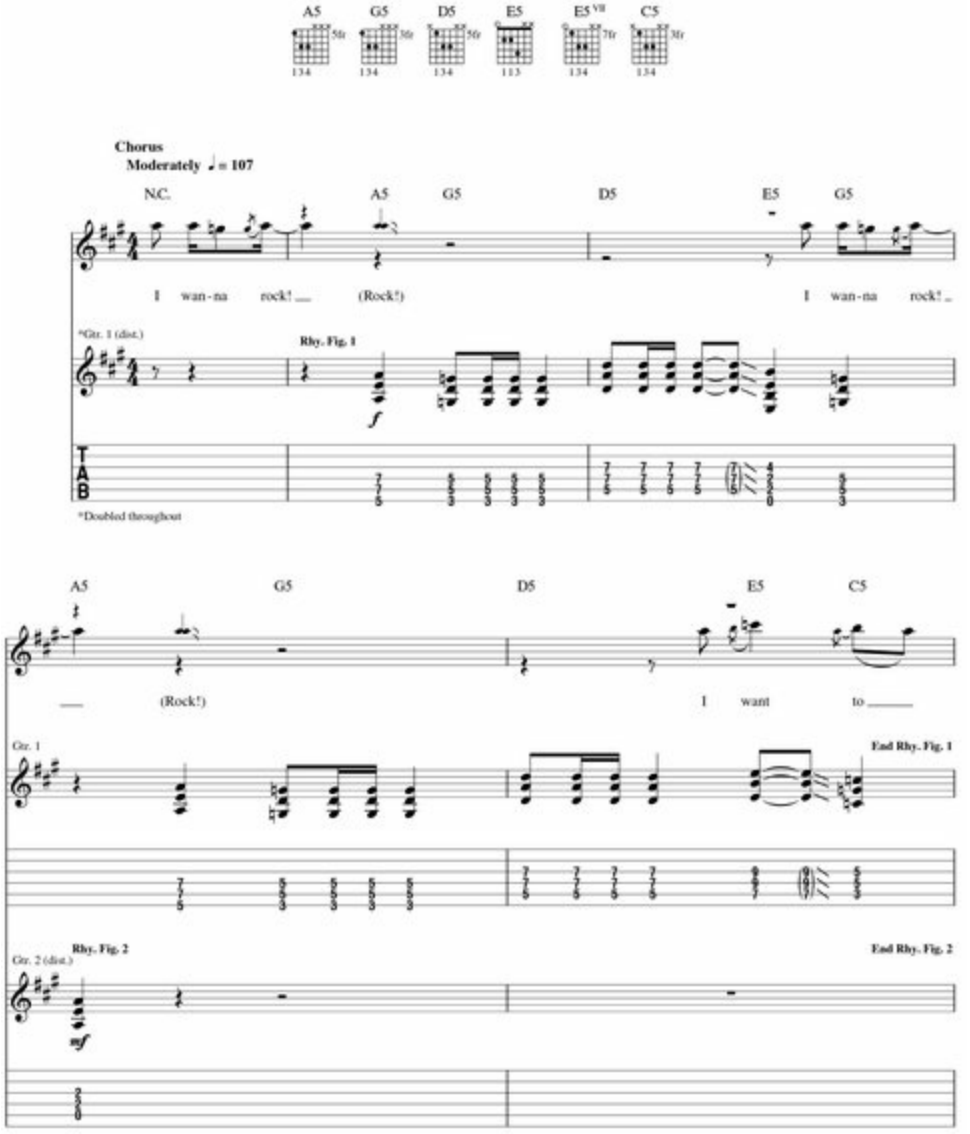

G5/E
E5
D5/E
B5/E
C5/E
Gtr. 1
let ring


2nd time, Gtr. 1: w/ Rhy. Fill 1
To Coda
E5
E
E5
E
G5/E
Well, c' - mon.
Rhy. Fill 2
End Rhy. Fill 2
let ring

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
F♯5/E
E5
E
G5/E
F♯5/E
E5
E
G5/E

D.S. al Coda
F♯5/E
E5
E
G5/E
F♯5/E
E5
E
G5/E


Rhy. Fill 1
Gtr. 1

Coda
Outro-Guitar Solo
Gtr. 1: w/ Rhy. Fill 2
Gtr. 1: w/ Rhy. Fig. 1 (till fade)
G5/E G5/E F♯5/E E5 E G5/E
*Gtr. 2 (dist.)
f
*Ron Asheton
F♯5/E E5 E G5/E F♯5/E E5
E G5/E F♯5/E E5 E G5/E
1/2
(12) (12)
Begin fade
F♯5/E E5 E G5/E F♯5/E E5
3
3/4
(14)
Fade out
E G5/E F♯5/E E5 E G5/E
1/2
(12) (12)
1/2
(7)

from Twisted Sister - *Stay Hungry*

I Wanna Rock

Words and Music by D. Snider

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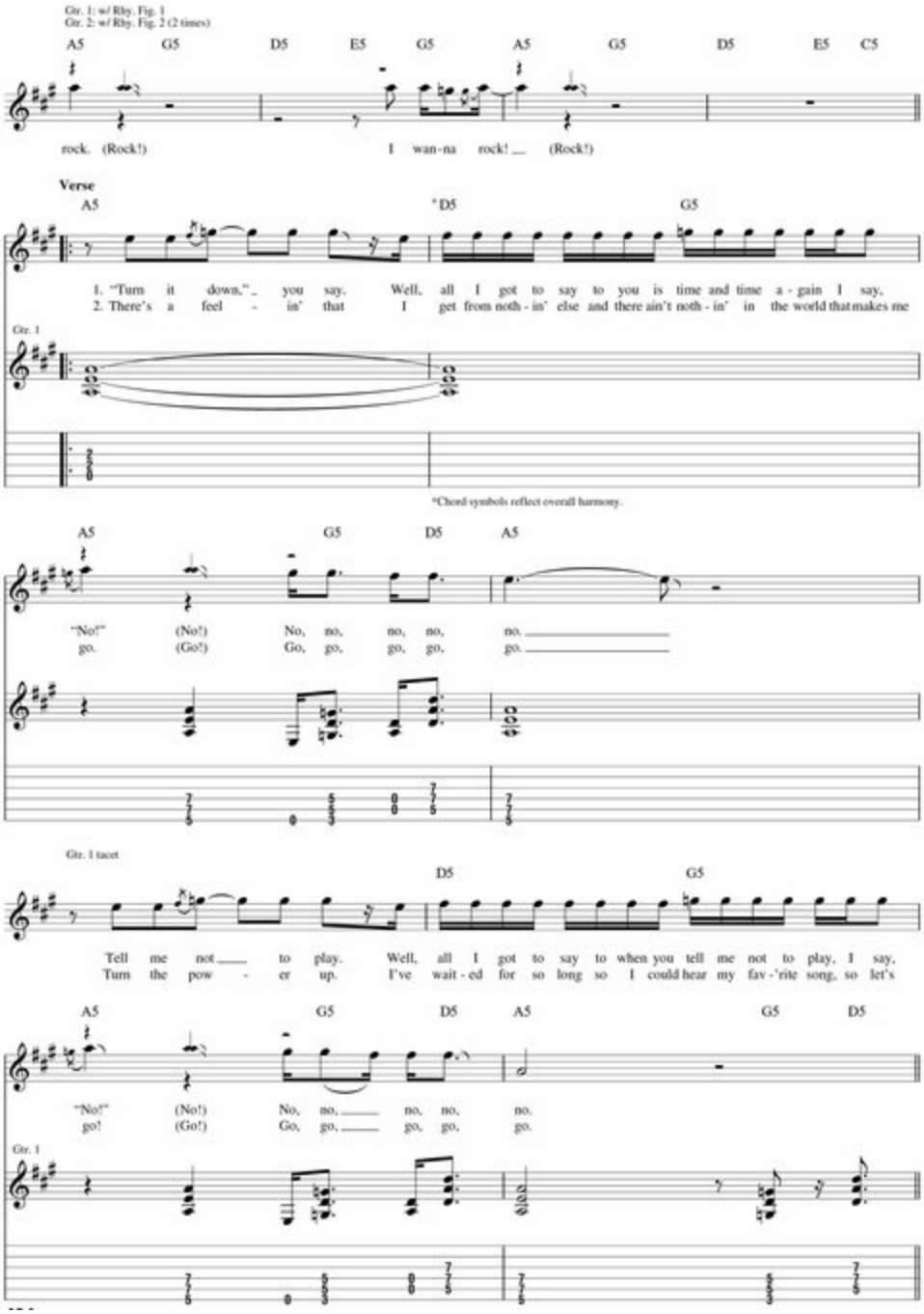
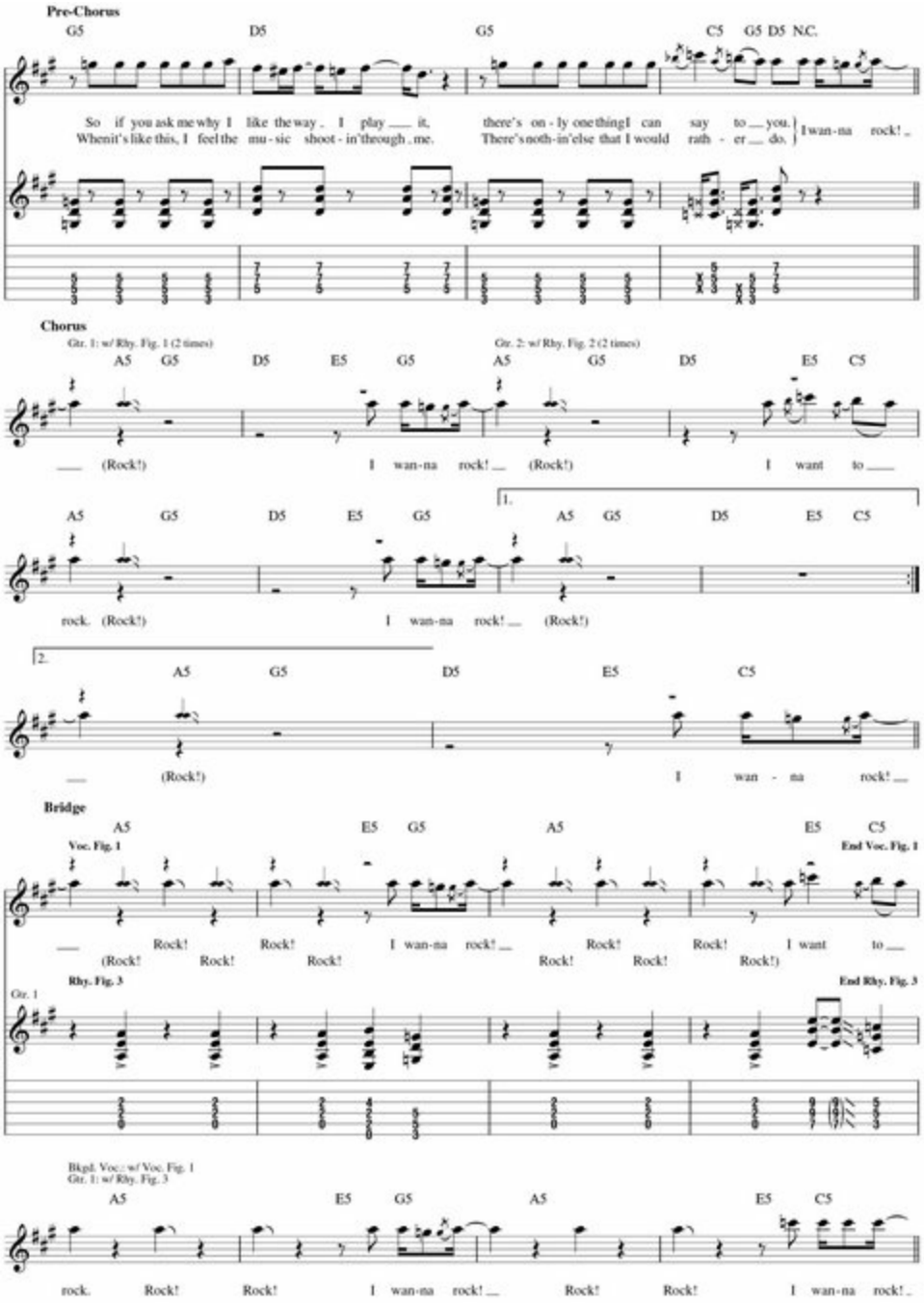
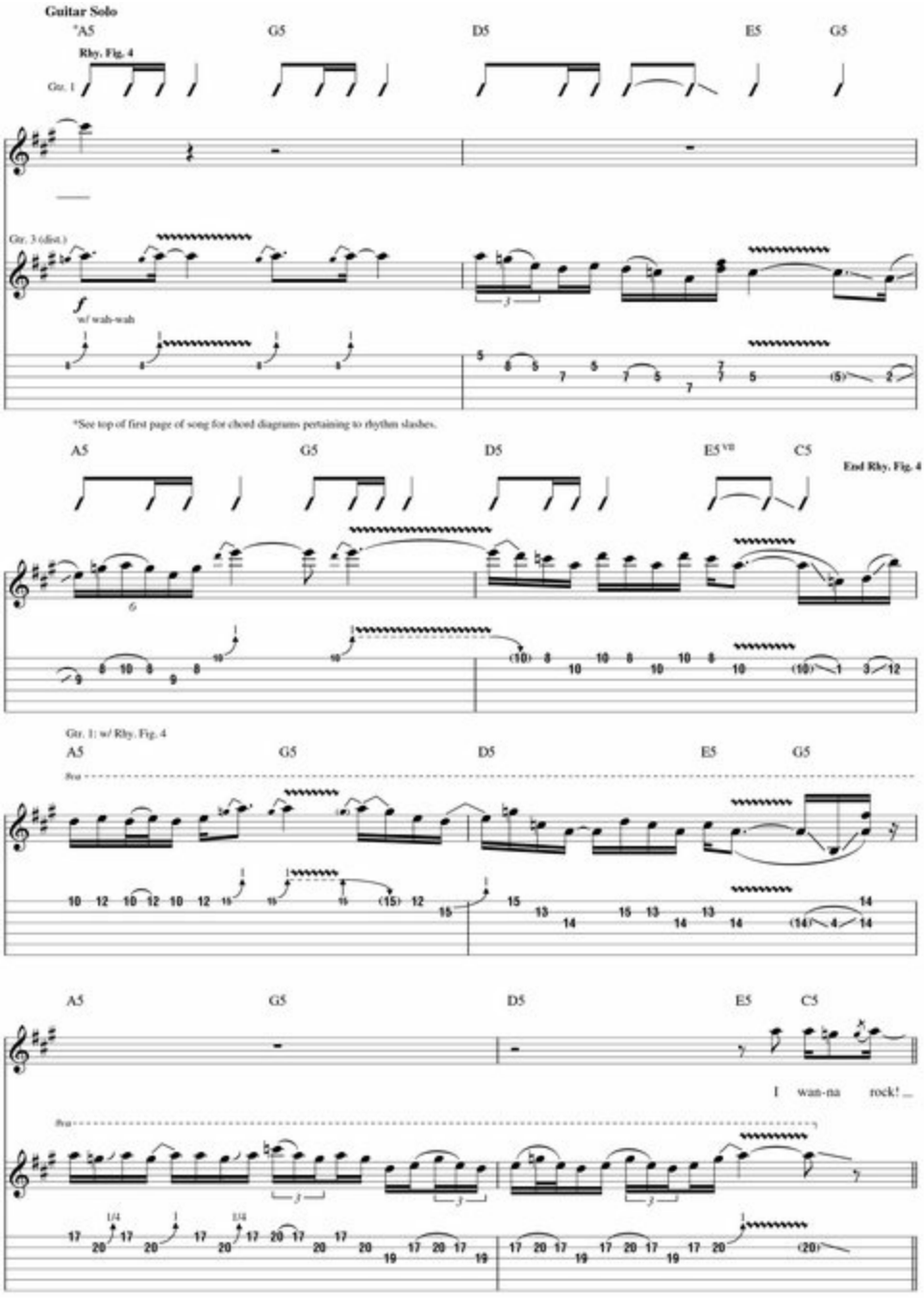
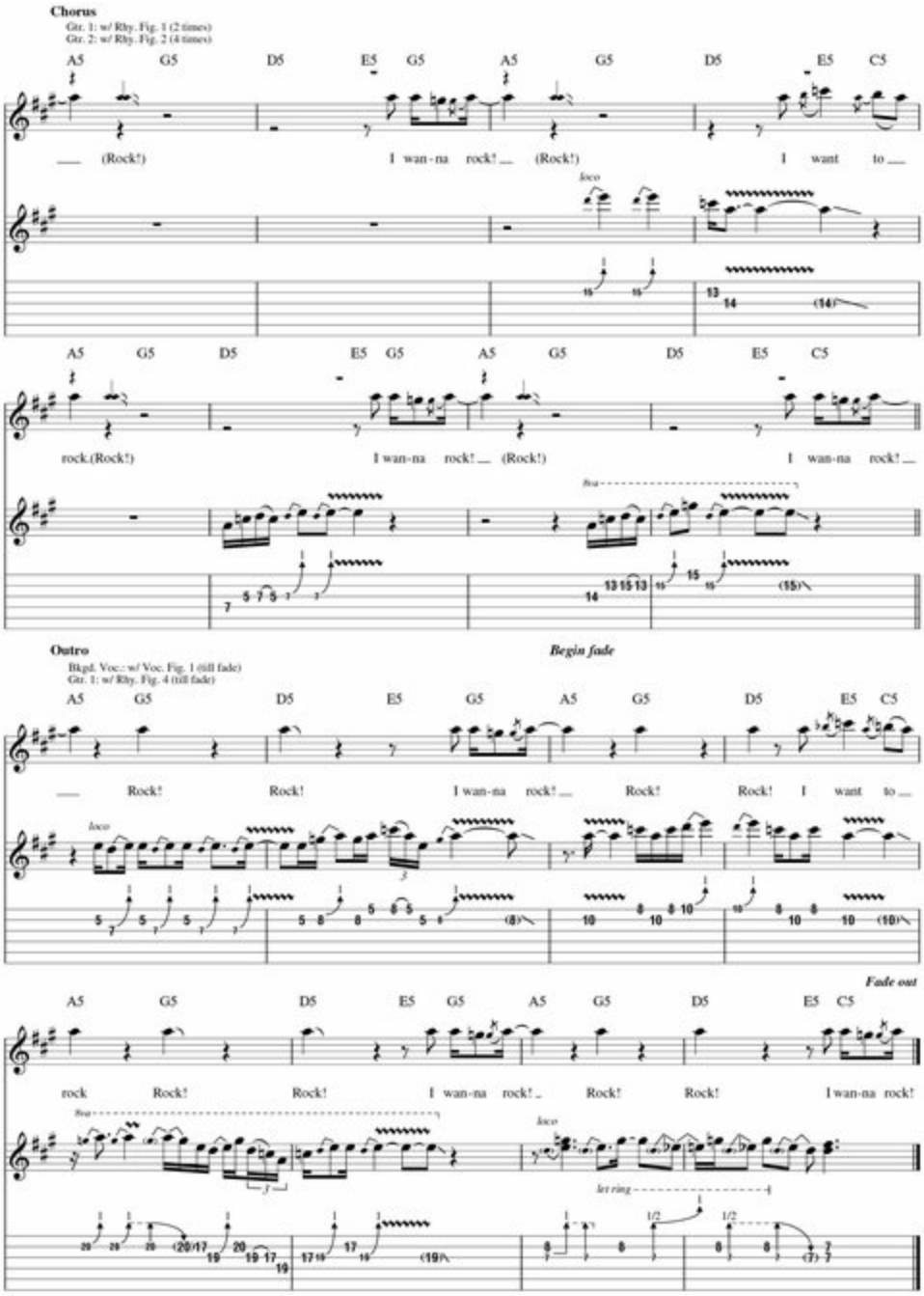
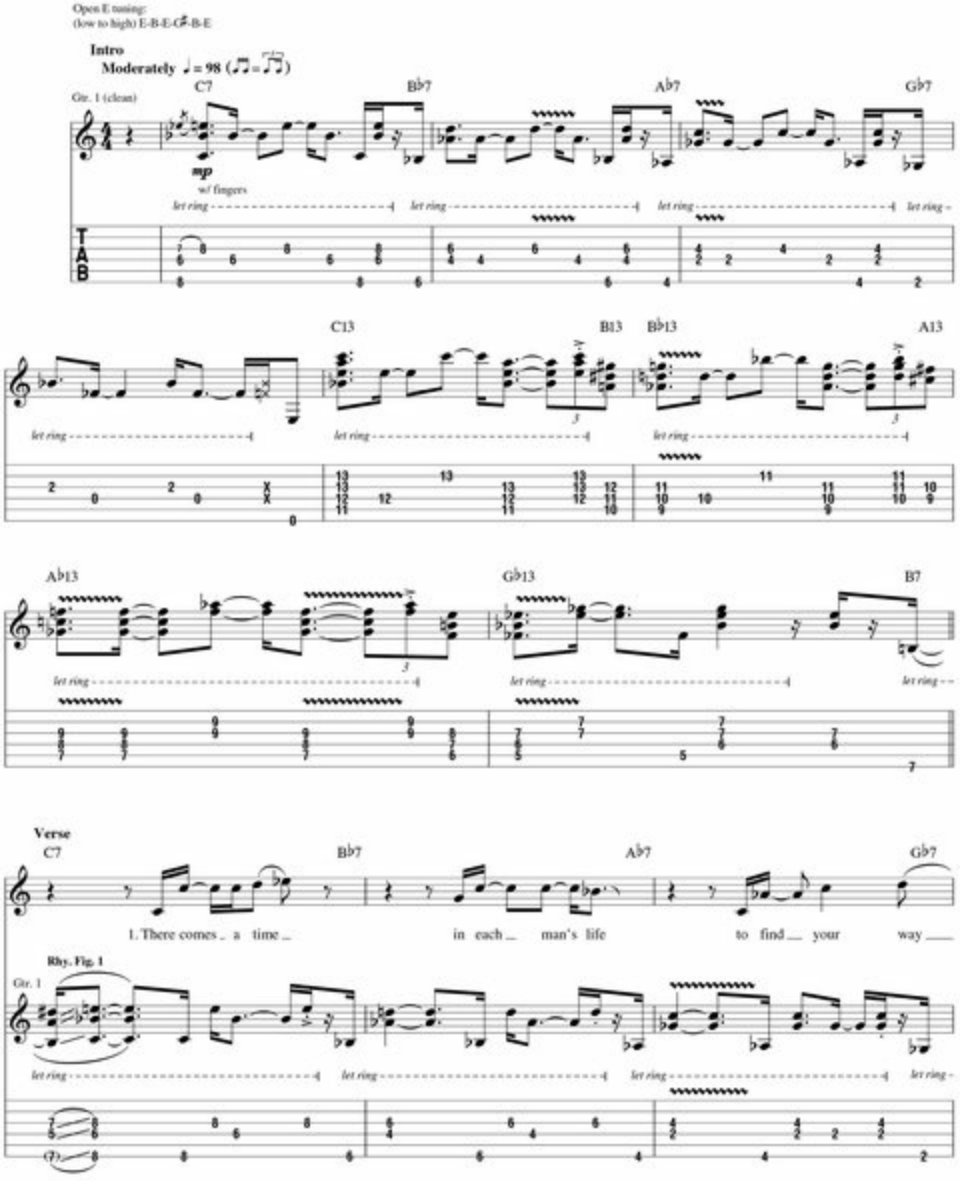

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 2 (2 times)
A5 G5 D5 E5 G5 A5 G5 D5 E5 C5
rock. (Rock!) I wan-na rock! (Rock!)
Verse
A5 *D5 G5
1. "Turn it down," you say. Well, all I got to say to you is time and time a-gain I say,
2. There's a feel-in' that I get from noth-in' else and there ain't noth-in' in the world that makes me
Gtr. 1
*Chord symbols reflect overall harmony.
A5 G5 D5 A5
"No!" (No!) No, no, no, no, no.
go. (Go!) Go, go, go, go, go.
Gtr. 1 tacet
D5 G5
Tell me not to play. Well, all I got to say to when you tell me not to play, I say,
Turn the pow-er up. I've wait-ed for so long so I could hear my fav-'rite song, so let's
A5 G5 D5 A5 G5 D5
"No!" (No!) No, no, no, no, no.
go! (Go!) Go, go, go, go, go.
Gtr. 1

Pre-Chorus
G5 D5 G5 C5 G5 D5 N.C.
So if you ask me why I like the way . I play ___ it, there's on - ly one thing I can say to ___ you.
When it's like this, I feel the mu - sic shoot - in' through . me. There's noth-in'else that I would rath - er ___ do.
I wan-na rock! .
Chorus
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
A5 G5 D5 E5 G5
___ (Rock!) I wan-na rock! __ (Rock!) I want to ___
Gtr. 2: w/ Rhy. Fig. 2 (2 times)
A5 G5 D5 E5 C5
A5 G5 D5 E5 G5
rock. (Rock!) I wan-na rock! __ (Rock!)
1.
A5 G5 D5 E5 C5
2.
A5 G5 D5 E5 C5
___ (Rock!) I wan - na rock! __
Bridge
A5 E5 G5 A5 E5 C5
Voc. Fig. 1
End Voc. Fig. 1
___ Rock! Rock! I wan-na rock! __ Rock! Rock! I want to ___
(Rock! Rock! Rock! Rock! Rock! Rock!)
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
Bkgd. Vocs: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 3
A5 E5 G5 A5 E5 C5
rock. Rock! Rock! I wan-na rock! __ Rock! Rock! I wan-na rock! .

Guitar Solo
*A5
G5
D5
E5
G5
Rhy. Fig. 4
Gtr. 1
Gtr. 3 (dist.)
f
w/ wah-wah
*See top of first page of song for chord diagrams pertaining to rhythm slashes.
A5
G5
D5
E5 VII
C5
End Rhy. Fig. 4
Gtr. 1: w/ Rhy. Fig. 4
A5
G5
D5
E5
G5
8va
A5
G5
D5
E5
C5
I wan-na rock! ...
8va

Chorus
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Rhy. Fig. 2 (4 times)
A5 G5 D5 E5 G5 A5 G5 D5 E5 C5
___ (Rock!) I wan-na rock! ___ (Rock!) I want to ___
loco
A5 G5 D5 E5 G5 A5 G5 D5 E5 C5
rock.(Rock!) I wan-na rock! ___ (Rock!) I wan-na rock! ___
8va
Outro
Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)
Gtr. 1: w/ Rhy. Fig. 4 (till fade)
Begin fade
A5 G5 D5 E5 G5 A5 G5 D5 E5 C5
___ Rock! Rock! I wan-na rock! ___ Rock! Rock! I want to ___
loco
Fade out
A5 G5 D5 E5 G5 A5 G5 D5 E5 C5
rock Rock! Rock! I wan-na rock! ___ Rock! Rock! I wan-na rock!
8va
loco
let ring

from The Derek Trucks Band - *Songlines*

I'll Find My Way

Words and Music by Jay Joyce and Derek Trucks

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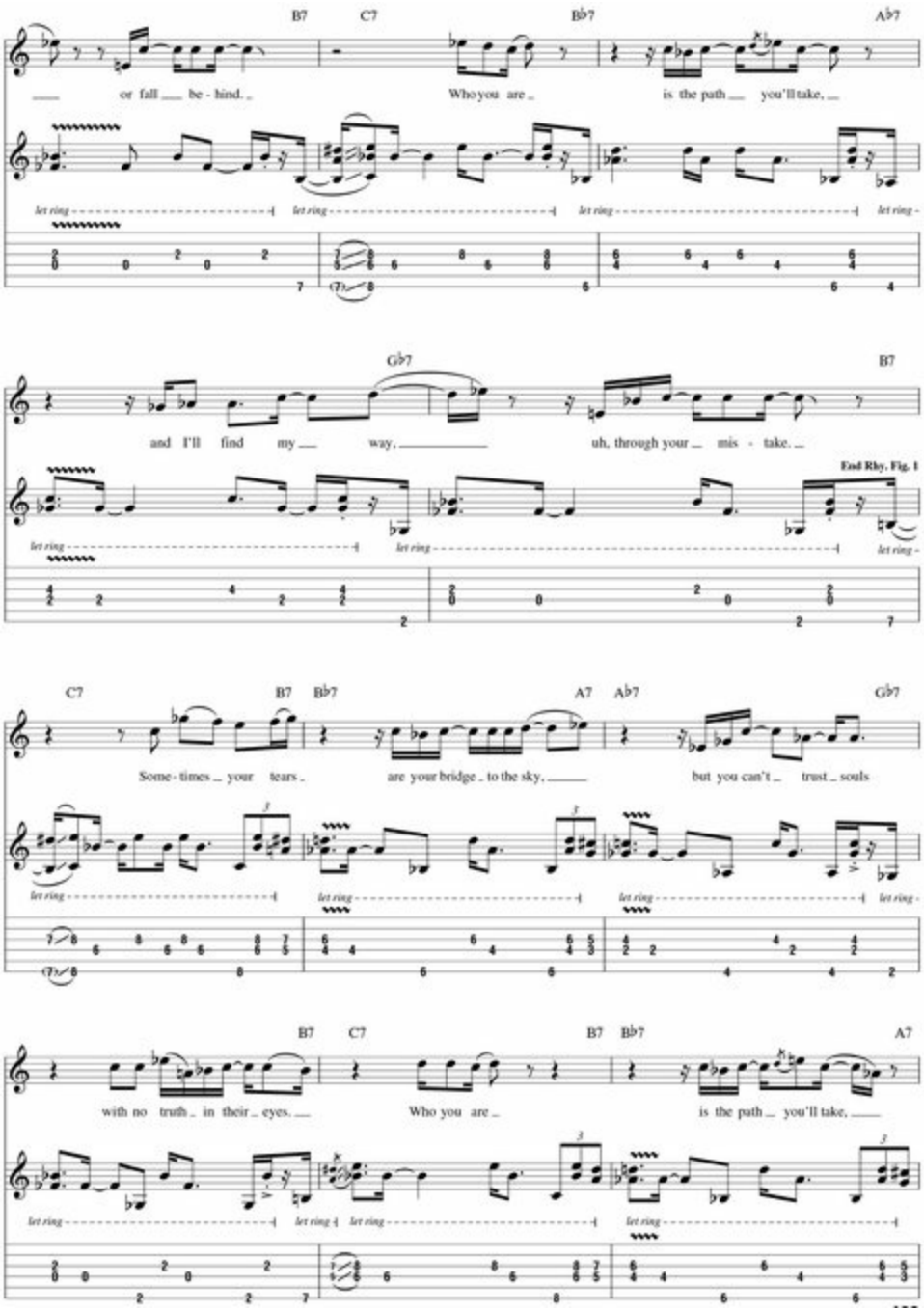
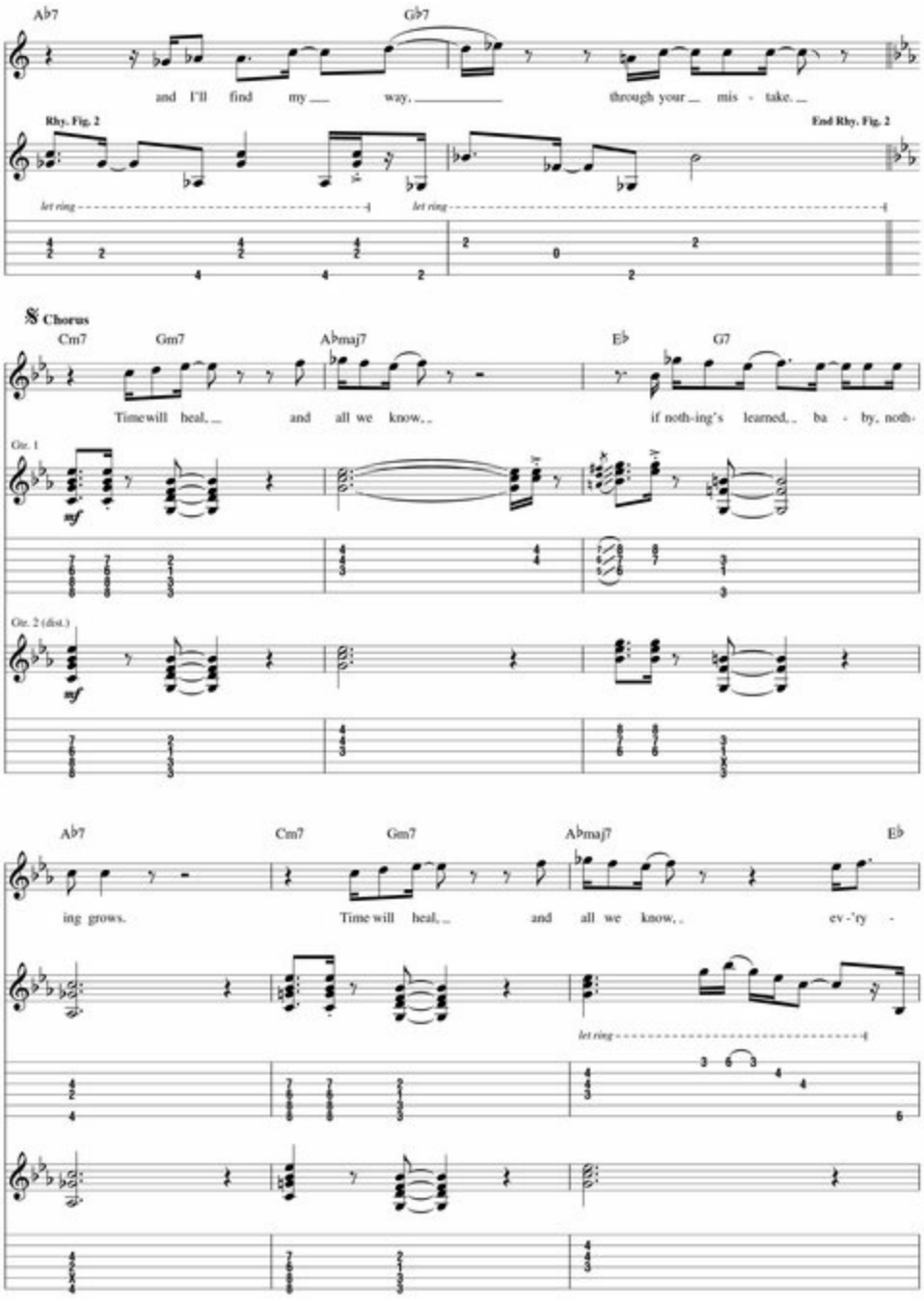
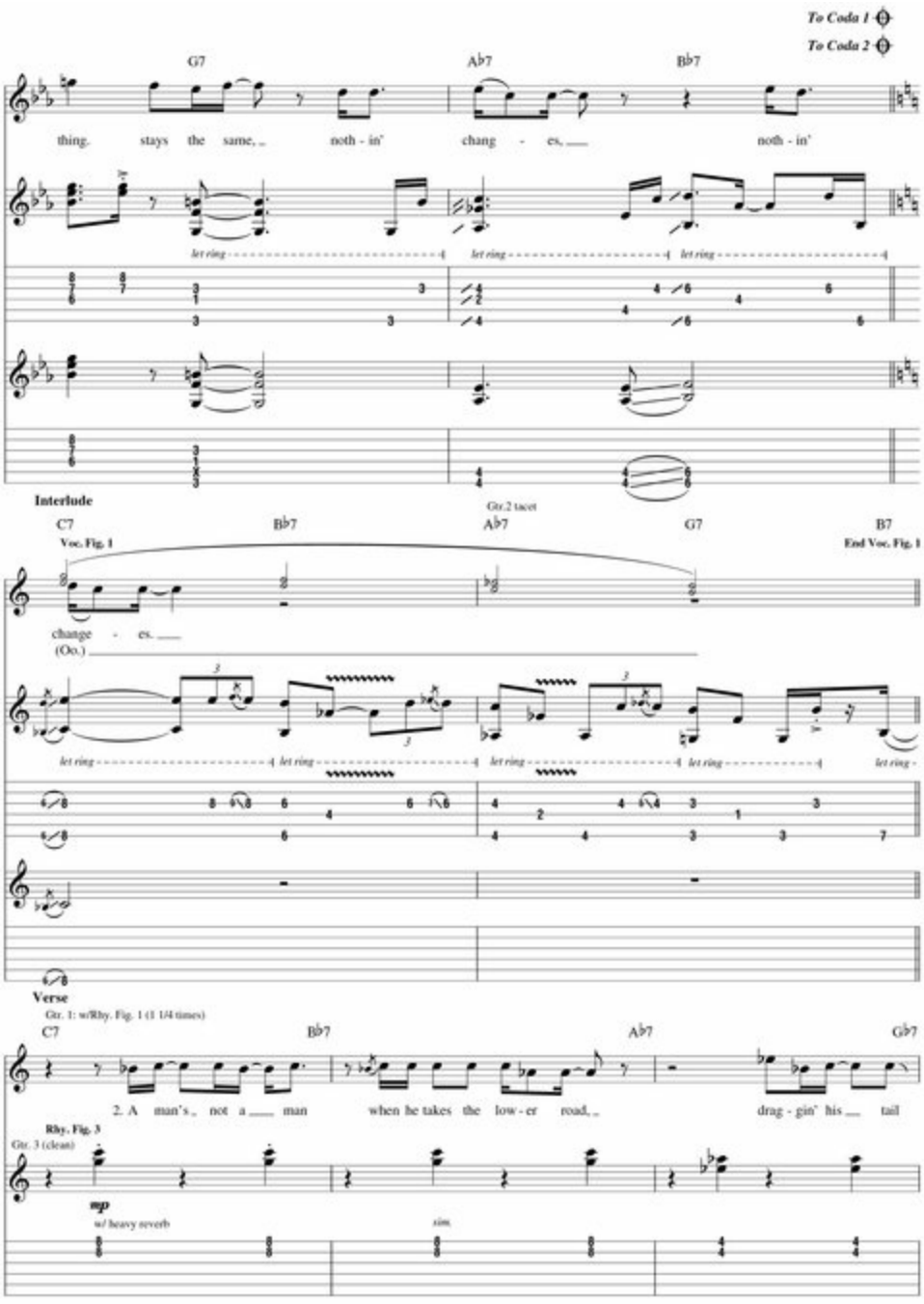
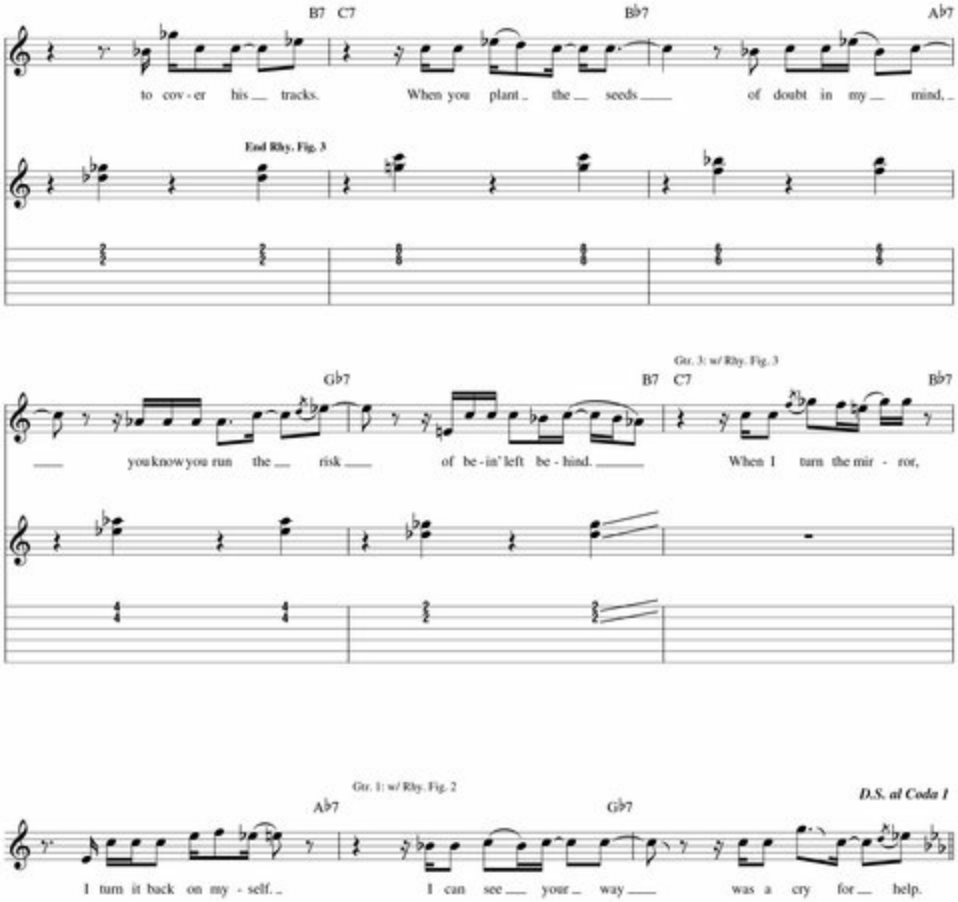
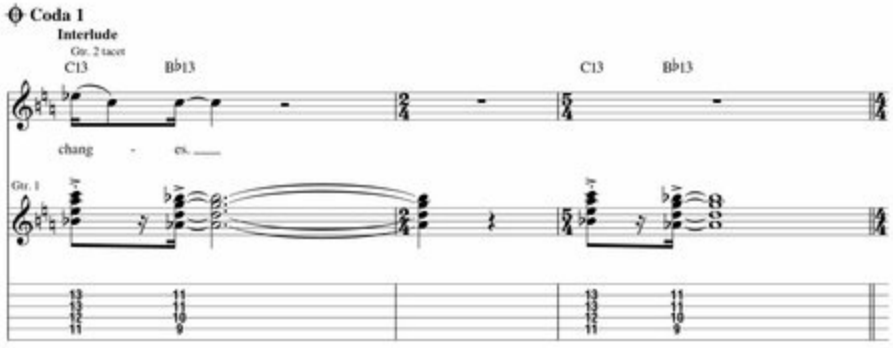
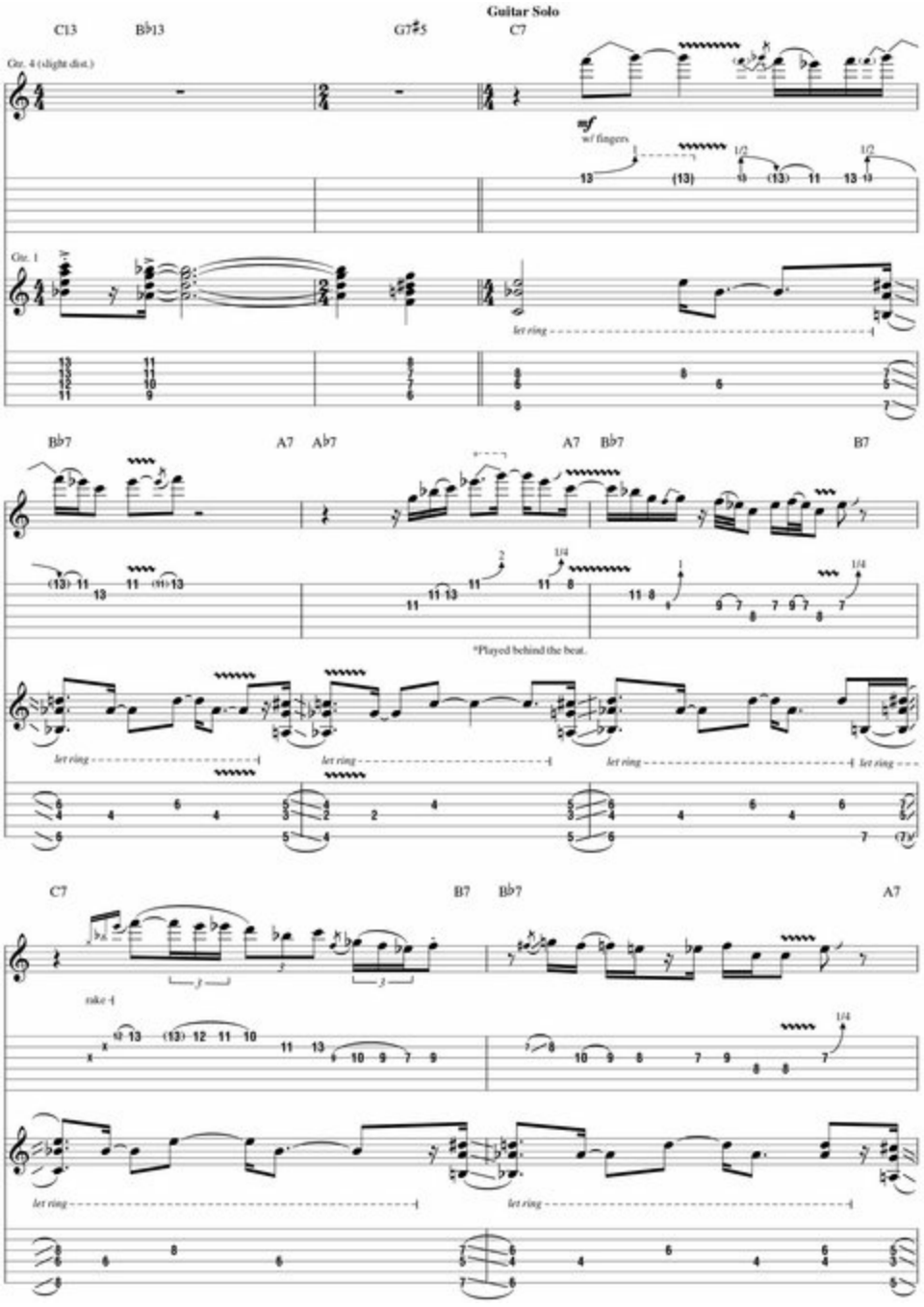
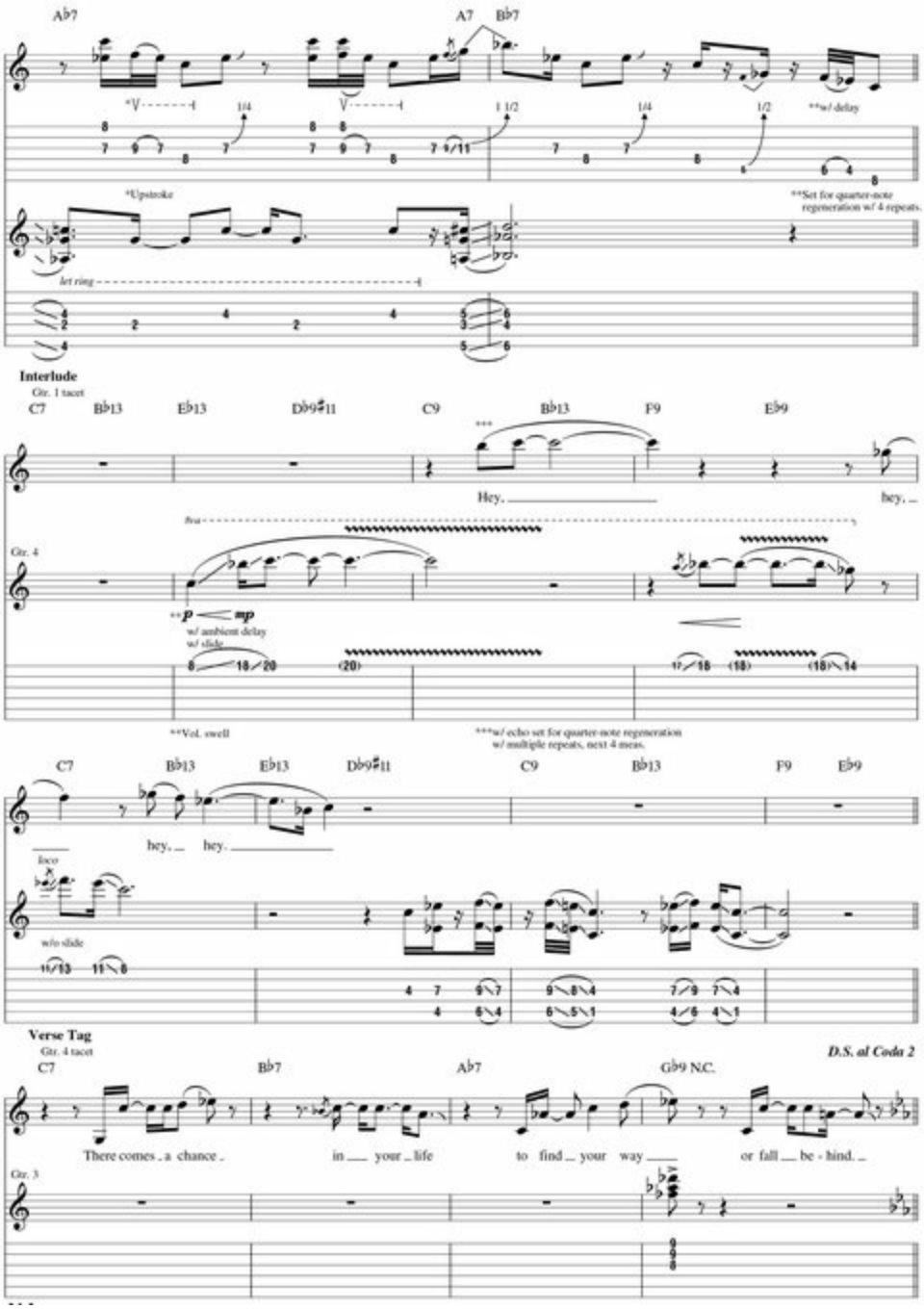
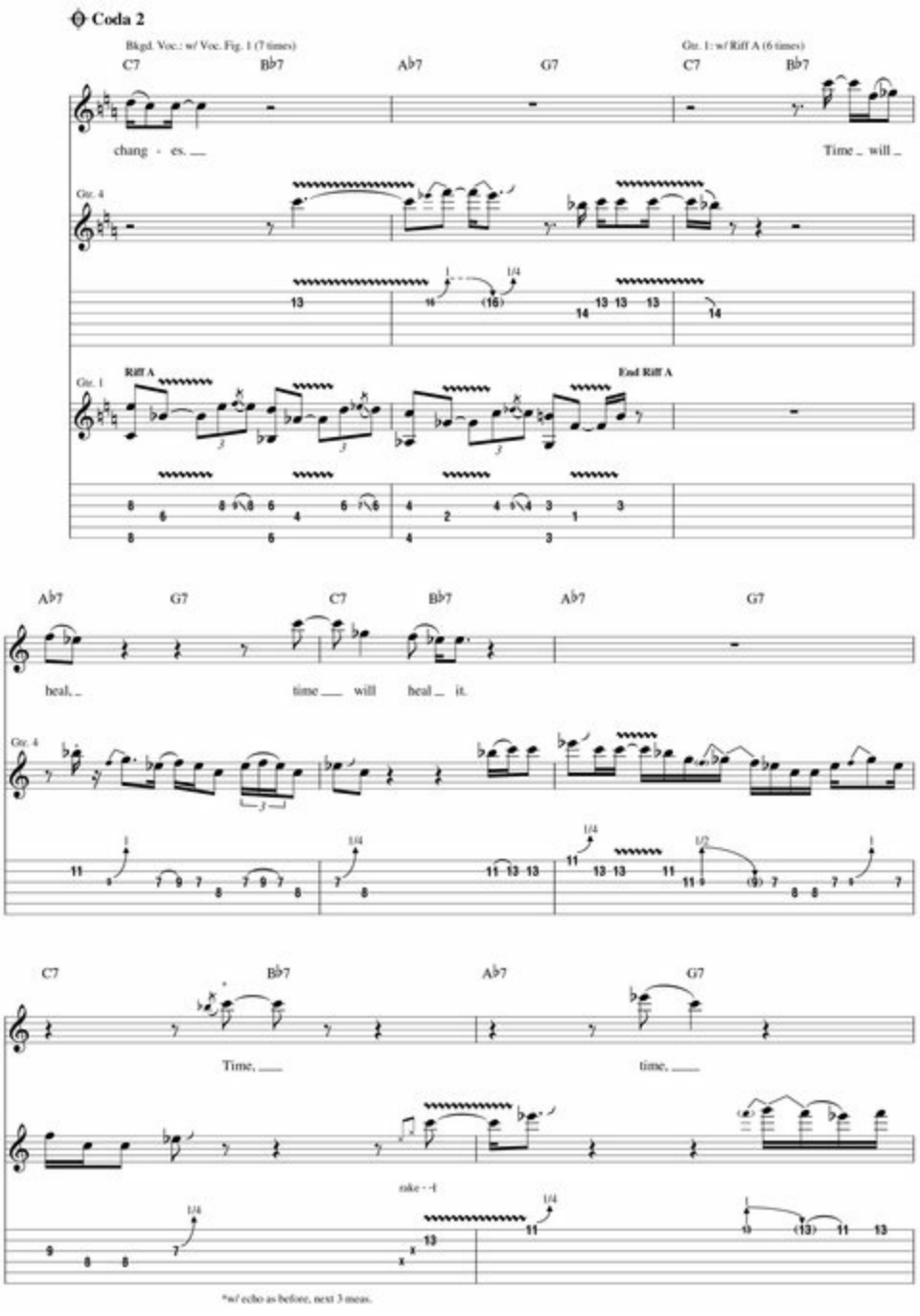
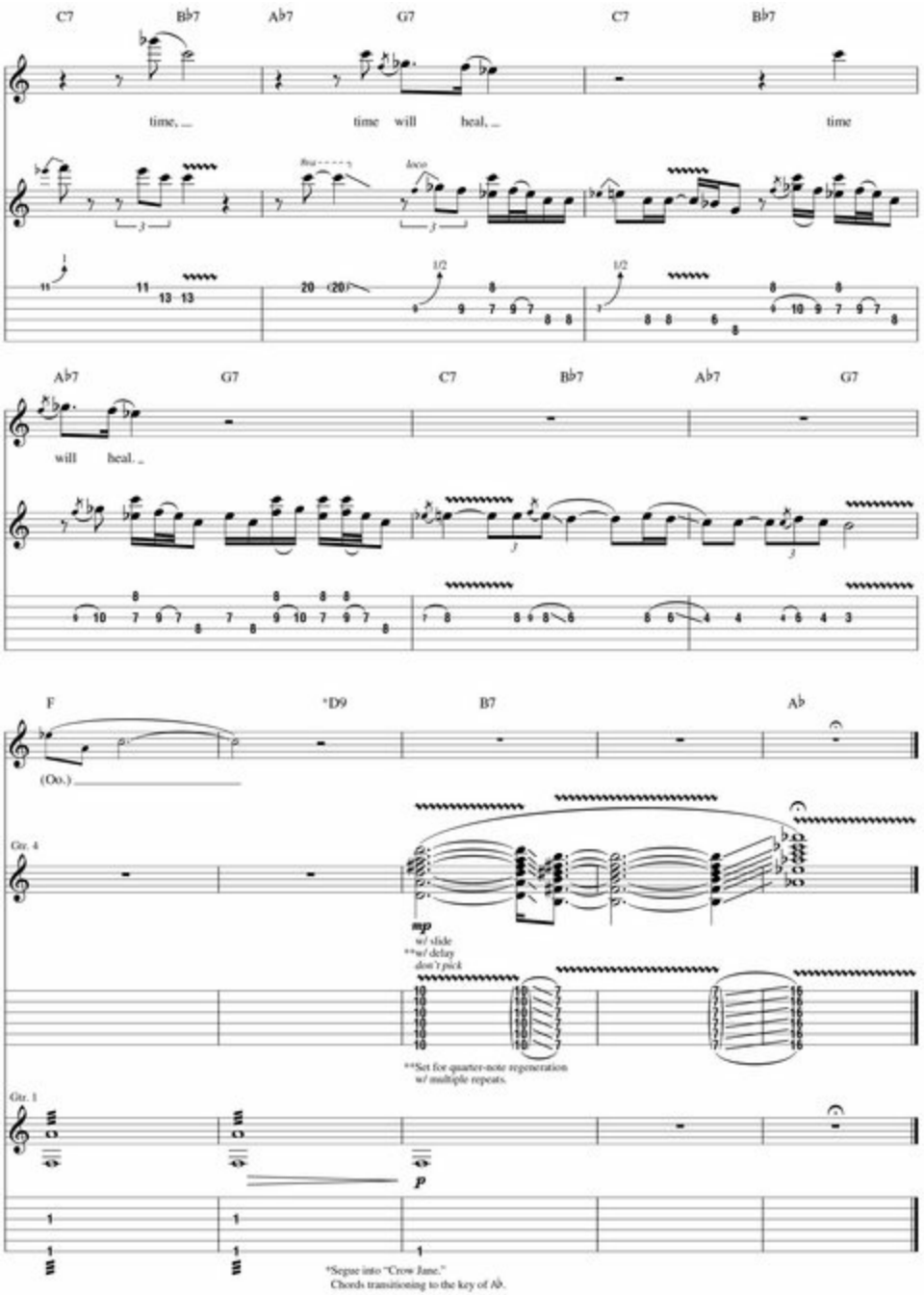
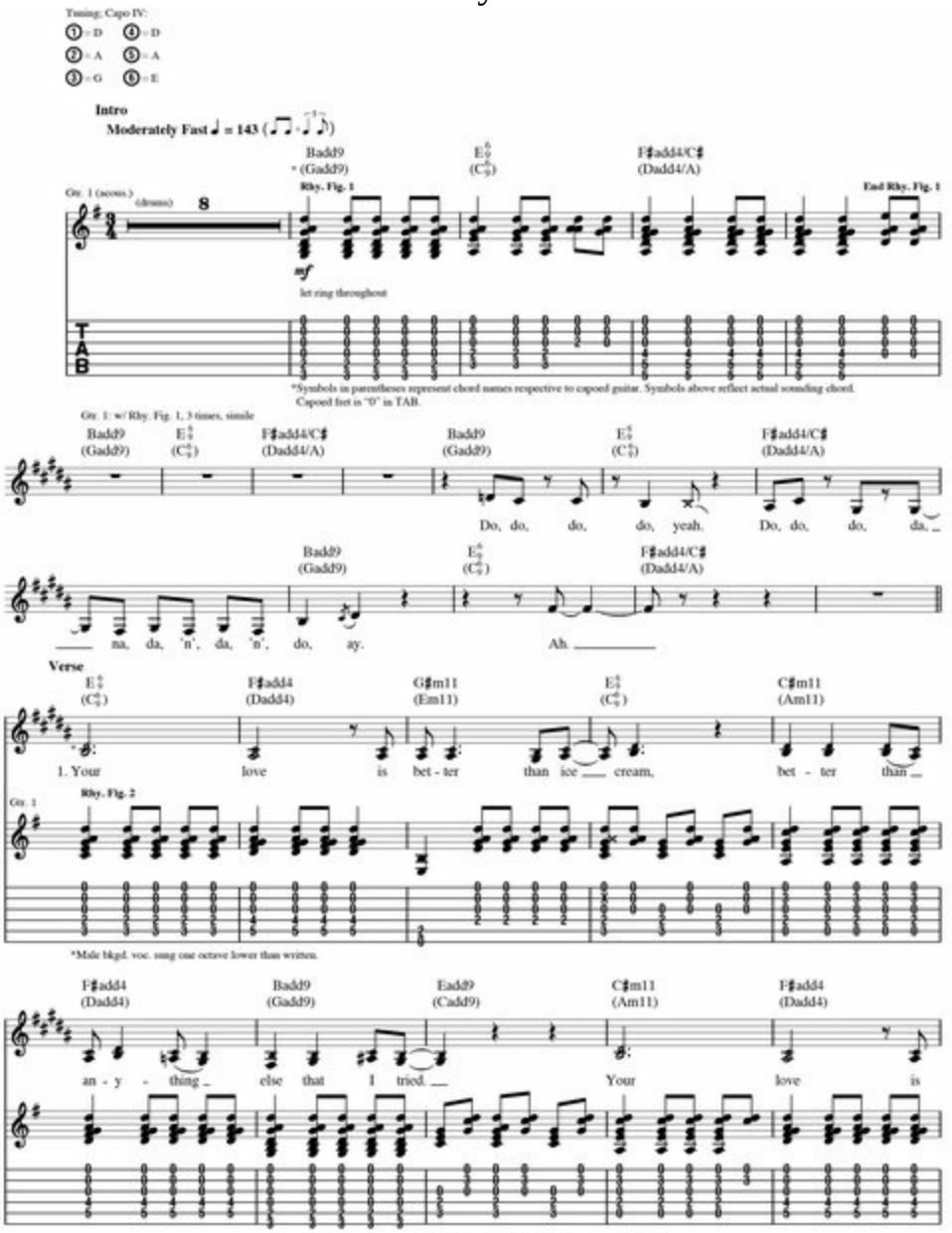

B7 C7 B♭7 A♭7
or fall be - hind. Who you are is the path you'll take,
let ring let ring let ring let ring
G♭7 B7
and I'll find my way, uh, through your mis - take.
End Rhy. Fig. 1
let ring let ring let ring
C7 B7 B♭7 A7 A♭7 G♭7
Some - times your tears are your bridge to the sky, but you can't trust souls
let ring let ring let ring let ring
B7 C7 B7 B♭7 A7
with no truth in their eyes. Who you are is the path you'll take,
let ring let ring let ring let ring

A♭7
G♭7
and I'll find my ___ way, ___ through your __ mis - take. __
Rhy. Fig. 2
End Rhy. Fig. 2
let ring
let ring
𝄋 Chorus
Cm7
Gm7
A♭maj7
E♭
G7
Time will heal, __ and all we know, _ if noth-ing's learned, _ ba - by, noth-
Gtr. 1
mf
Gtr. 2 (dist.)
mf
A♭7
Cm7
Gm7
A♭maj7
E♭
ing grows. Time will heal, __ and all we know, _ ev-'ry -
let ring

To Coda 1
To Coda 2
G7
A♭7
B♭7
thing. stays the same, noth - in' chang - es, noth - in'
let ring
let ring
let ring
Interlude
Gtr.2 tacet
C7
B♭7
A♭7
G7
B7
Voc. Fig. 1
End Voc. Fig. 1
change - es.
(Oo.)
let ring
let ring
let ring
let ring
let ring
Verse
Gtr. 1: w/Rhy. Fig. 1 (1 1/4 times)
C7
B♭7
A♭7
G♭7
2. A man's not a man when he takes the low - er road, drag - gin' his tail
Rhy. Fig. 3
Gtr. 3 (clean)
mp
w/ heavy reverb
sim.

B7 C7
B♭7
A♭7
to cov - er his tracks.
When you plant the seeds
of doubt in my mind,
End Rhy. Fig. 3
G♭7
B7 C7
B♭7
Gtr. 3: w/ Rhy. Fig. 3
you know you run the risk
of be - in' left be - hind.
When I turn the mir - ror,
Gtr. 1: w/ Rhy. Fig. 2
A♭7
G♭7
D.S. al Coda 1
I turn it back on my - self.
I can see your way
was a cry for help.


Coda 1
Interlude
Gtr. 2 tacet
C13
B♭13
C13
B♭13
chang - es.
Gtr. 1

Guitar Solo
C13
B♭13
G7♯5
C7
Gtr. 4 (slight dist.)
mf
w/ fingers
Gtr. 1
let ring
B♭7
A7
A♭7
A7
B♭7
B7
*Played behind the beat.
let ring
C7
B7
B♭7
A7
take
let ring

A♭7
A7
B♭7
*Upstroke
let ring
**w/ delay
**Set for quarter-note regeneration w/ 4 repeats.
Interlude
Gtr. 1 tacet
C7
B♭13
E♭13
D♭9♯11
C9
B♭13
F9
E♭9
Hey.
hey.
Gtr. 4
w/ ambient delay
w/ slide
**Vol. swell
***w/ echo set for quarter-note regeneration w/ multiple repeats, next 4 meas.
hey.
hey.
loco
w/o slide
Verse Tag
Gtr. 4 tacet
D.S. al Coda 2
G♭9 N.C.
There comes a chance
in your life
to find your way
or fall be - hind.
Gtr. 3

Coda 2
Bkgd. Voc.: w/ Voc. Fig. 1 (7 times)
C7
B♭7
A♭7
G7
Gtr. 1: w/ Riff A (6 times)
C7
B♭7
chang - es.
Time _ will _
Gtr. 4
Gtr. 1
Riff A
End Riff A
A♭7
G7
C7
B♭7
A♭7
G7
heal _
time ___ will heal _ it.
Gtr. 4
C7
B♭7
A♭7
G7
Time, ____
time, ____
sake - s
*w/ echo as before, next 3 meas.

C7
B♭7
A♭7
G7
C7
B♭7
time, _
time will heal, _
time
Bra - - - - -
loco
1/2
1/2
A♭7
G7
C7
B♭7
A♭7
G7
will heal. _
F
*D9
B7
A♭
(Oo.)
Gtr. 4
mp
w/ slide
**w/ delay
don't pick
**Set for quarter-note regeneration
w/ multiple repeats.
Gtr. 1
p
*Segue into "Crow Jane."
Chords transitioning to the key of A♭.

from Sarah McLachlan - *Mirrorball*

I c e C r e a m

Words and Music by Sarah McLachlan

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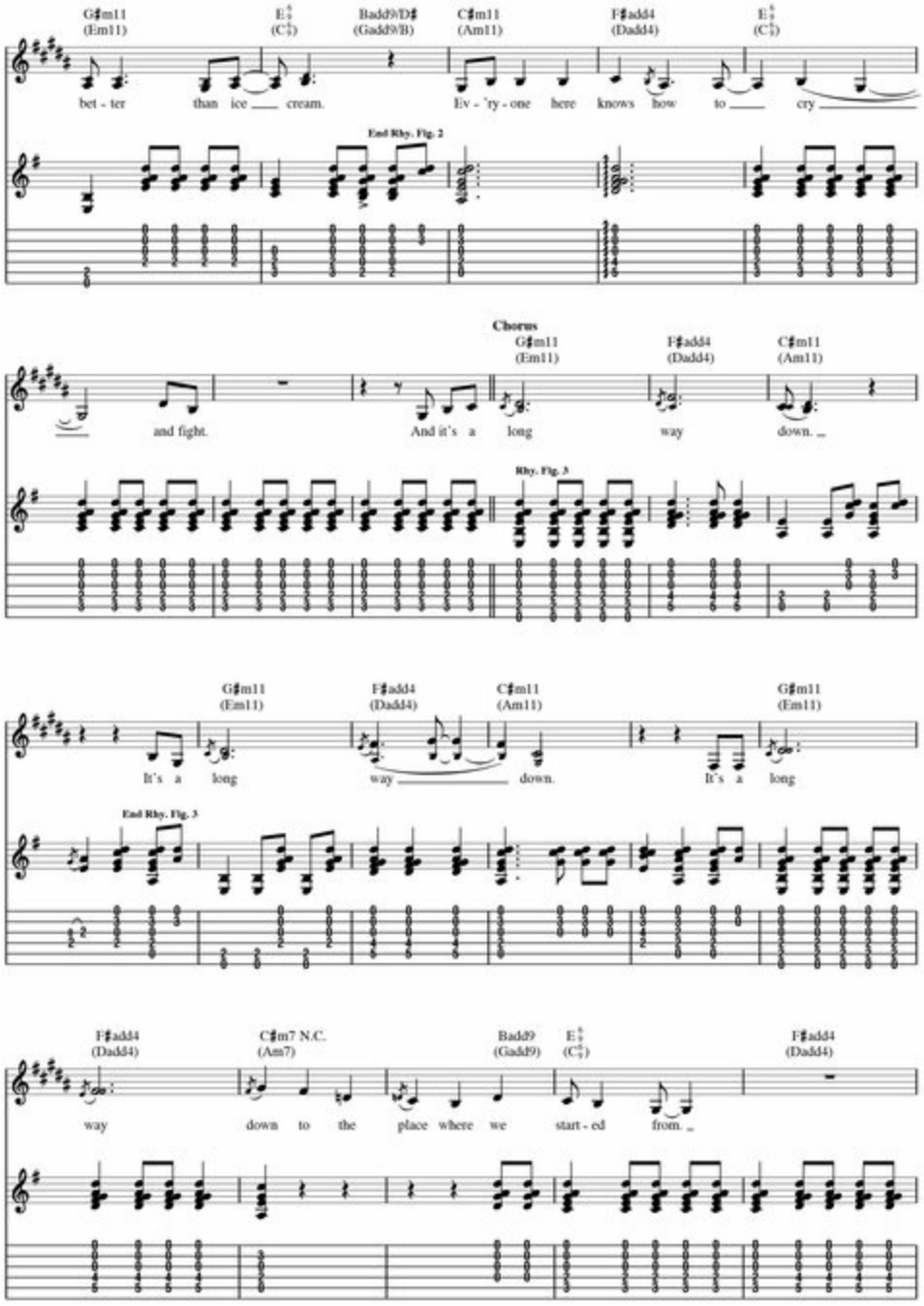
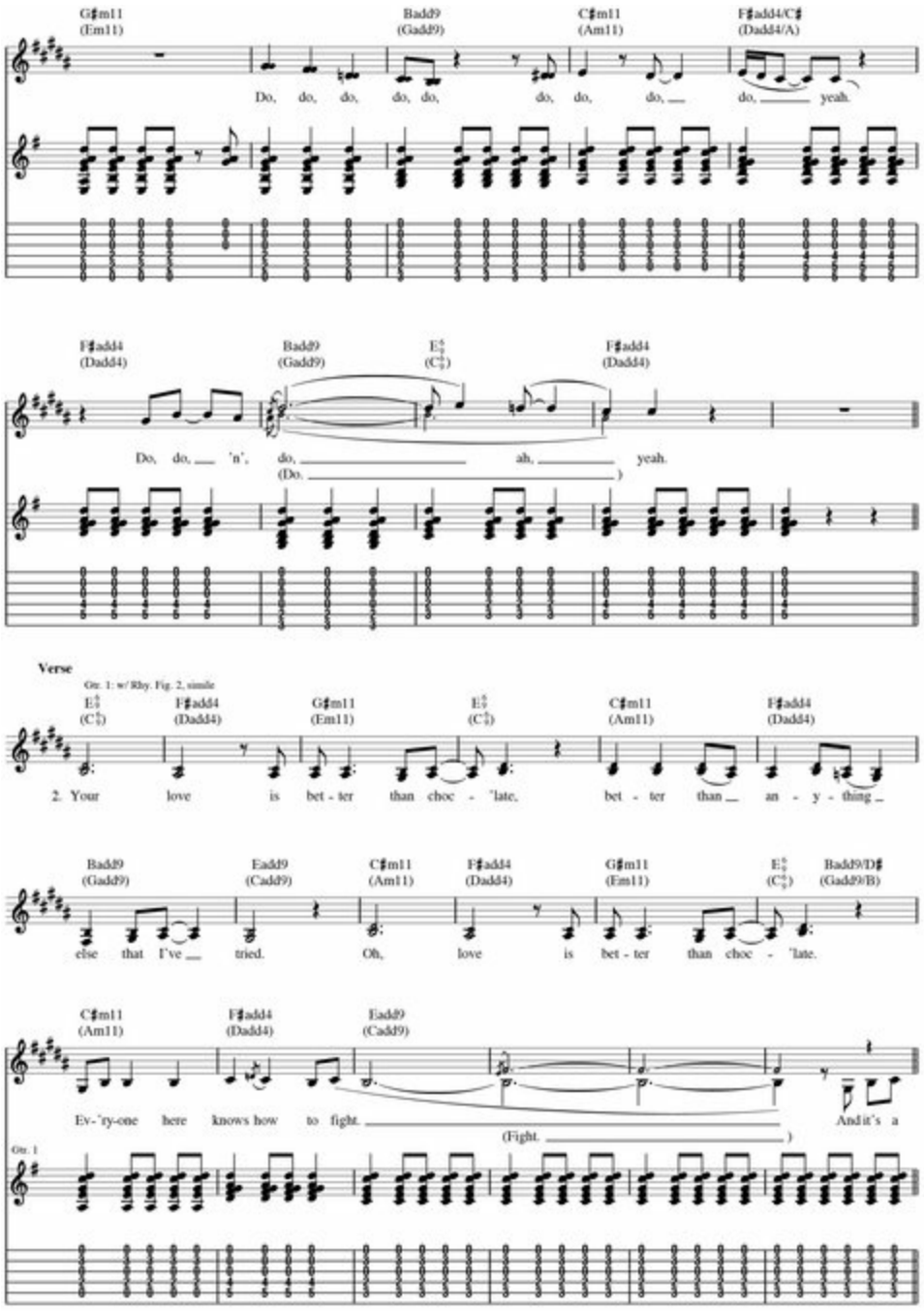
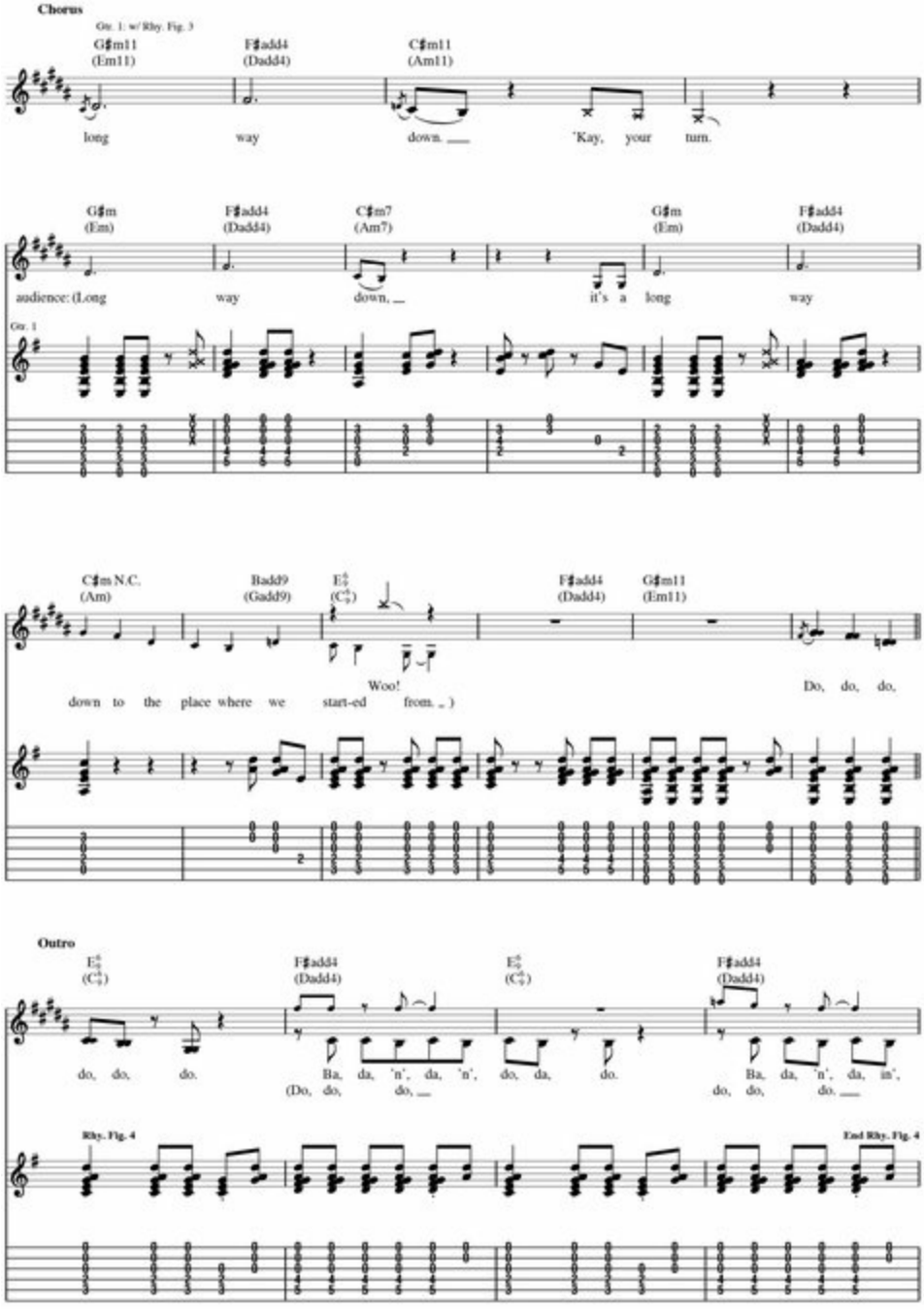
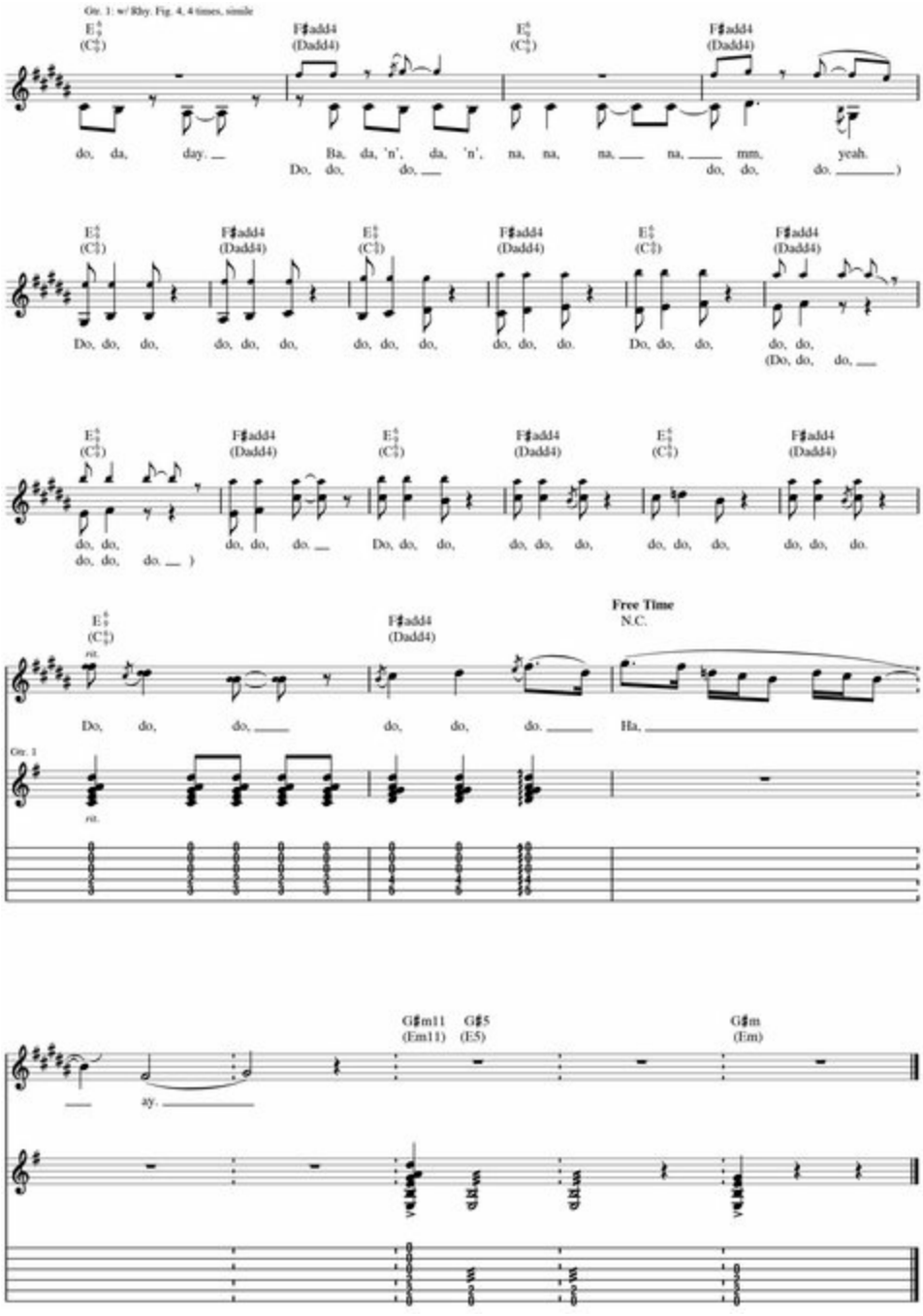
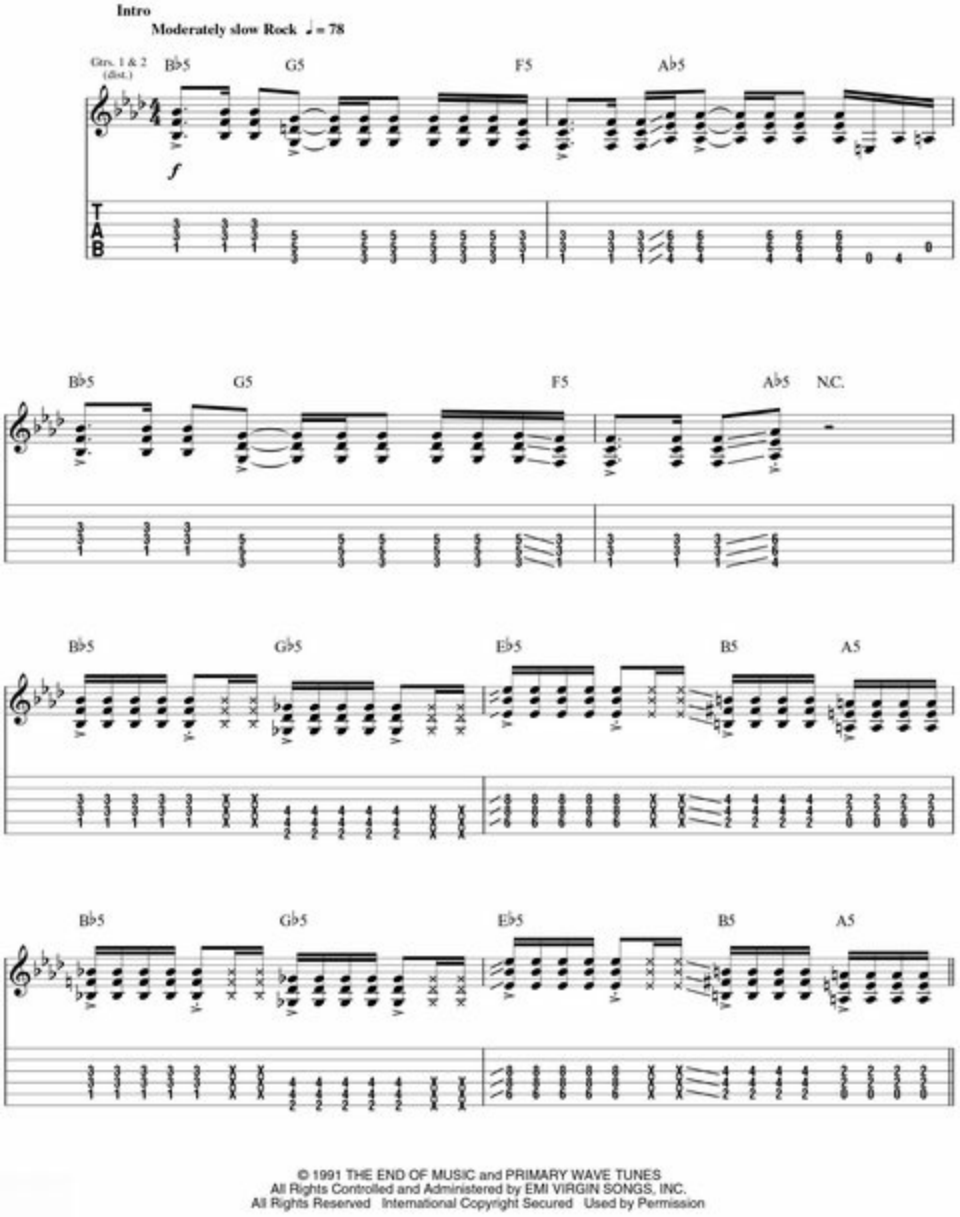

G♯m11
(Em11)
E♮
(C♯)
Badd9/D♯
(Gadd9/B)
C♯m11
(Am11)
F♯add4
(Dadd4)
E♮
(C♯)
bet - ter than ice cream.
Ev - 'ry - one here knows how to cry
End Rhy. Fig. 2
Chorus
G♯m11
(Em11)
F♯add4
(Dadd4)
C♯m11
(Am11)
and fight.
And it's a long way down.
Rhy. Fig. 3
G♯m11
(Em11)
F♯add4
(Dadd4)
C♯m11
(Am11)
G♯m11
(Em11)
It's a long way down. It's a long
End Rhy. Fig. 3
F♯add4
(Dadd4)
C♯m7 N.C.
(Am7)
Badd9
(Gadd9)
E♮
(C♯)
F♯add4
(Dadd4)
way down to the place where we start - ed from.

G♯m11
(Em11)
Badd9
(Gadd9)
C♯m11
(Am11)
F♯add4/C♯
(Dadd4/A)
Do, do, do, do, do, do, do, do, yeah.
F♯add4
(Dadd4)
Badd9
(Gadd9)
E♭
(C♭)
F♯add4
(Dadd4)
Do, do, 'n', do, ah, yeah.
(Do.)
Verse
Gtr. 1: w/ Rhy. Fig. 2, simile
E♭
(C♭)
F♯add4
(Dadd4)
G♯m11
(Em11)
E♭
(C♭)
C♯m11
(Am11)
F♯add4
(Dadd4)
2. Your love is bet - ter than choc - 'late, bet - ter than an - y - thing
Badd9
(Gadd9)
Eadd9
(Cadd9)
C♯m11
(Am11)
F♯add4
(Dadd4)
G♯m11
(Em11)
E♭
(C♭)
Badd9/D♯
(Gadd9/B)
else that I've tried. Oh, love is bet - ter than choc - 'late.
C♯m11
(Am11)
F♯add4
(Dadd4)
Eadd9
(Cadd9)
Ev-'ry-one here knows how to fight. And it's a
(Fight.)
Gtr. 1

Chorus
Gtr. 1: w/ Rhy. Fig. 3
G♯m11
(Em11)
F♯add4
(Dadd4)
C♯m11
(Am11)
long way down. ___ 'Kay, your turn.
G♯m
(Em)
F♯add4
(Dadd4)
C♯m7
(Am7)
G♯m
(Em)
F♯add4
(Dadd4)
audience: (Long way down, _ it's a long way
Gtr. 1
C♯m N.C.
(Am)
Badd9
(Gadd9)
E♯
(C♮)
F♯add4
(Dadd4)
G♯m11
(Em11)
Woo!
down to the place where we start-ed from. _)
Do, do, do,
Outro
E♯
(C♮)
F♯add4
(Dadd4)
E♯
(C♮)
F♯add4
(Dadd4)
do, do, do.
Ba, da, 'n', da, 'n',
(Do, do, do, __
do, da, do.
Ba, da, 'n', da, in',
do, do, do. ___
Rhy. Fig. 4
End Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 4, 4 times, simile
E♯ (C♯)
F♯add4 (Dadd4)
do, da, day.
Ba, da, 'n', da, 'n', na, na, na, mm, yeah.
Do, do, do,
do, do, do.
Do, do, do,
(Do, do, do,
Free Time
N.C.
Ha.
Gtr. 1
ay.
G♯m11 (Em11)
G♯5 (E5)
G♯m (Em)

from Nirvana - *Nevermind*

In Bloom

Words and Music by Kurt Cobain

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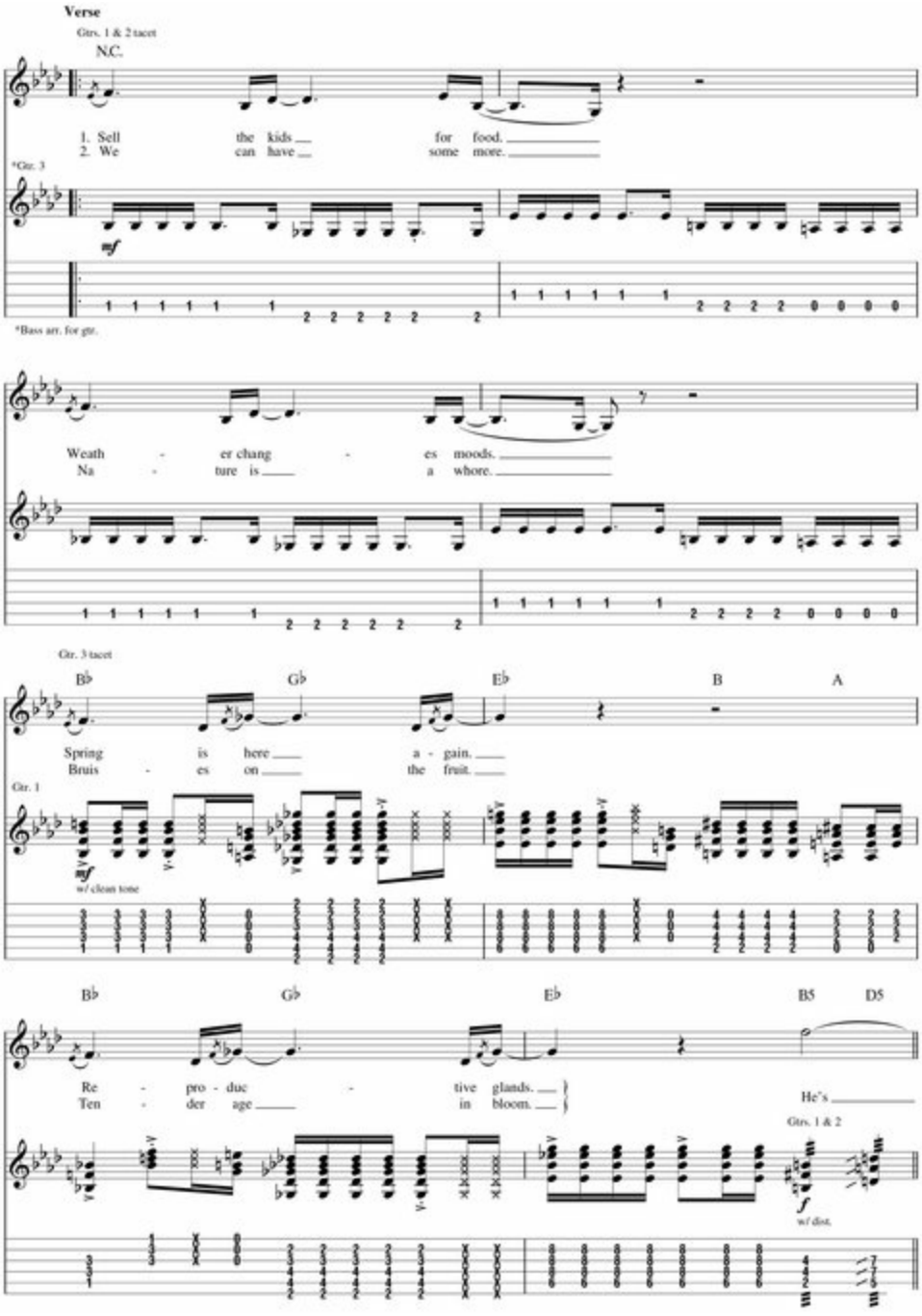
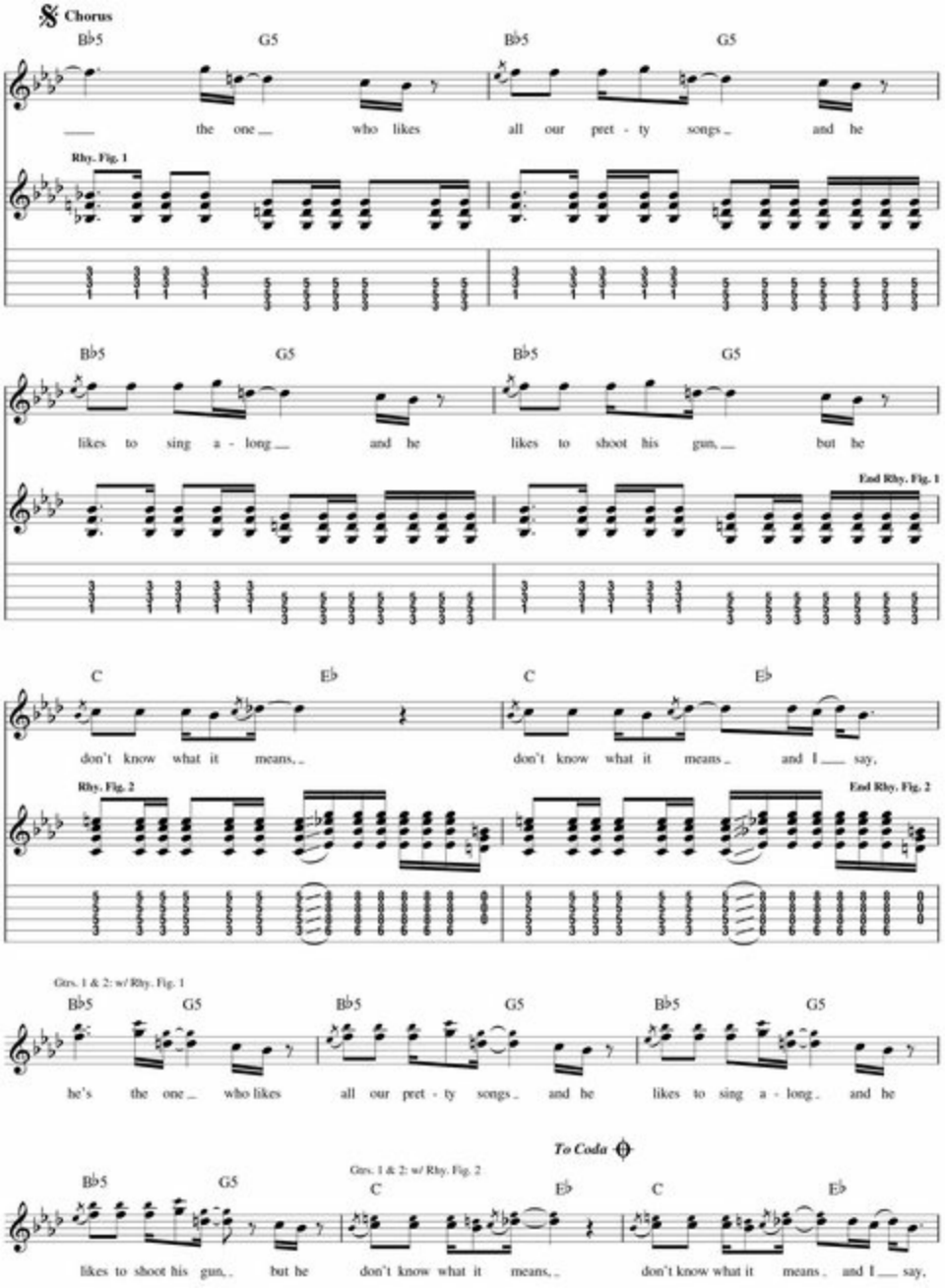
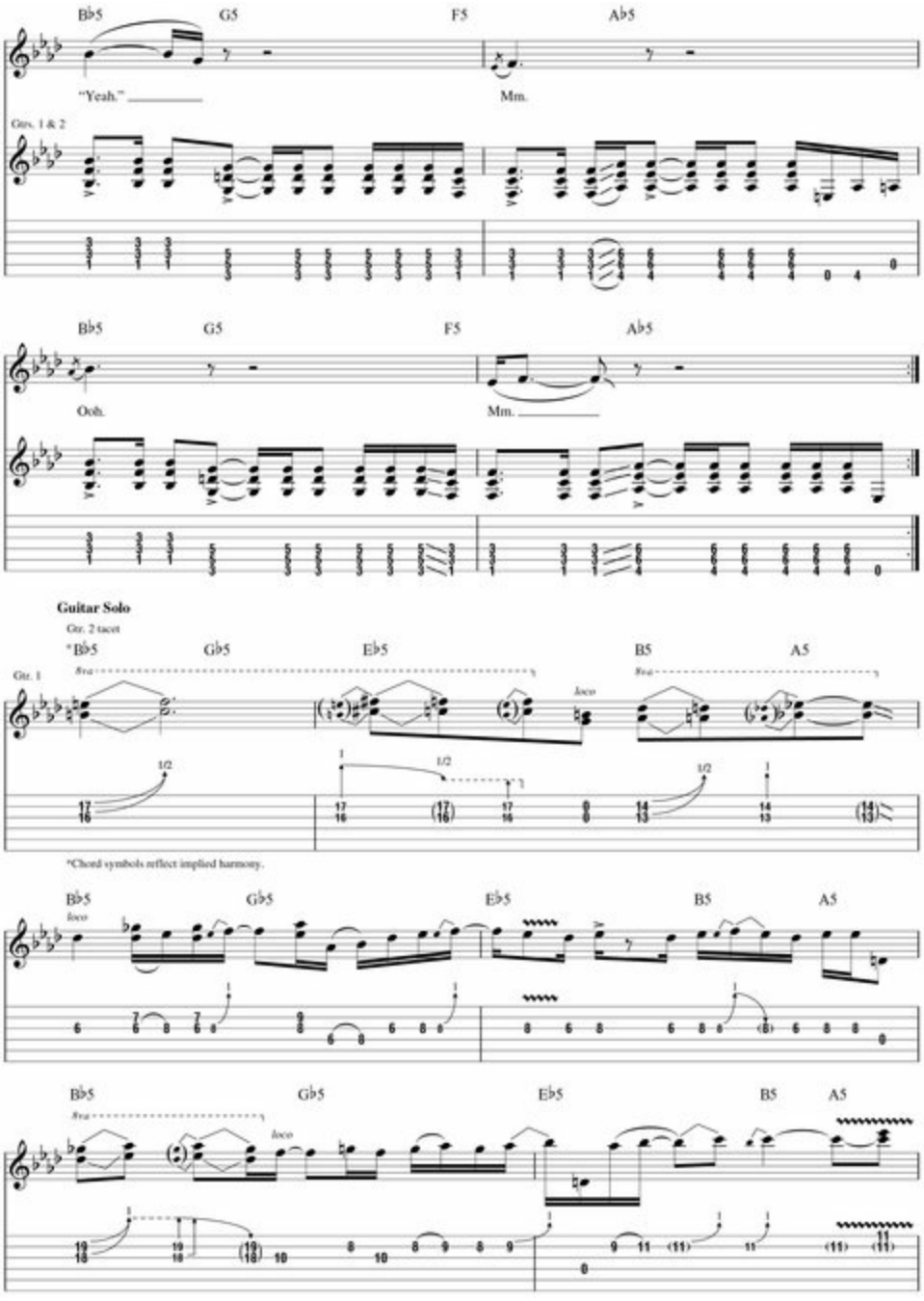
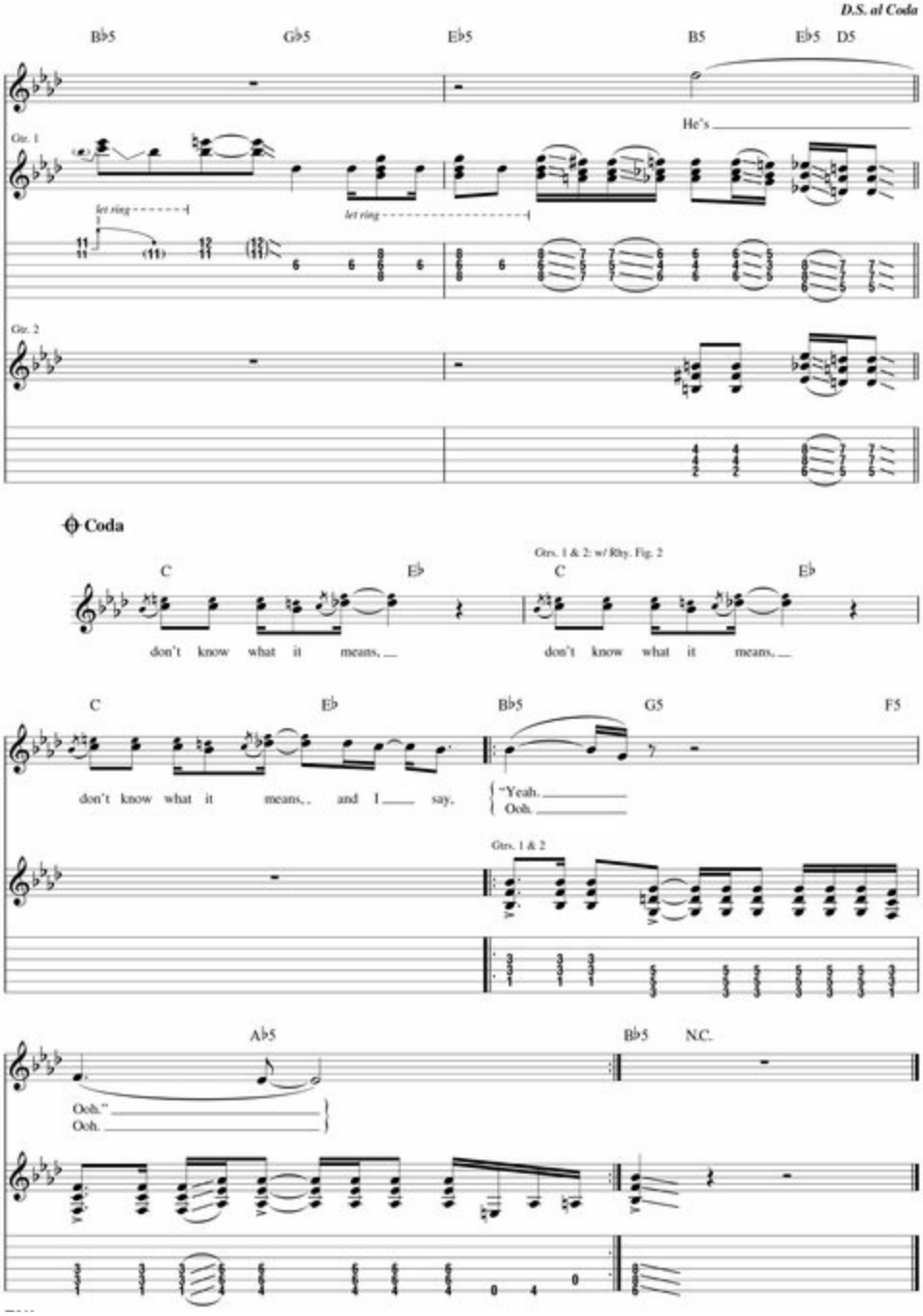
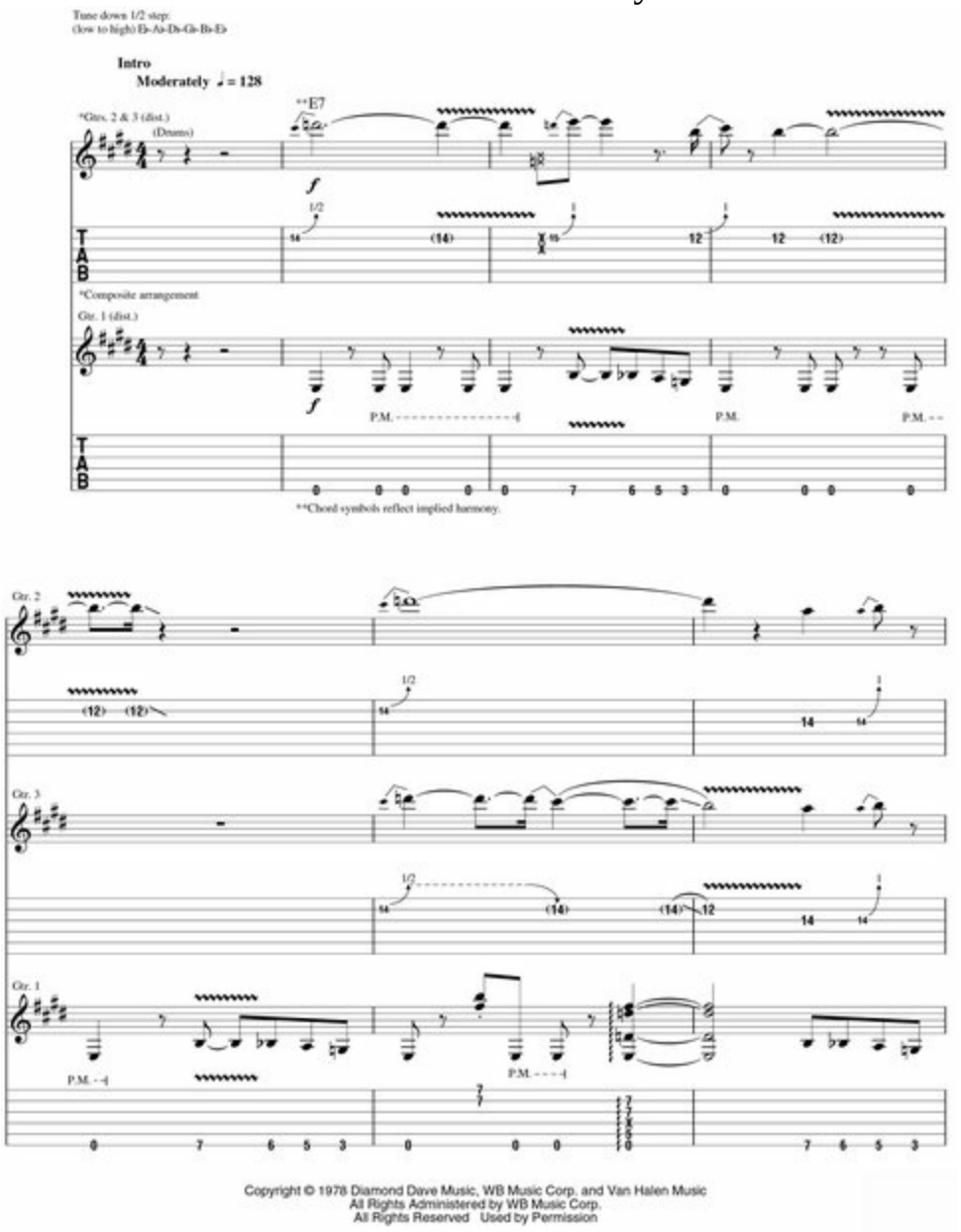

Verse
Gtrs. 1 & 2 tacet
N.C.
1. Sell the kids for food.
2. We can have some more.
*Gtr. 3
mf
*Bass arr. for gtr.
Weath - er chang - es moods.
Na - ture is a whore.
Gtr. 3 tacet
B♭ G♭ E♭ B A
Spring is here a - gain.
Bruis - es on the fruit.
Gtr. 1
mf
w/ clean tone
B♭ G♭ E♭ B5 D5
Re - pro - duc - tive glands.
Ten - der age in bloom.
He's
Gtrs. 1 & 2
f
w/ dist.

Chorus
B♭5
G5
B♭5
G5
the one who likes all our pret - ty songs and he
Rhy. Fig. 1
B♭5
G5
B♭5
G5
likes to sing a - long and he likes to shoot his gun, but he
End Rhy. Fig. 1
C
E♭
C
E♭
don't know what it means, don't know what it means, and I say,
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 1
B♭5
G5
B♭5
G5
B♭5
G5
he's the one who likes all our pret - ty songs and he likes to sing a - long and he
To Coda
B♭5
G5
Gtrs. 1 & 2: w/ Rhy. Fig. 2
C
E♭
C
E♭
likes to shoot his gun, but he don't know what it means, don't know what it means, and I say,

B♭5
G5
F5
A♭5
"Yeah."
Mm.
Gtrs. 1 & 2
B♭5
G5
F5
A♭5
Ooh.
Mm.
Guitar Solo
Gtr. 2 tacet
*B♭5
G♭5
E♭5
B5
A5
Gtr. 1
fine
loco
1/2
*Chord symbols reflect implied harmony.
B♭5
G♭5
E♭5
B5
A5
loco
B♭5
G♭5
E♭5
B5
A5
fine
loco

D.S. al Coda
B♭5
G♭5
E♭5
B5
E♭5
D5
He's
Gtr. 1
let ring
let ring
Gtr. 2
Coda
C
E♭
Gtrs. 1 & 2: w/ Rhy. Fig. 2
C
E♭
don't know what it means,
don't know what it means,
C
E♭
B♭5
G5
F5
don't know what it means, and I say,
"Yeah,
Ooh.
Gtrs. 1 & 2
A♭5
B♭5
N.C.
Ooh."
Ooh.

from *Van Halen*

Jamie's Cryin'

Words and Music by David Lee Roth, Edward Van Halen, Alex Van Halen and Michael Anthony

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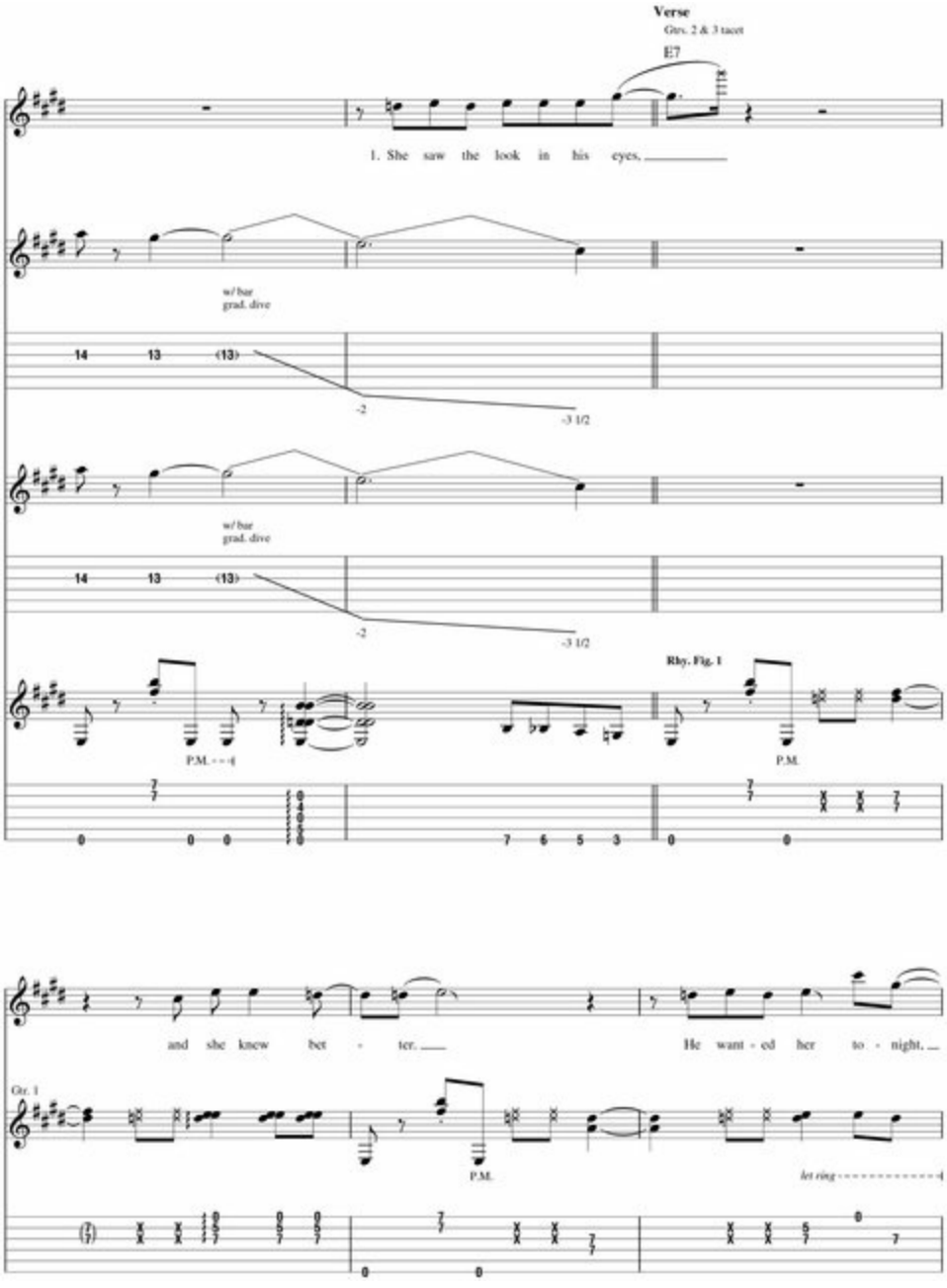
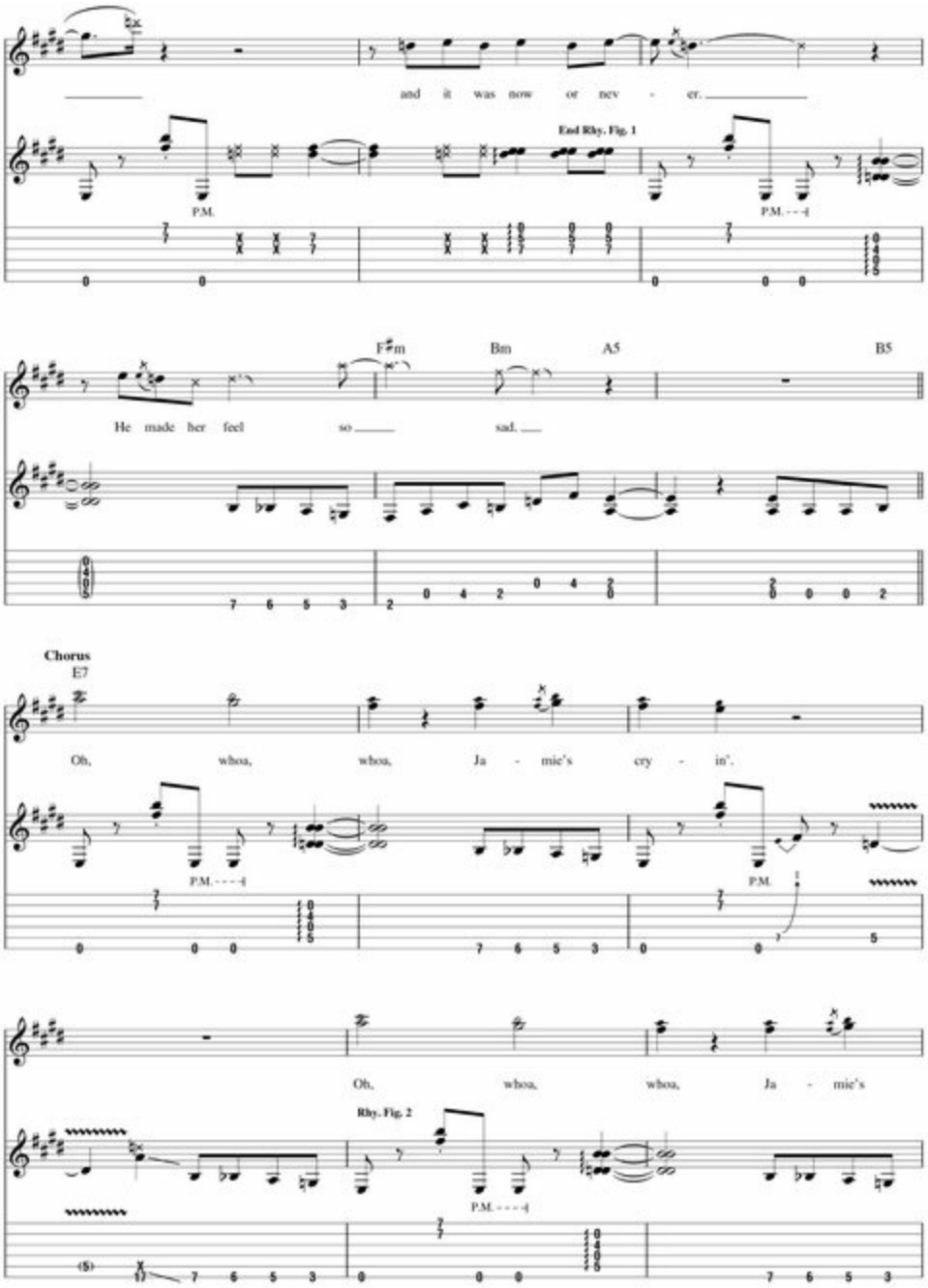
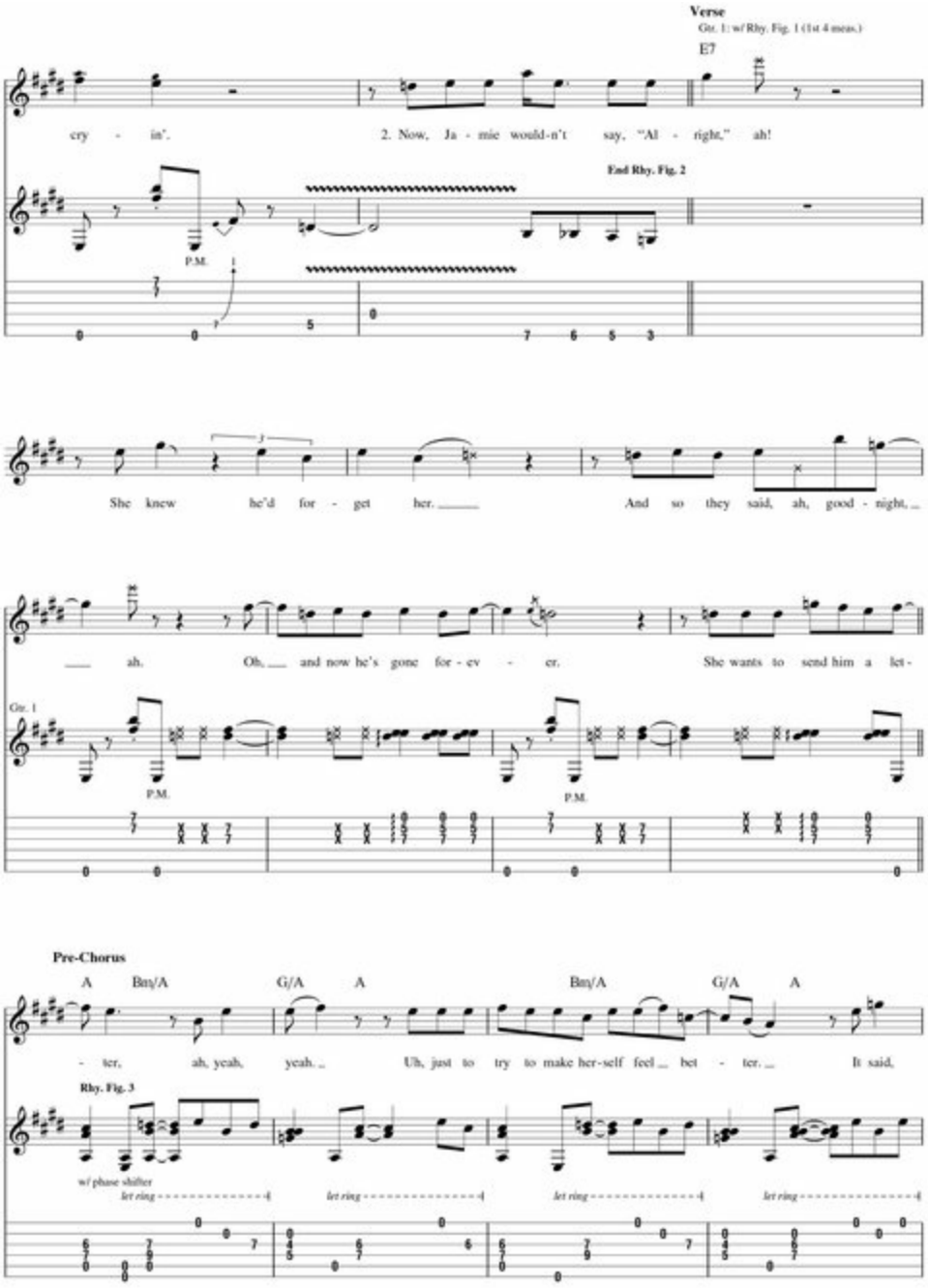
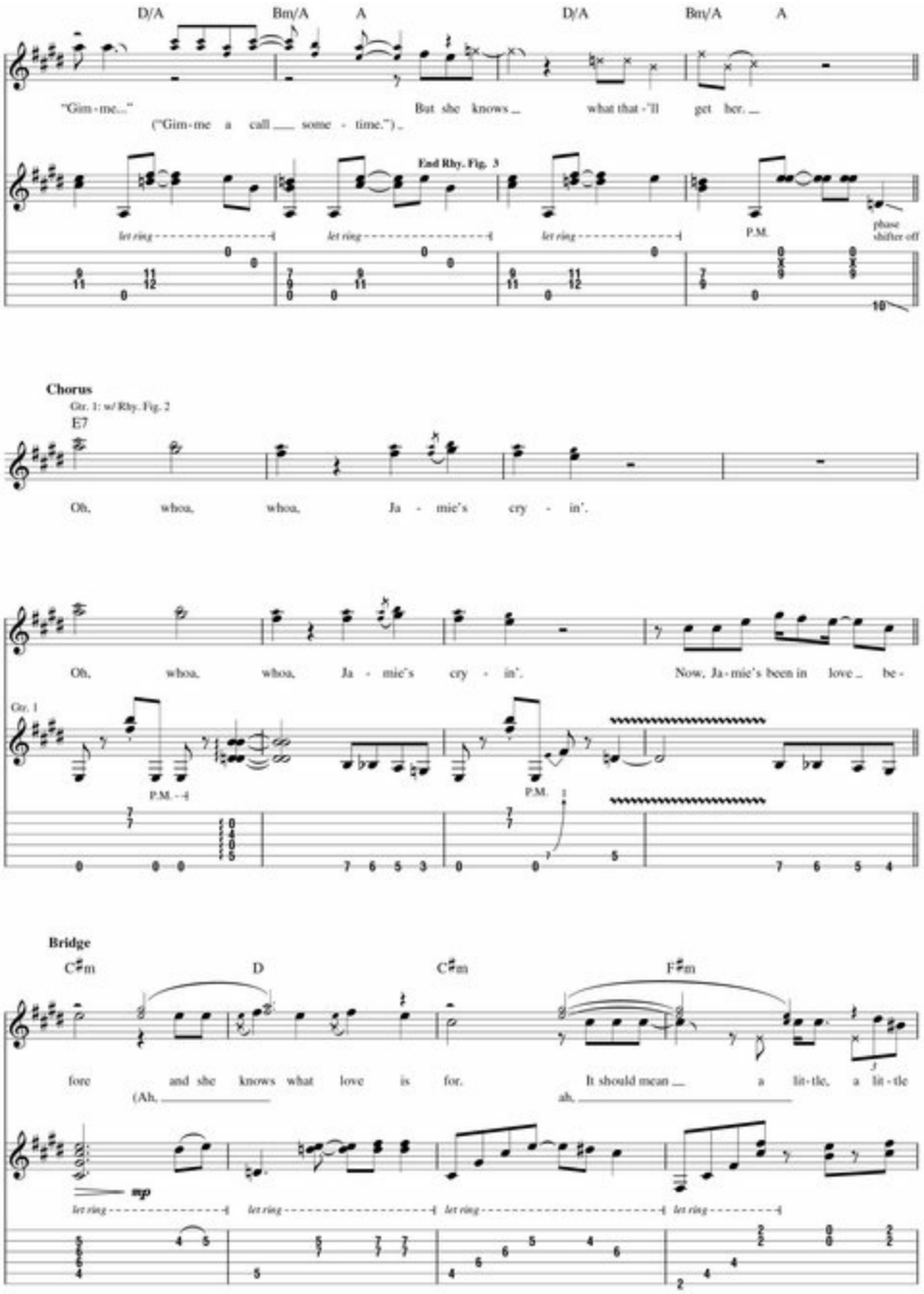
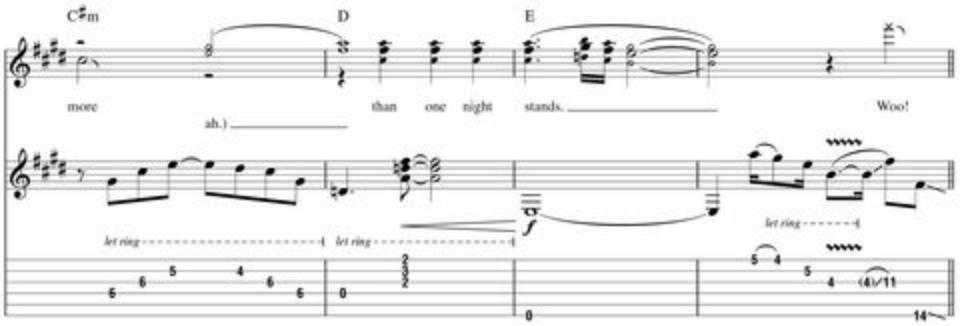
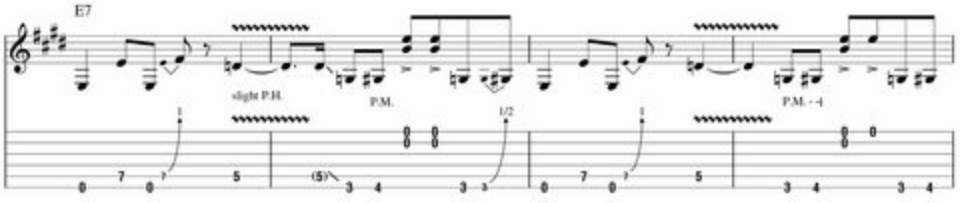
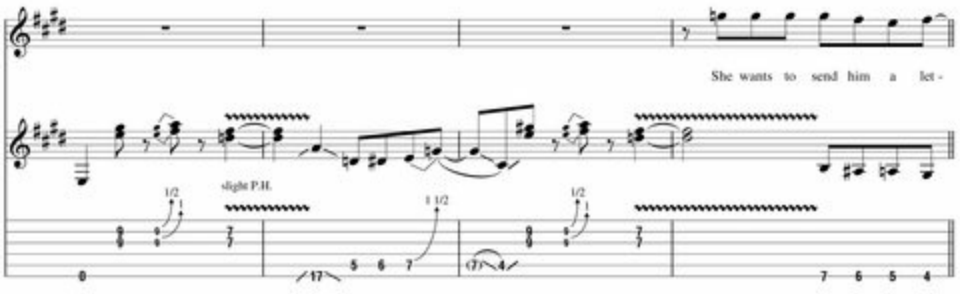
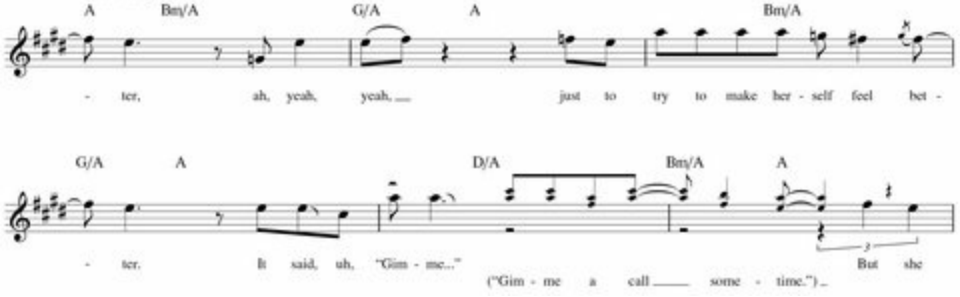
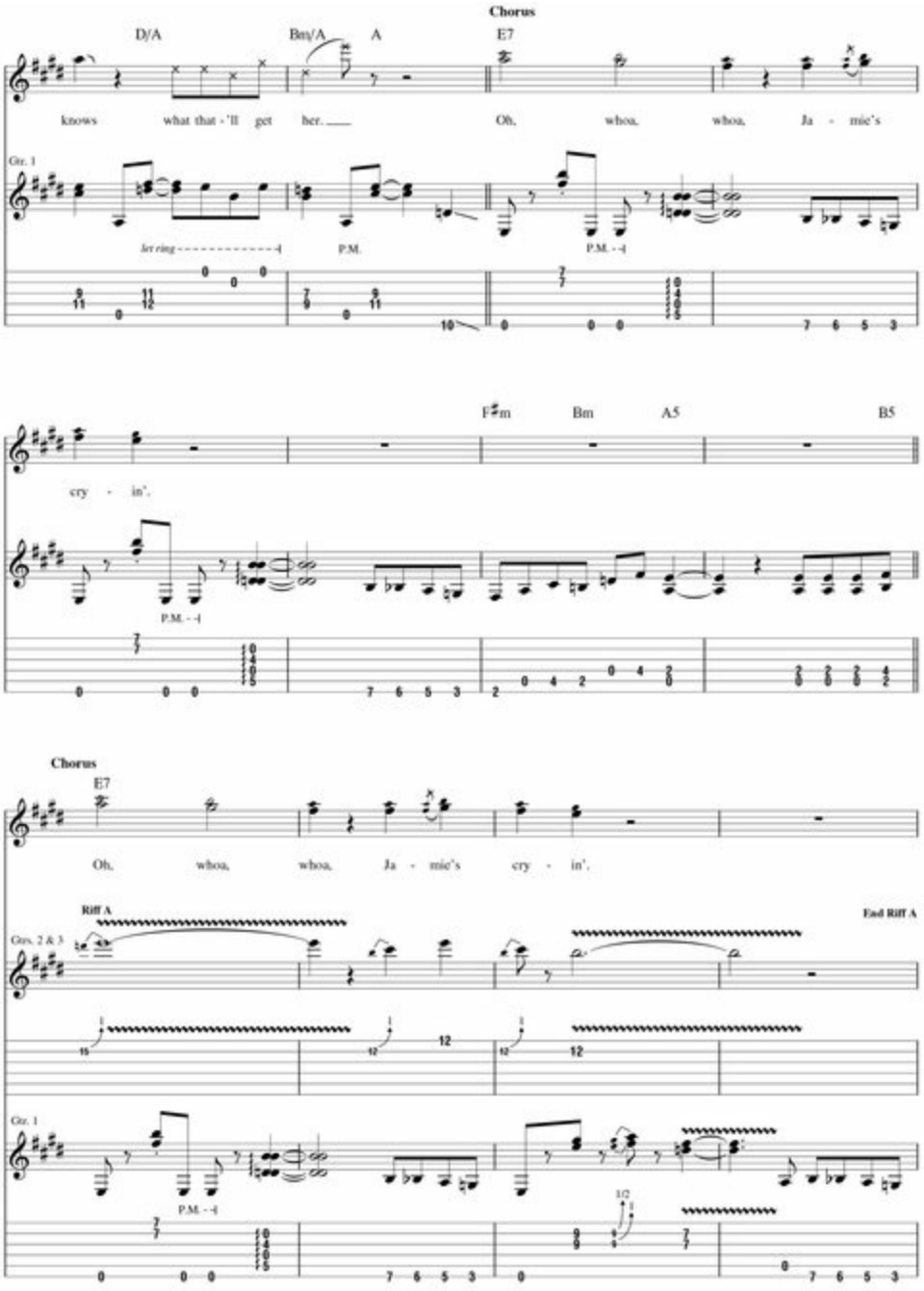
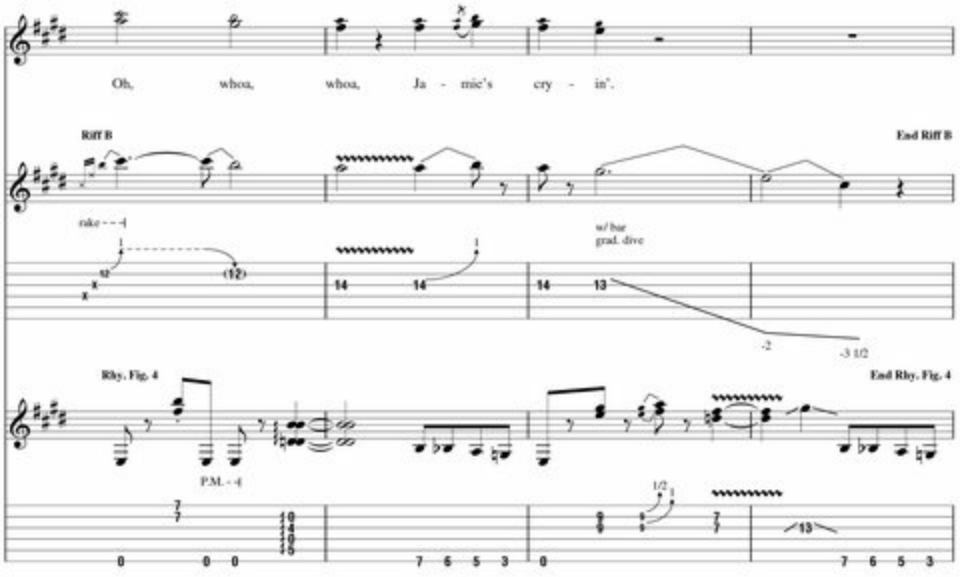
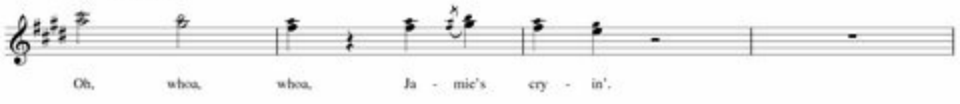
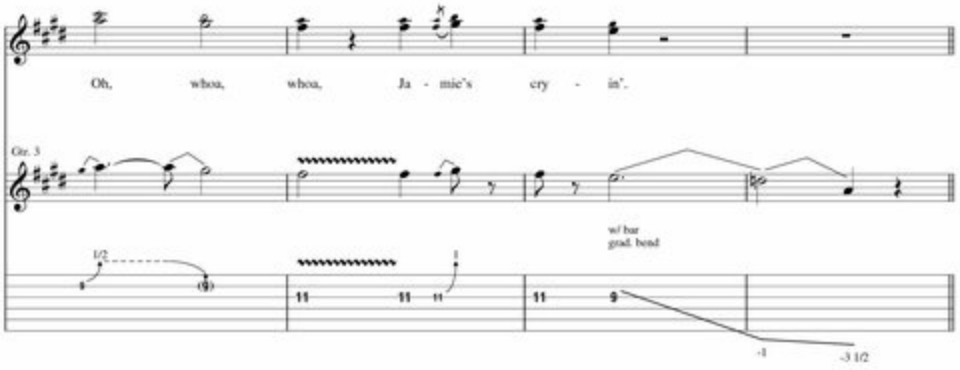
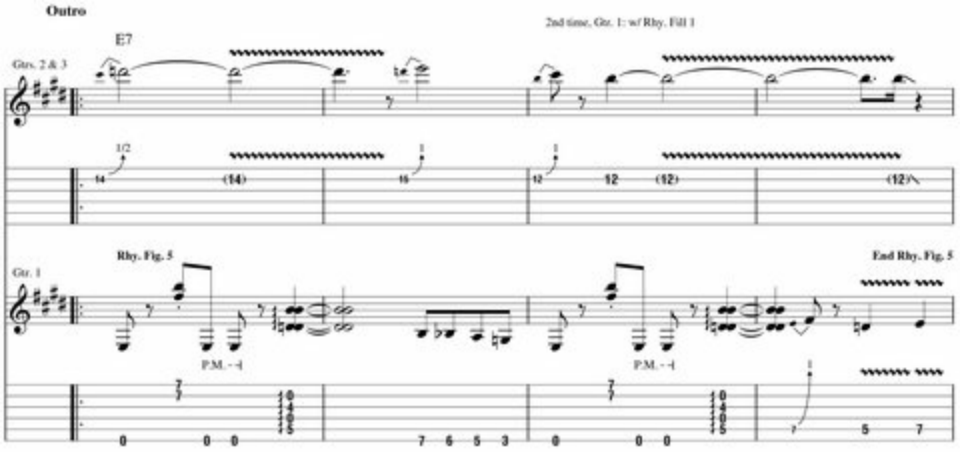
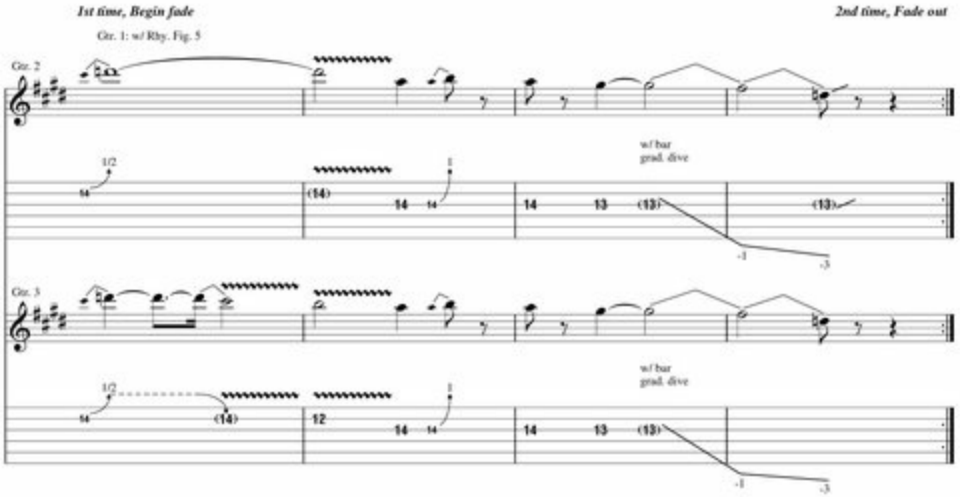
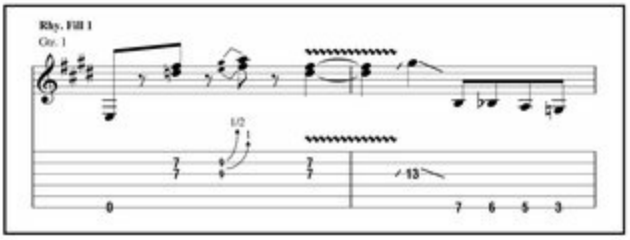

Verse
Gtrs. 2 & 3 tacet
E7
1. She saw the look in his eyes,
w/ bar
grad. dive
14 13 (13)
-2
-3 1/2
w/ bar
grad. dive
14 13 (13)
-2
-3 1/2
Rhy. Fig. 1
P.M.
P.M.
and she knew bet - ter.
He want - ed her to - night,
Gtr. 1
P.M.
let ring

and it was now or nev - er.
End Rhy. Fig. 1
P.M.
P.M. - - -|
F♯m
Bm
A5
B5
He made her feel so sad.
Chorus
E7
Oh, whoa, whoa, Ja - mie's cry - in'.
P.M. - - -|
P.M.
Oh, whoa, whoa, Ja - mie's
Rhy. Fig. 2
P.M. - - -|

Verse
Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)
E7
cry - in'.
2. Now, Ja - mie would-n't say, "Al - right," ah!
End Rhy. Fig. 2
P.M.
She knew he'd for - get her.
And so they said, ah, good - night,
ah. Oh, and now he's gone for - ev - er.
She wants to send him a let -
Gtr. 1
P.M.
P.M.
Pre-Chorus
A Bm/A G/A A Bm/A G/A A
- ter, ah, yeah, yeah.
Uh, just to try to make her-self feel bet - ter.
It said,
Rhy. Fig. 3
w/ phase shifter
let ring
let ring
let ring
let ring

D/A
Bm/A
A
D/A
Bm/A
A
"Gim - me..."
("Gim - me a call ___ some - time.")
But she knows ... what that - 'll get her. ...
End Rhy. Fig. 3
let ring
let ring
let ring
P.M.
phase shifter off
Chorus
Gtr. 1: w/ Rhy. Fig. 2
E7
Oh, whoa, whoa, Ja - mie's cry - in'.
Oh, whoa, whoa, Ja - mie's cry - in'.
Now, Ja - mie's been in love ... be -
Gtr. 1
P.M.
P.M.
Bridge
C♯m
D
C♯m
F♯m
fore and she knows what love is for.
It should mean ... a lit - tle, a lit - tle
(Ah, ___
ah, ___
mp
let ring
let ring
let ring
let ring

Guitar Solo

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3

Chorus
D/A
Bm/A
A
E7
knows what that - 'll get her.
Oh, whoa, whoa, Ja - mie's
Gtr. 1
let ring
P.M.
P.M. - -|
F♯m
Bm
A5
B5
cry - in'.
Chorus
E7
Oh, whoa, whoa, Ja - mie's cry - in'.
Riff A
End Riff A
Gtrs. 2 & 3
Gtr. 1
1/2

Gtr. 1: w/ Rhy. Fig. 4 (2 times)
Grs. 2 & 3: w/ Riff A

Gtr. 2: w/ Riff B



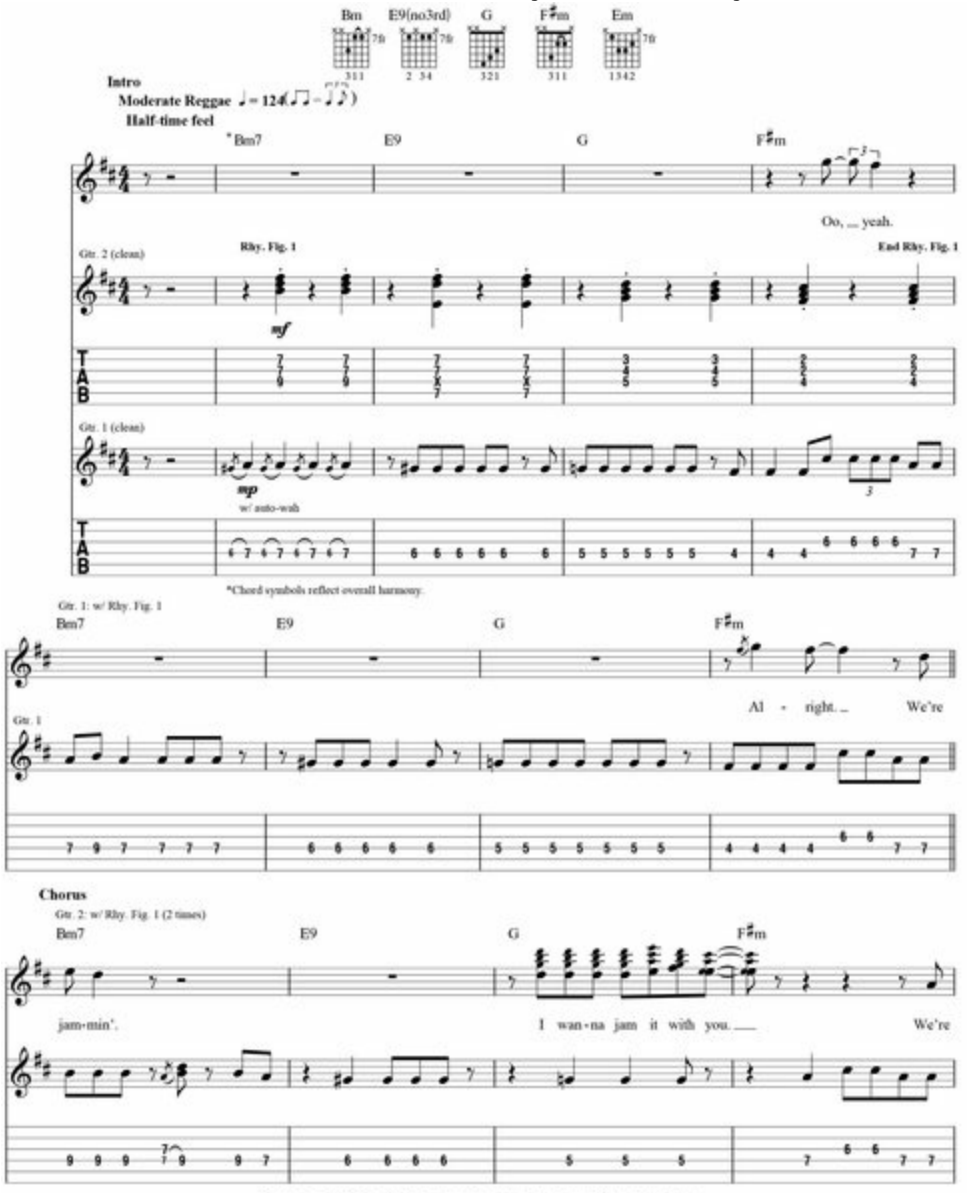
Outro
E7
2nd time, Gtr. 1: w/ Rhy. Fill 1
Gtrs. 2 & 3
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 1
P.M. - 1
P.M. - 1


1st time, Begin fade
2nd time, Fade out
Gtr. 1: w/ Rhy. Fig. 5
Gtr. 2
w/ bar
grad. dive
Gtr. 3
w/ bar
grad. dive


Rhy. Fill 1
Gtr. 1

from Bob Marley - *One Love: The Very Best of Bob Marley & The Wailers*

J a m m i n g

Words and Music by Bob Marley

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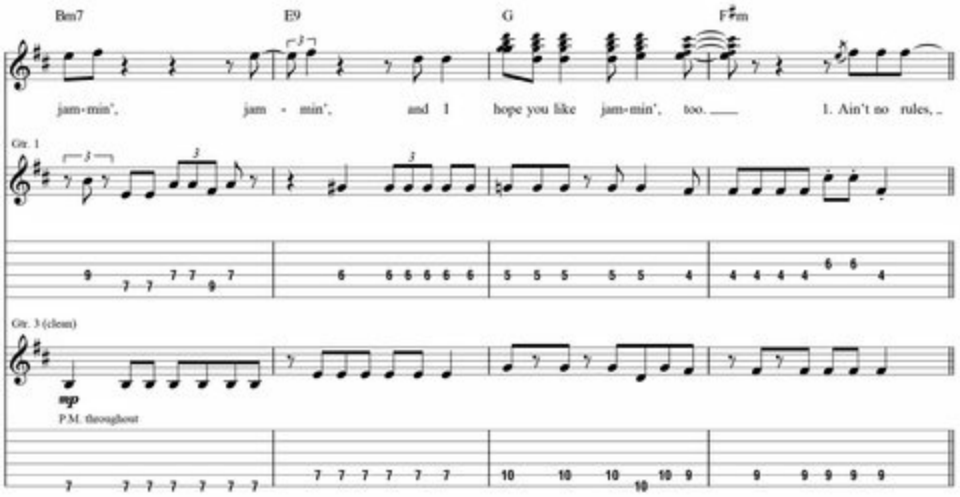
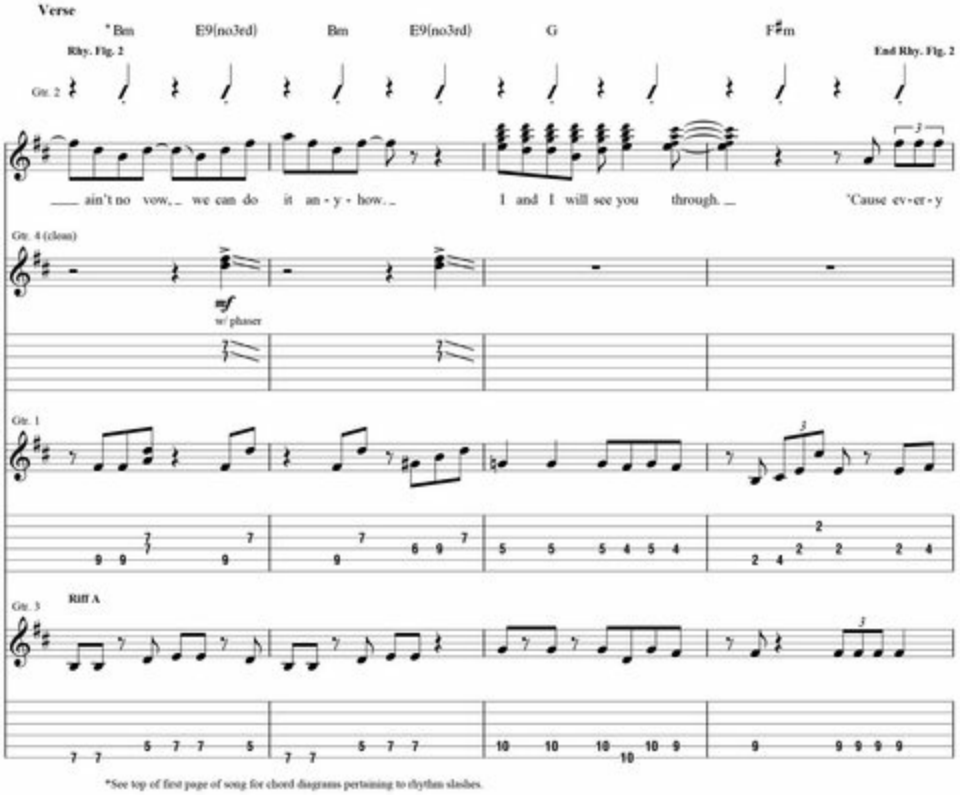
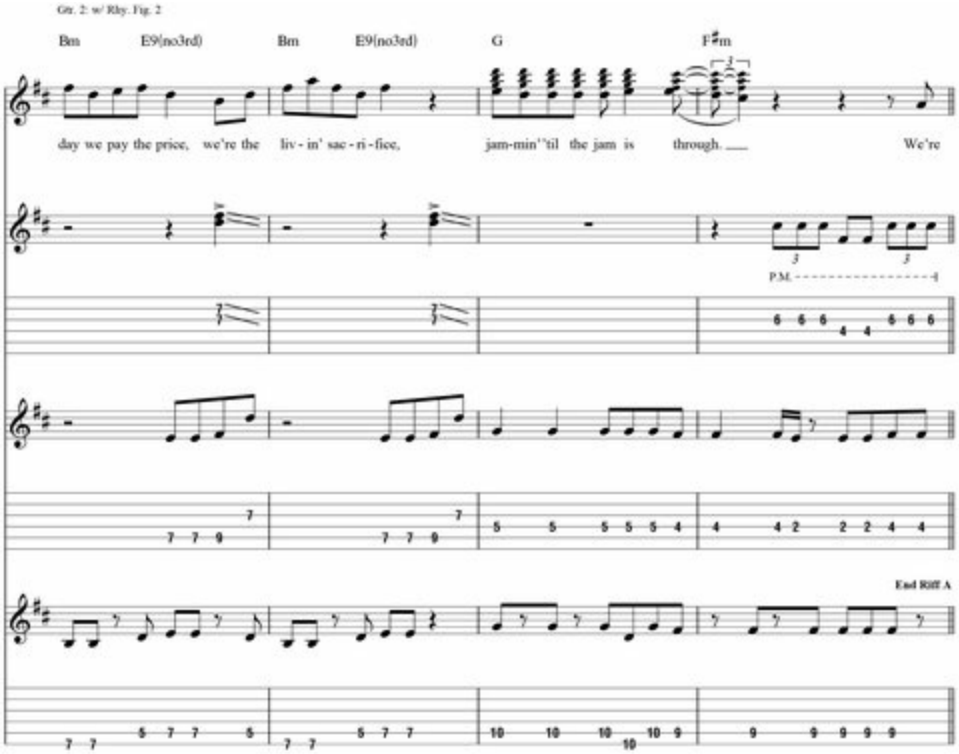
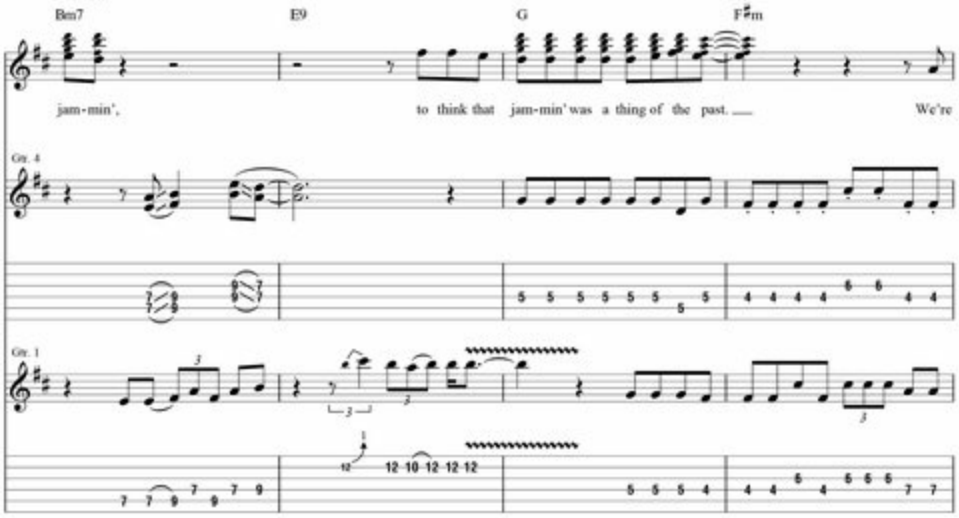
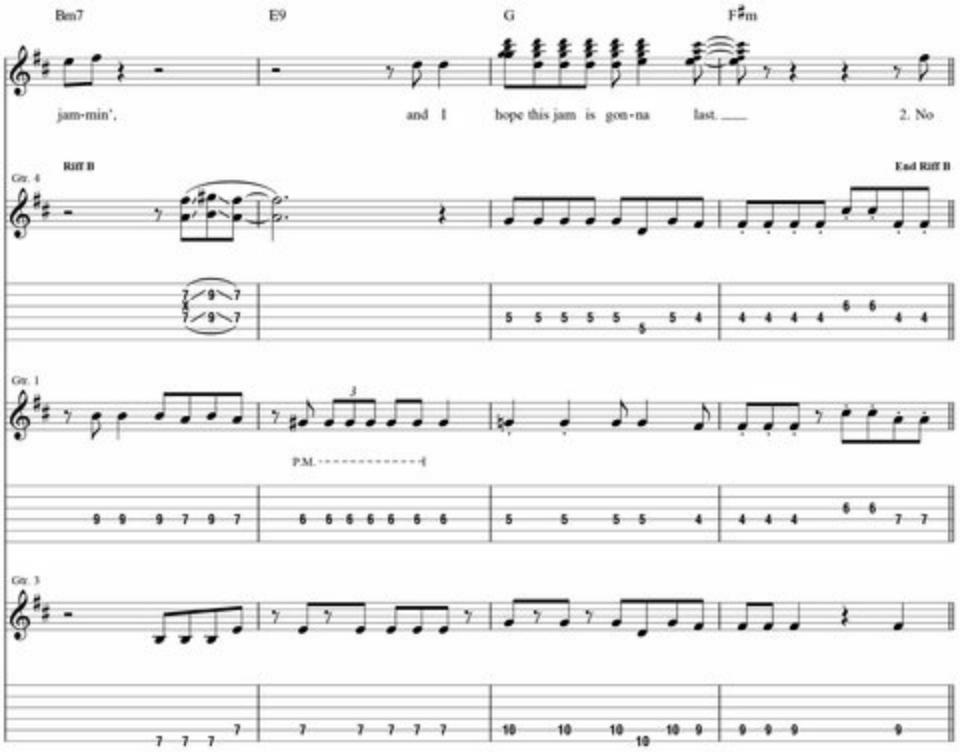
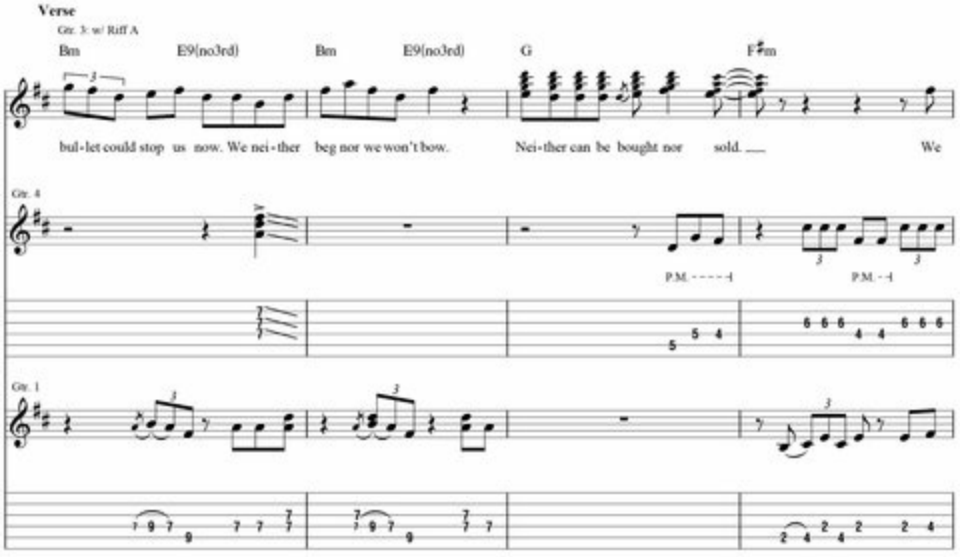
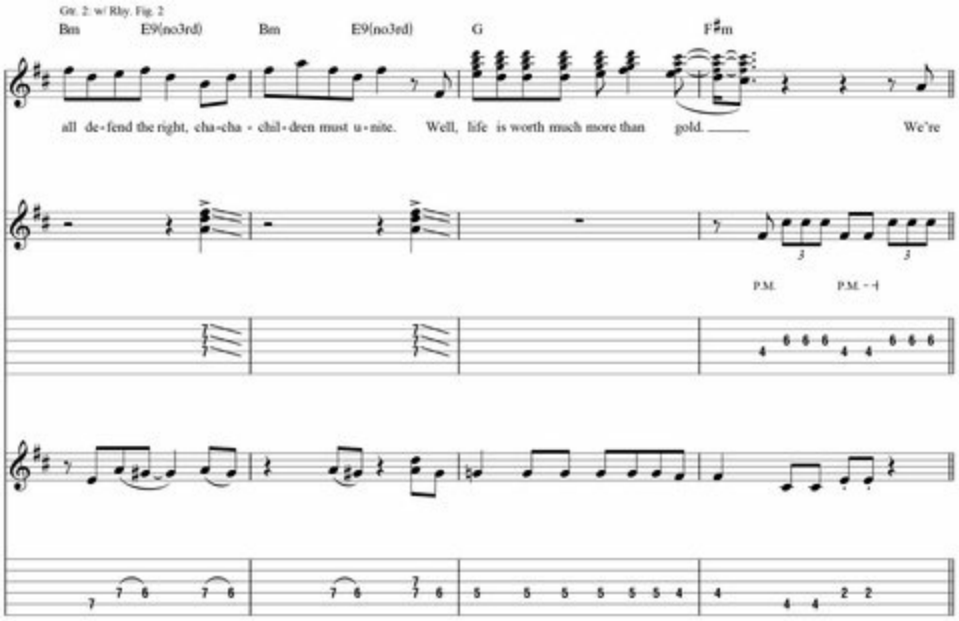
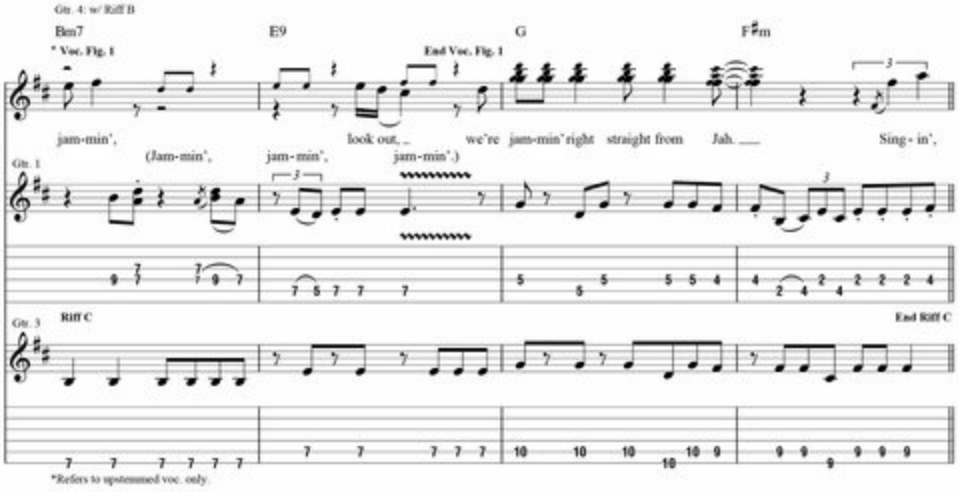
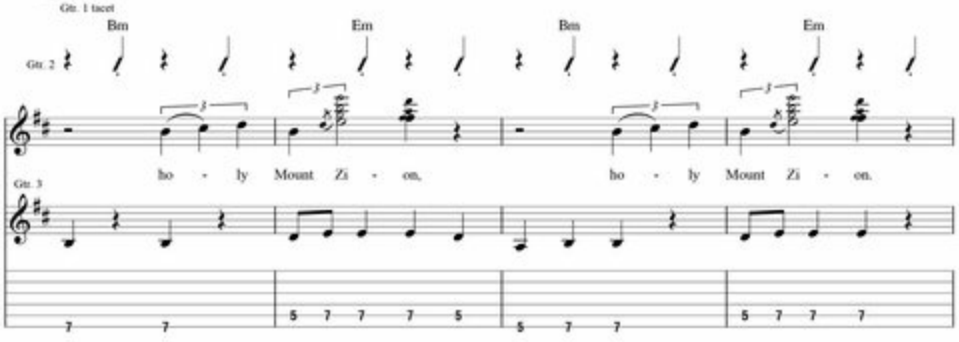
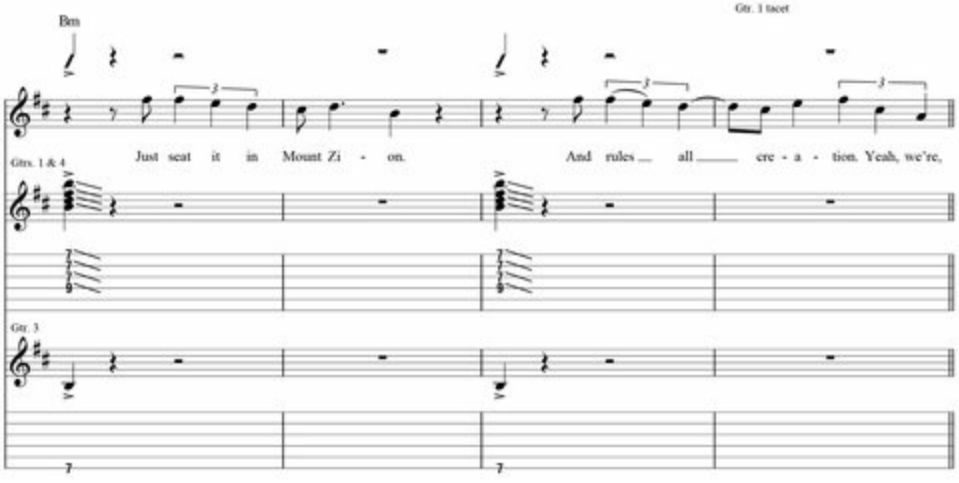
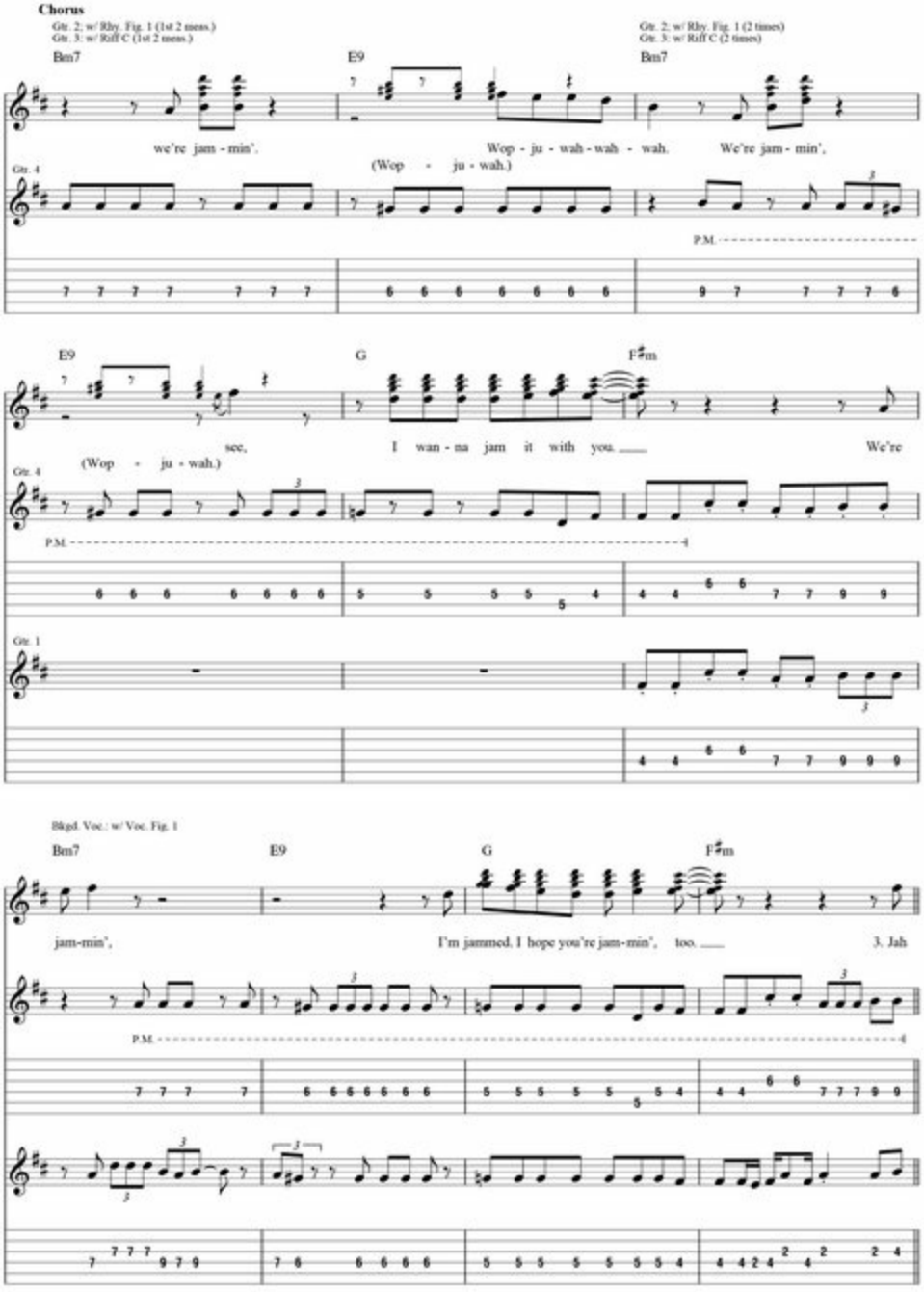

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

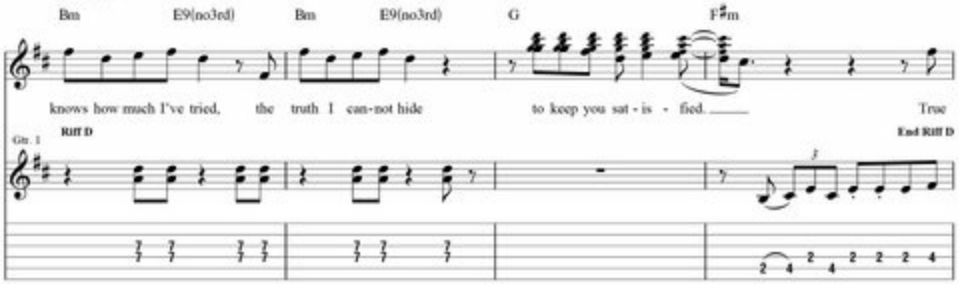
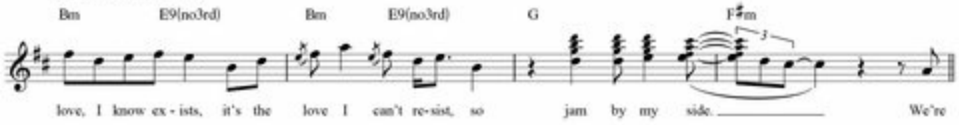
Gtr. 2: w/ Rhy. Fig. 2

Chorus

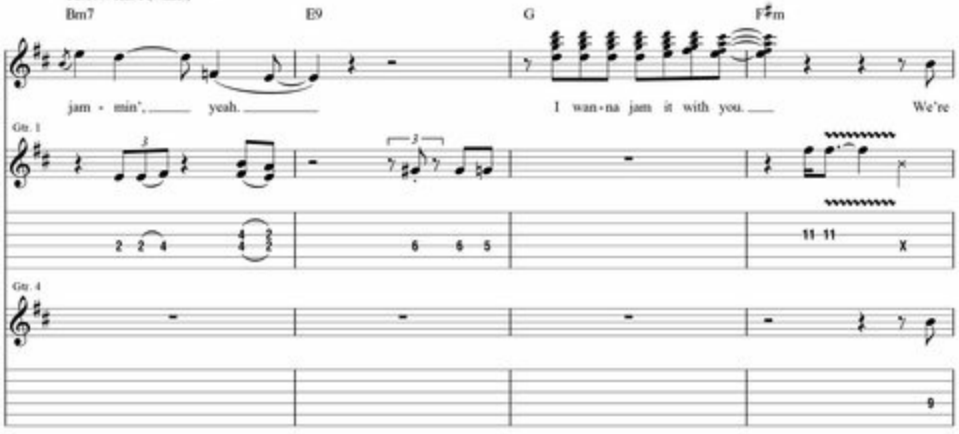
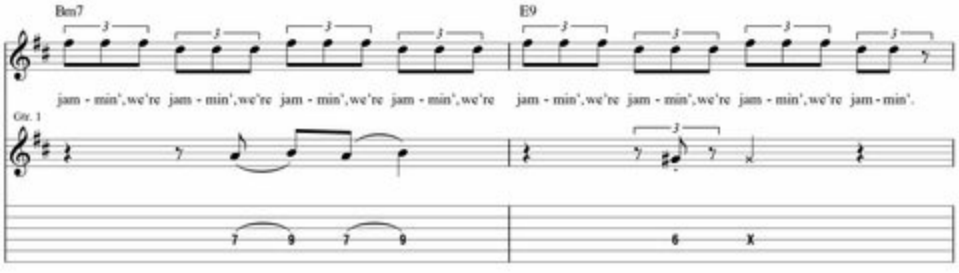
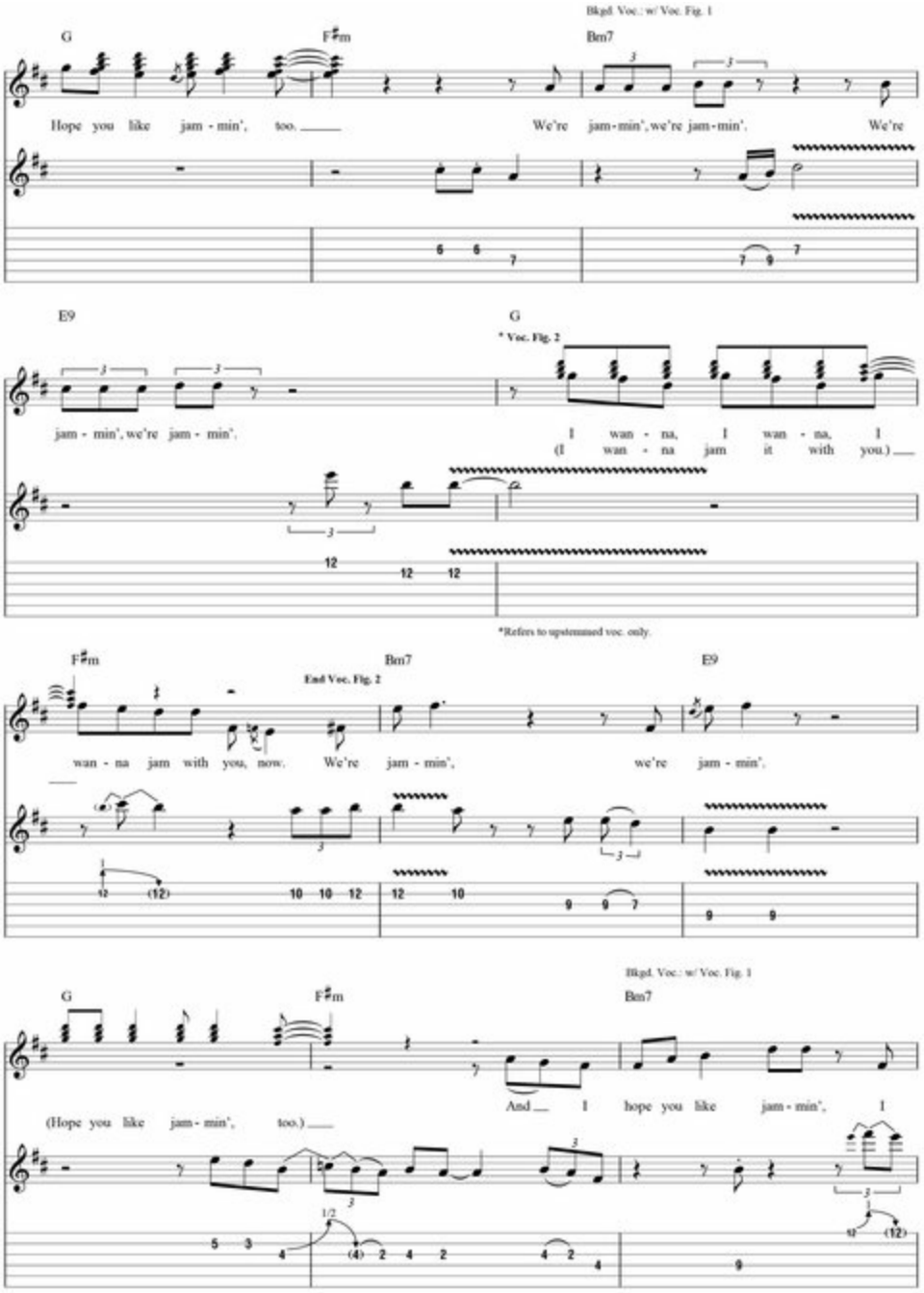
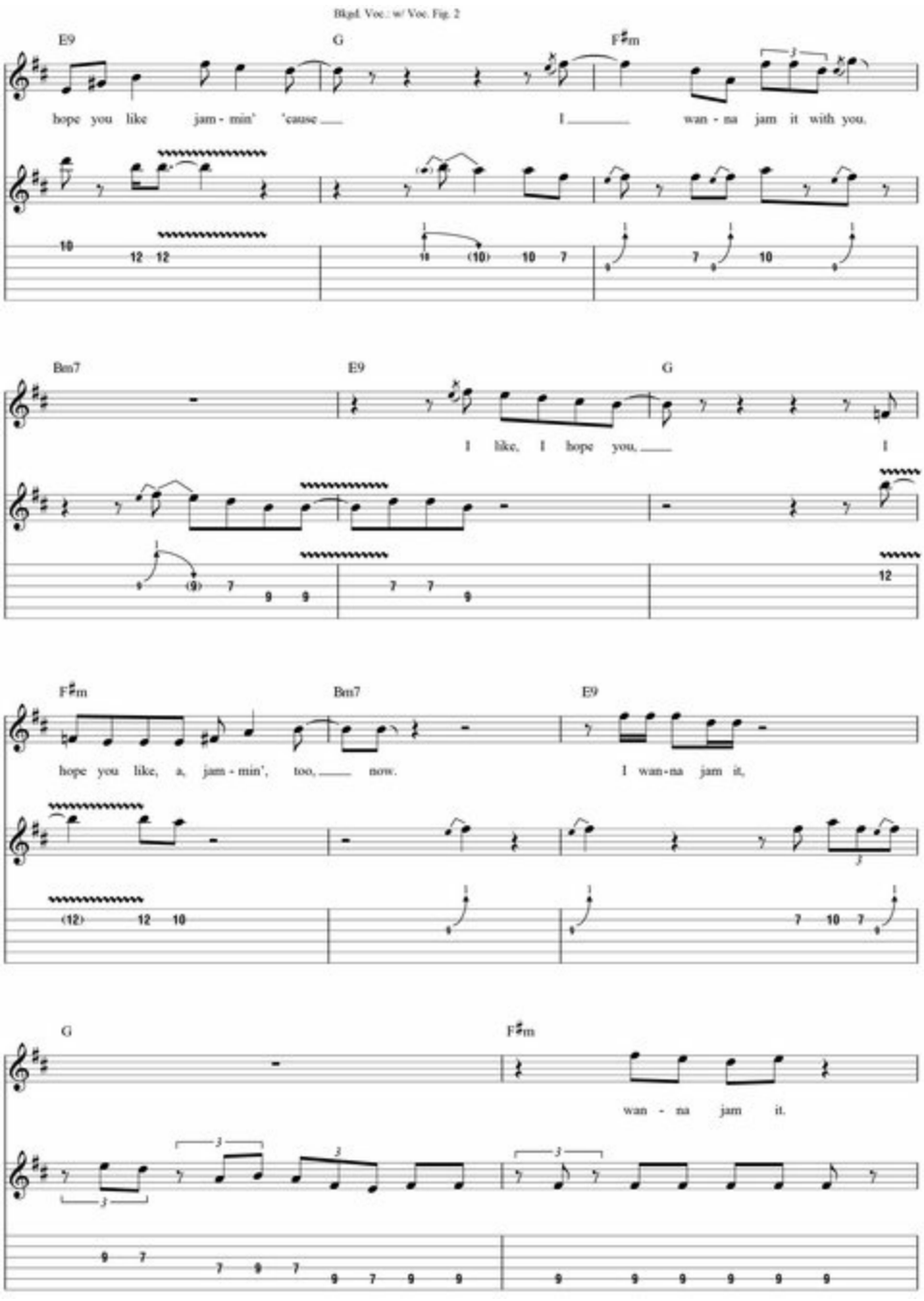
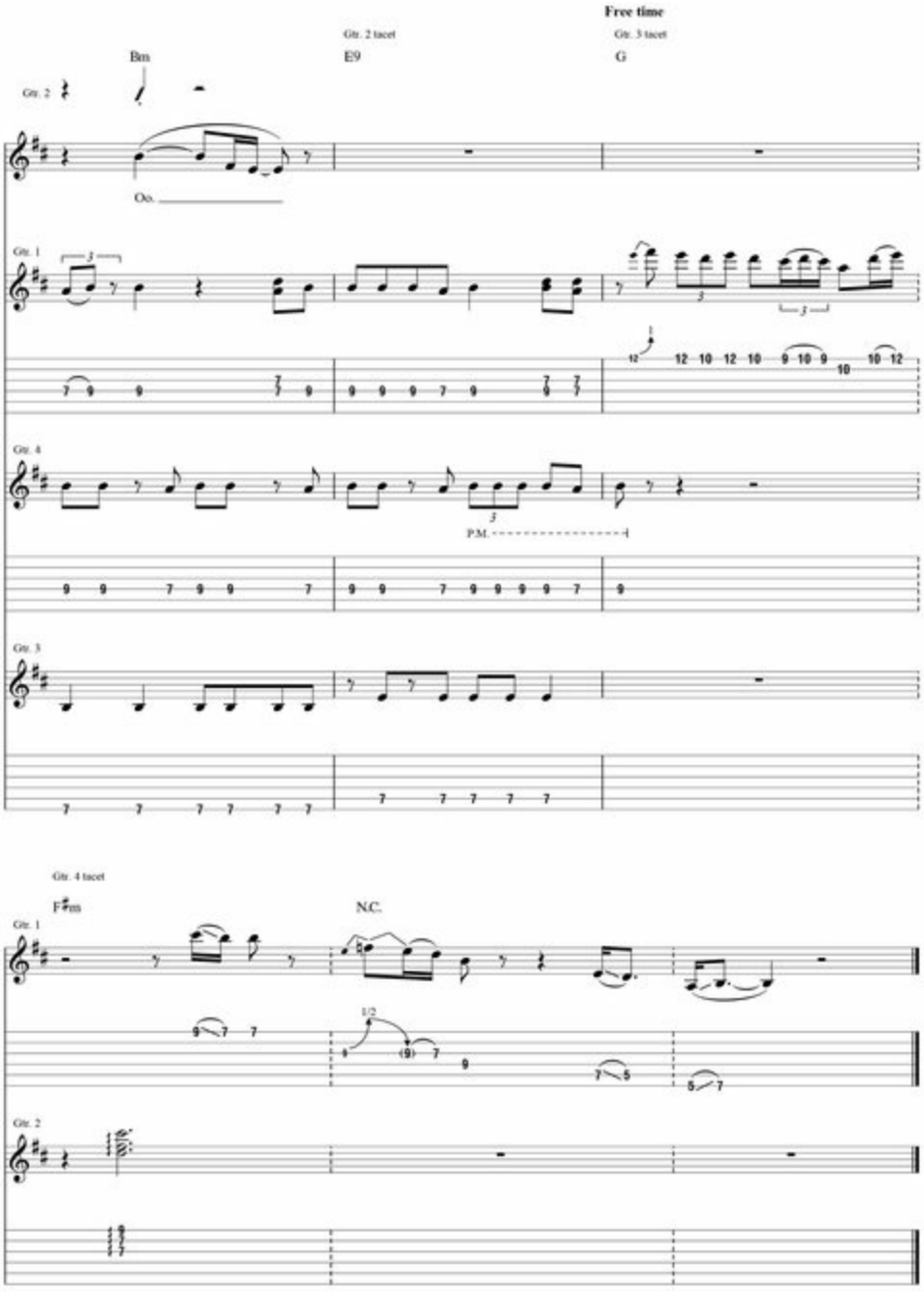
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3 tacet

Bm7
E9
G
F♯m
jam-min',
and I
hope this jam is gon-na
last. ___
2. No
Riff B
End Riff B
Gtr. 4
Gtr. 1
P.M. - - - - - - - - - - - - -!
Gtr. 3

Verse
Gtr. 3: w/ Riff A
Bm
E9(no3rd)
Bm
E9(no3rd)
G
F♯m
bul-let could stop us now. We nei-ther beg nor we won't bow.
Nei-ther can be bought nor sold. ___
We
Gtr. 4
P.M. - - - - -!
P.M. - -!
Gtr. 1

Gtr. 2: w/ Rhy. Fig. 2
Bm
E9(no3rd)
Bm
E9(no3rd)
G
F♯m
all de-fend the right, cha-cha-chil-dren must u-nite.
Well, life is worth much more than gold.
We're
P.M.
P.M.

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Bm7
E9
G
F♯m
jam-min',
(Jam-min', jam-min', jam-min', jam-min'.)
and we're jam-min' in the name of the Lord.
We're

Gtr. 4: w/ Riff B
Bm7
* Voc. Fig. 1
E9
End Voc. Fig. 1
G
F♯m
jam-min',
look out, _ we're jam-min' right straight from Jah. ___ Sing-in',
(Jam-min', jam-min', jam-min'.)
Gtr. 1
Gtr. 3
Riff C
End Riff C
*Refers to upstemmed voc. only.

Bridge
Gtr. 1 tacet
Gtr. 2
Bm
Em
Bm
Em
ho - ly Mount Zi - on, ho - ly Mount Zi - on.
Gtr. 3

Bm
Gtr. 1 tacet
Just seat it in Mount Zi - on. And rules __ all ____ cre - a - tion. Yeah, we're,
Gtrs. 1 & 4
Gtr. 3

Chorus
Gtr. 2: w/ Rhy. Fig. 1 (1st 2 mess.)
Gtr. 3: w/ Riff C (1st 2 mess.)
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Riff C (2 times)
Bm7
E9
Bm7
we're jam - min'.
Wop - ju - wah - wah - wah.
We're jam - min',
(Wop - ju - wah.)
Gtr. 4
P.M.
E9
G
F♯m
see,
I wan - na jam it with you.
We're
(Wop - ju - wah.)
Gtr. 4
P.M.
Gtr. 1
Bkgd. Voc.: w/ Voc. Fig. 1
Bm7
E9
G
F♯m
jam-min',
I'm jammed. I hope you're jam-min', too.
3. Jah
P.M.

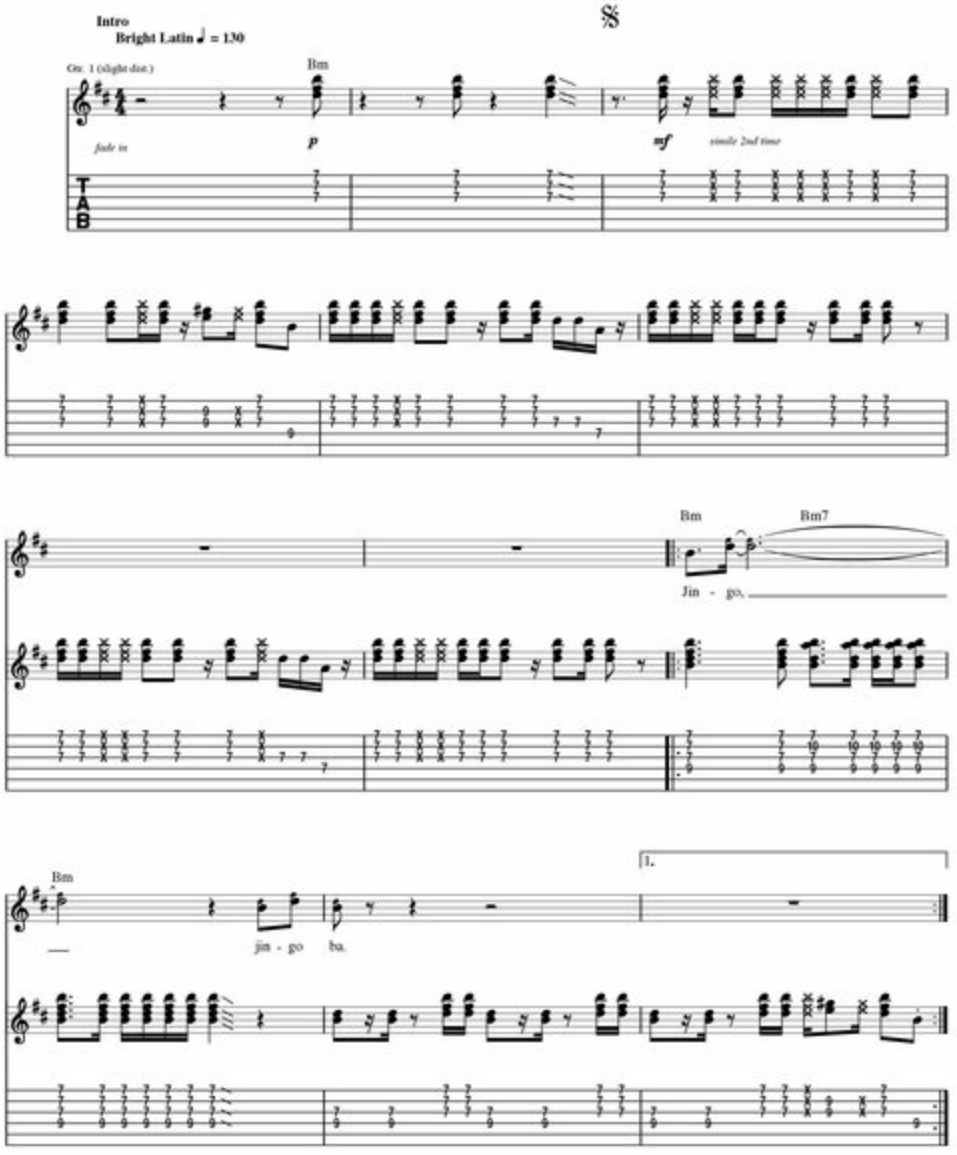
Verse

Gtr. 4 tacet

Gtr. 1: w/ Riff D
Gtr. 3: w/ Riff A (last 4 mens.)

Outro-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1 (7 times)
Gtr. 3: w/ Riff C (7 times)

Gtr. 4: w/ Riff B (6 times)

Bkgd. Voc.: w/ Voc. Fig. 1
G
F♯m
Bm7
Hope you like jam - min', too.
We're jam - min', we're jam - min'.
We're
E9
G
* Voc. Fig. 2
jam - min', we're jam - min'.
I wan - na, I wan - na, I
(I wan - na jam it with you.)
*Refers to upstemmed voc. only.
F♯m
Bm7
E9
End Voc. Fig. 2
wan - na jam with you, now.
We're jam - min',
we're jam - min'.
Bkgd. Voc.: w/ Voc. Fig. 1
G
F♯m
Bm7
(Hope you like jam - min', too.)
And I hope you like jam - min', I

Bkgd. Voc.: w/ Voc. Fig. 2
E9
G
F♯m
hope you like jam - min' 'cause
I
wan - na jam it with you.
Bm7
E9
G
I like, I hope you,
I
F♯m
Bm7
E9
hope you like, a, jam - min', too, now.
I wan-na jam it,
G
F♯m
wan - na jam it.

Free time
Gtr. 2 tacet
Gtr. 3 tacet
Bm
E9
G
Gtr. 2
Oo.
Gtr. 1
Gtr. 4
P.M.
Gtr. 3
Gtr. 4 tacet
F♯m
N.C.
Gtr. 1
1/2
Gtr. 2

from Santana - *Santana*

Jingo (Jin-Go-Lo-Ba)

By Michael Olatunji

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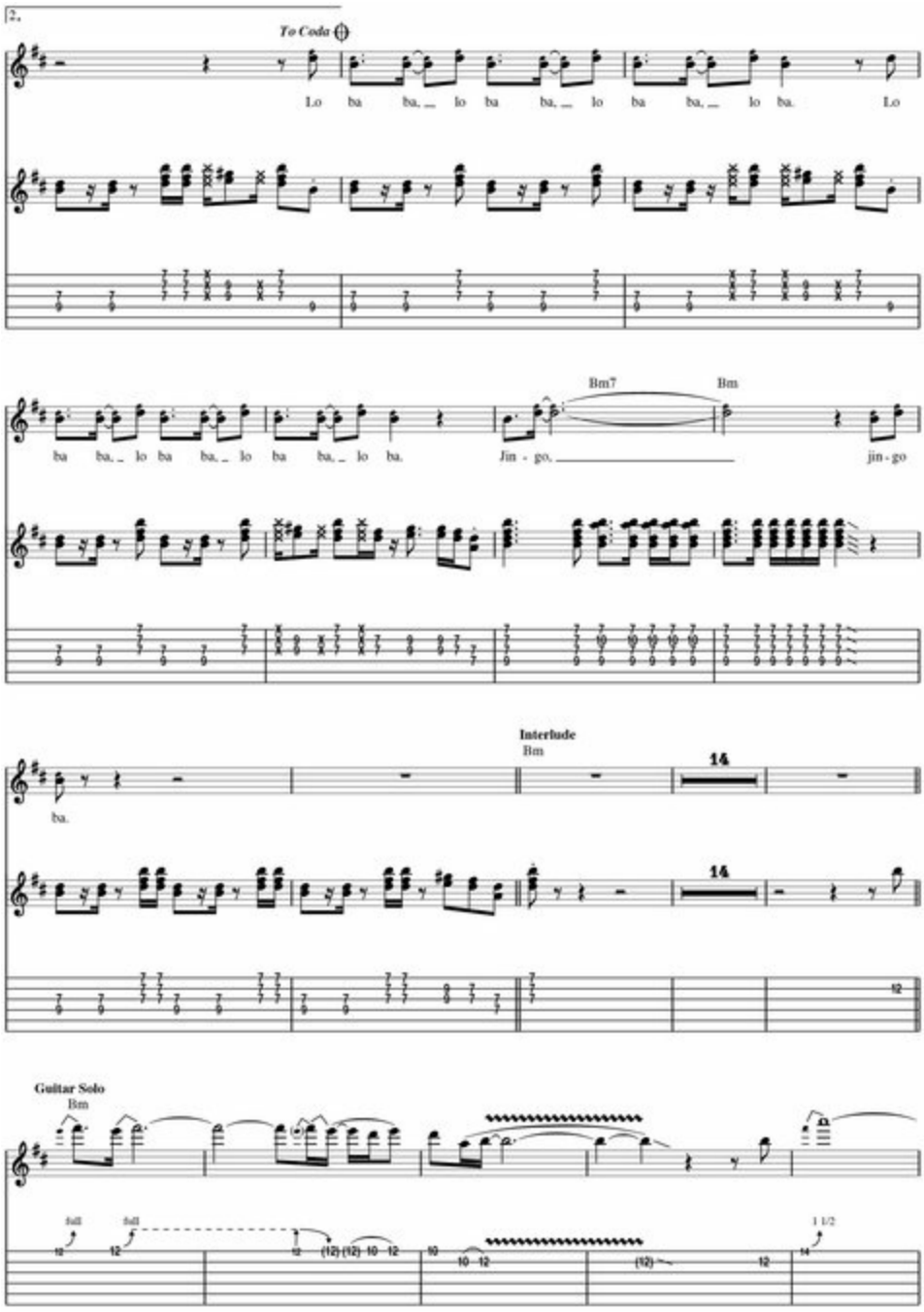
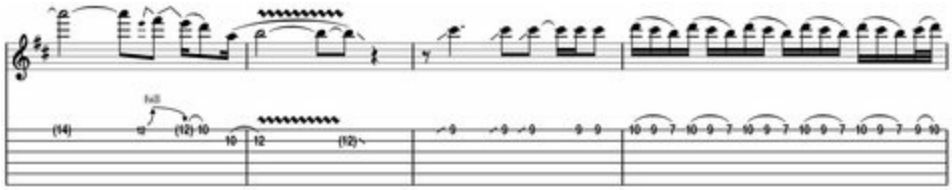
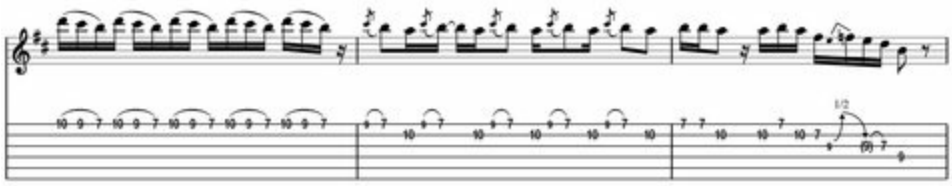
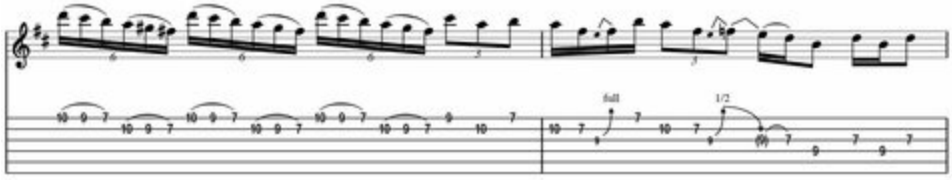
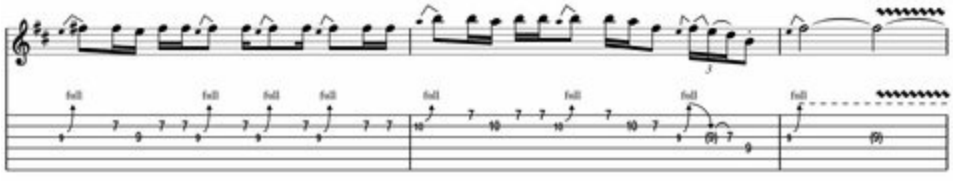
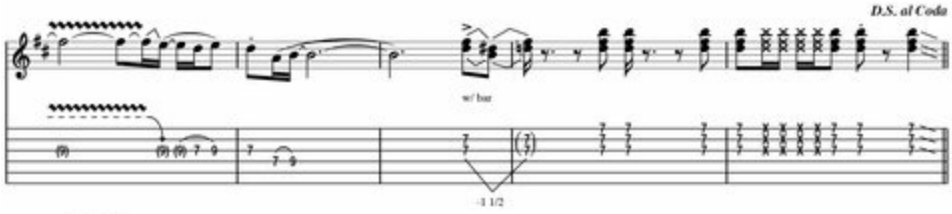
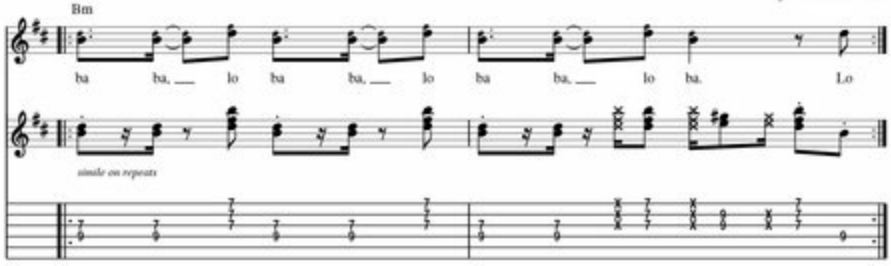
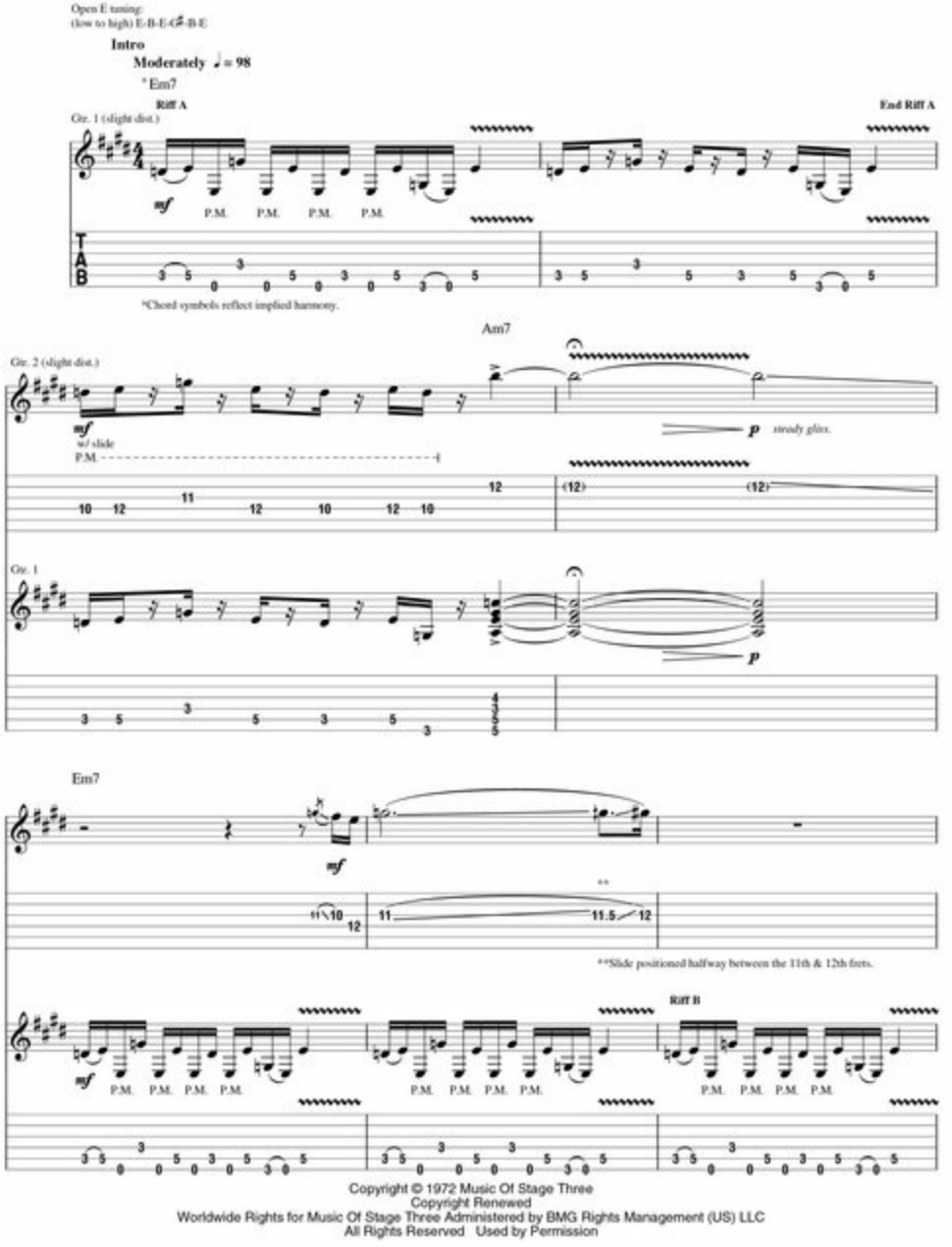

2.
To Coda
Lo ba ba, lo ba ba, lo ba ba, lo ba. Lo
Bm7
Bm
ba ba, lo ba ba, lo ba ba, lo ba. Jin - go, jin - go
Interlude
Bm
14
ba.
14
12
Guitar Solo
Bm
full
full
12
12
(12) (12) 10 12
10
10 12
(12)
12
1 1/2
14

D.S. al Coda

Coda

Outro

Bm

Play 6 Times & Fade

from ZZ Top - *Rio Grande Mud*

Just Got Paid

Words and Music by Billy F Gibbons and Bill Ham

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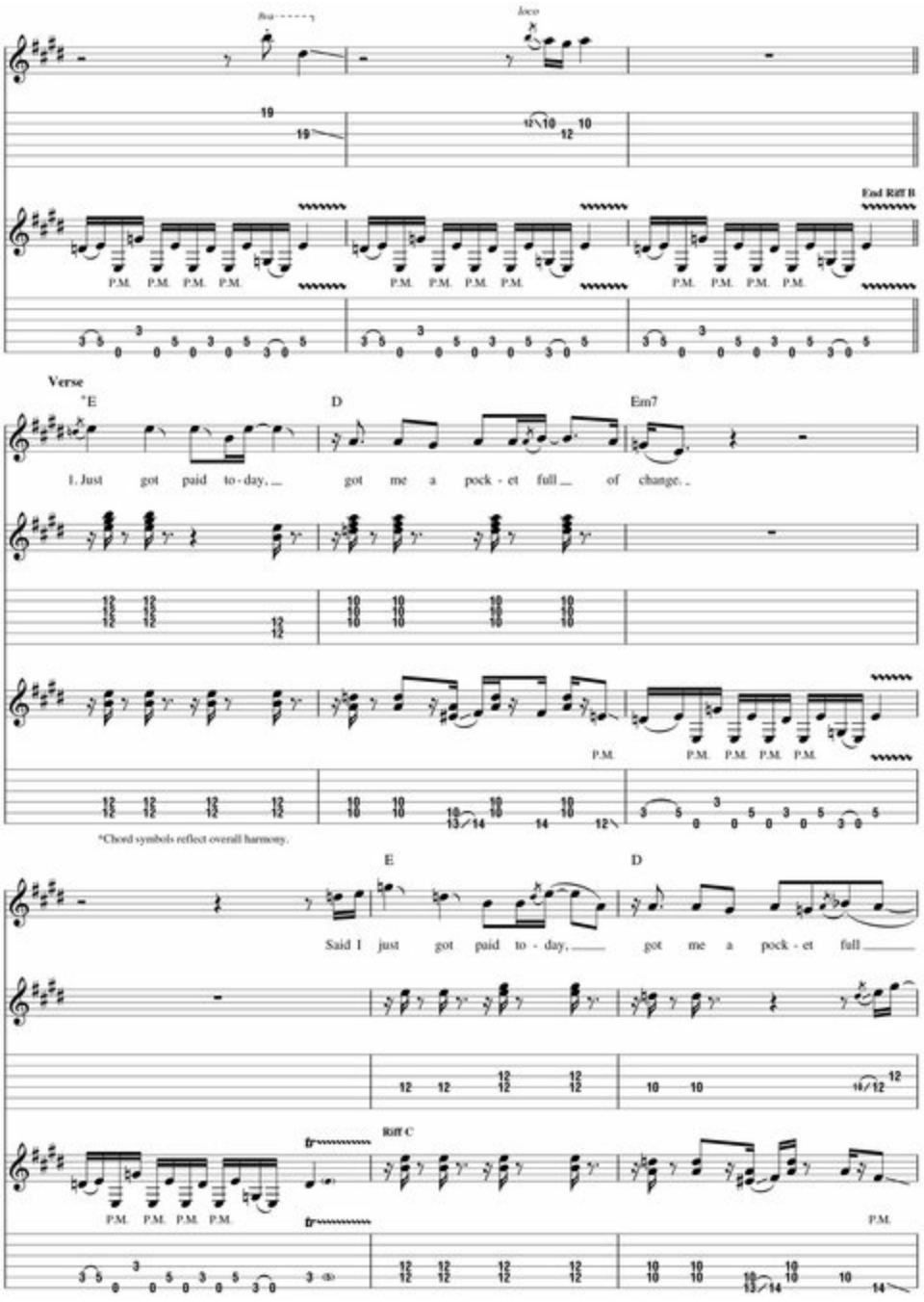
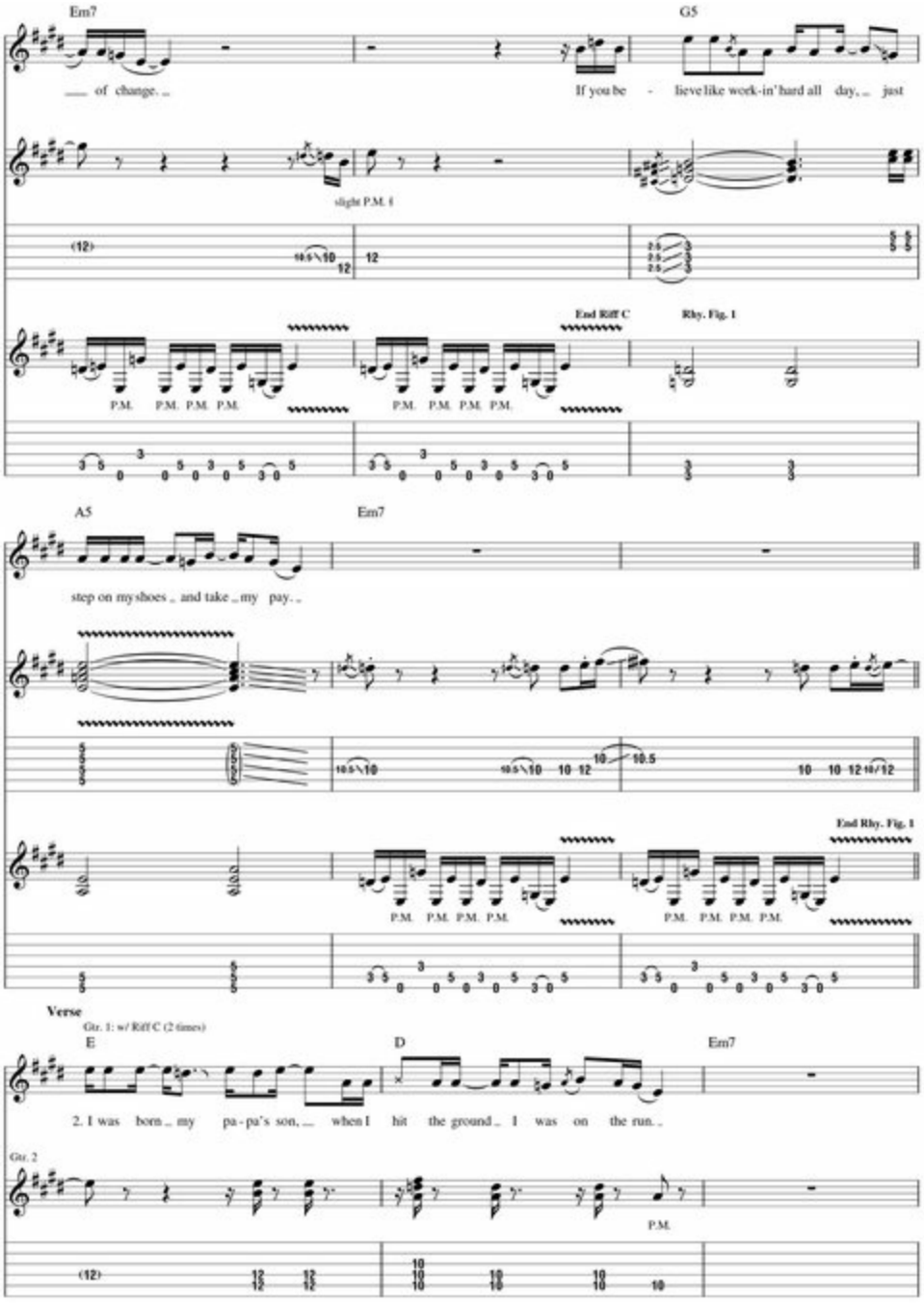
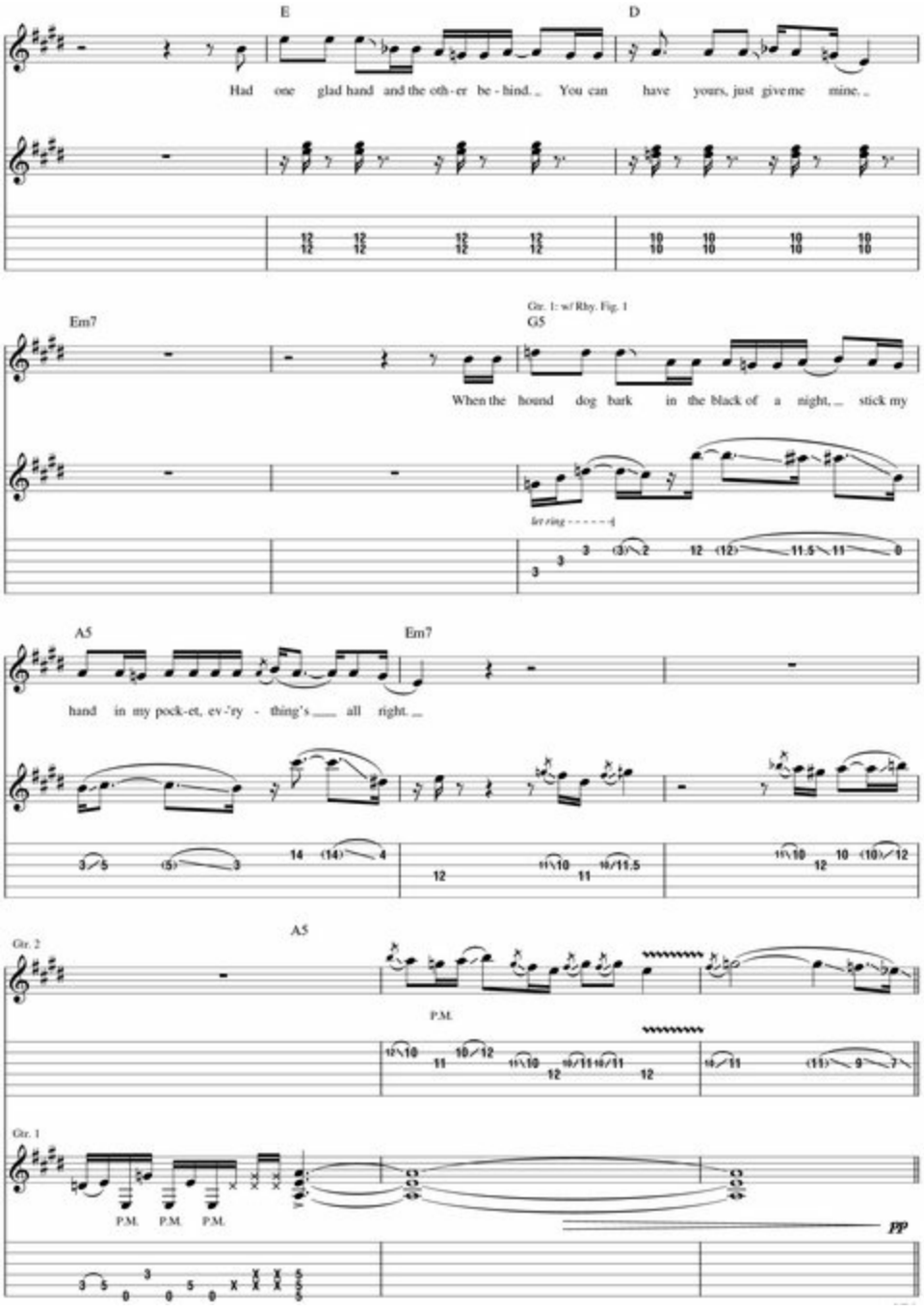
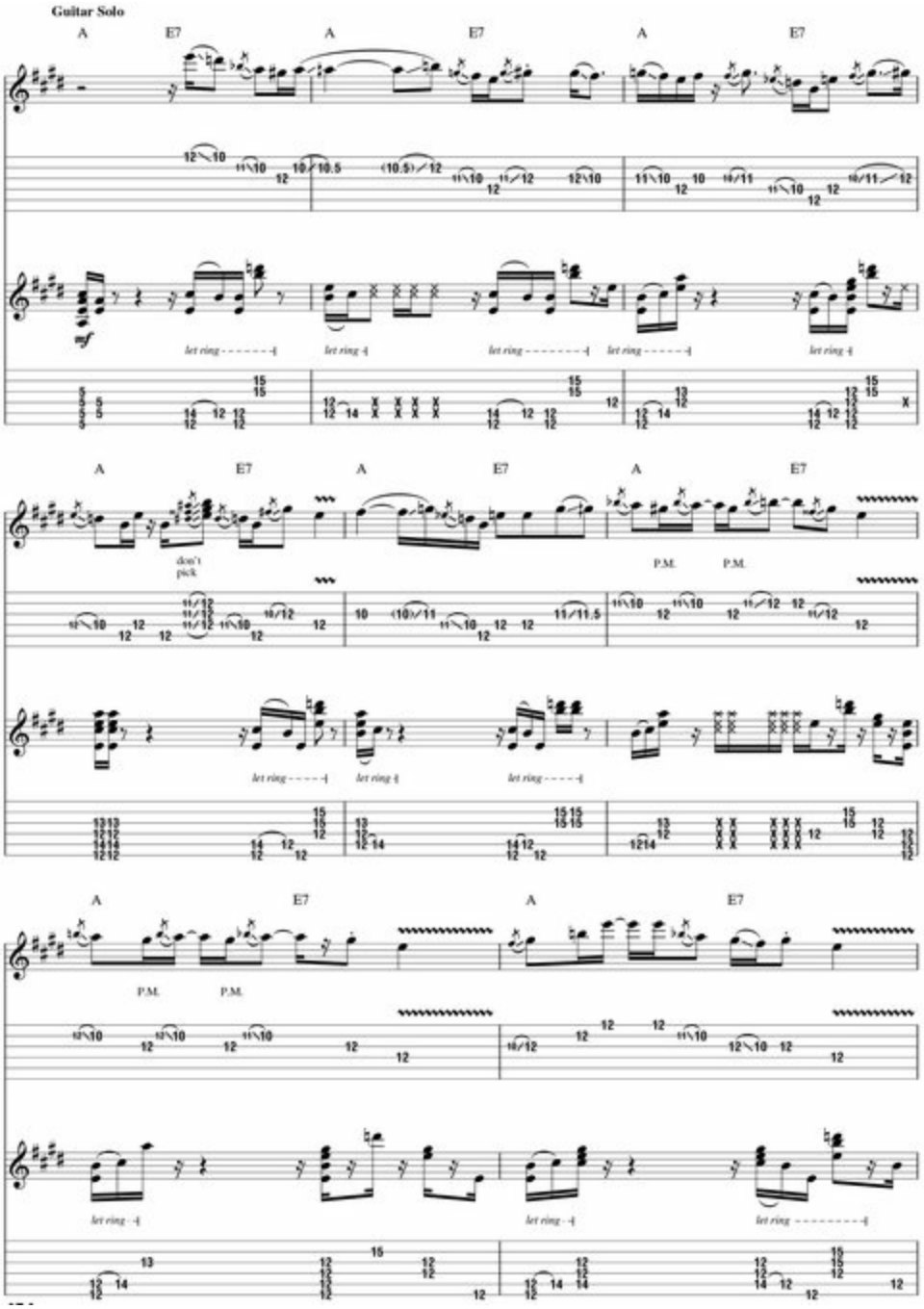
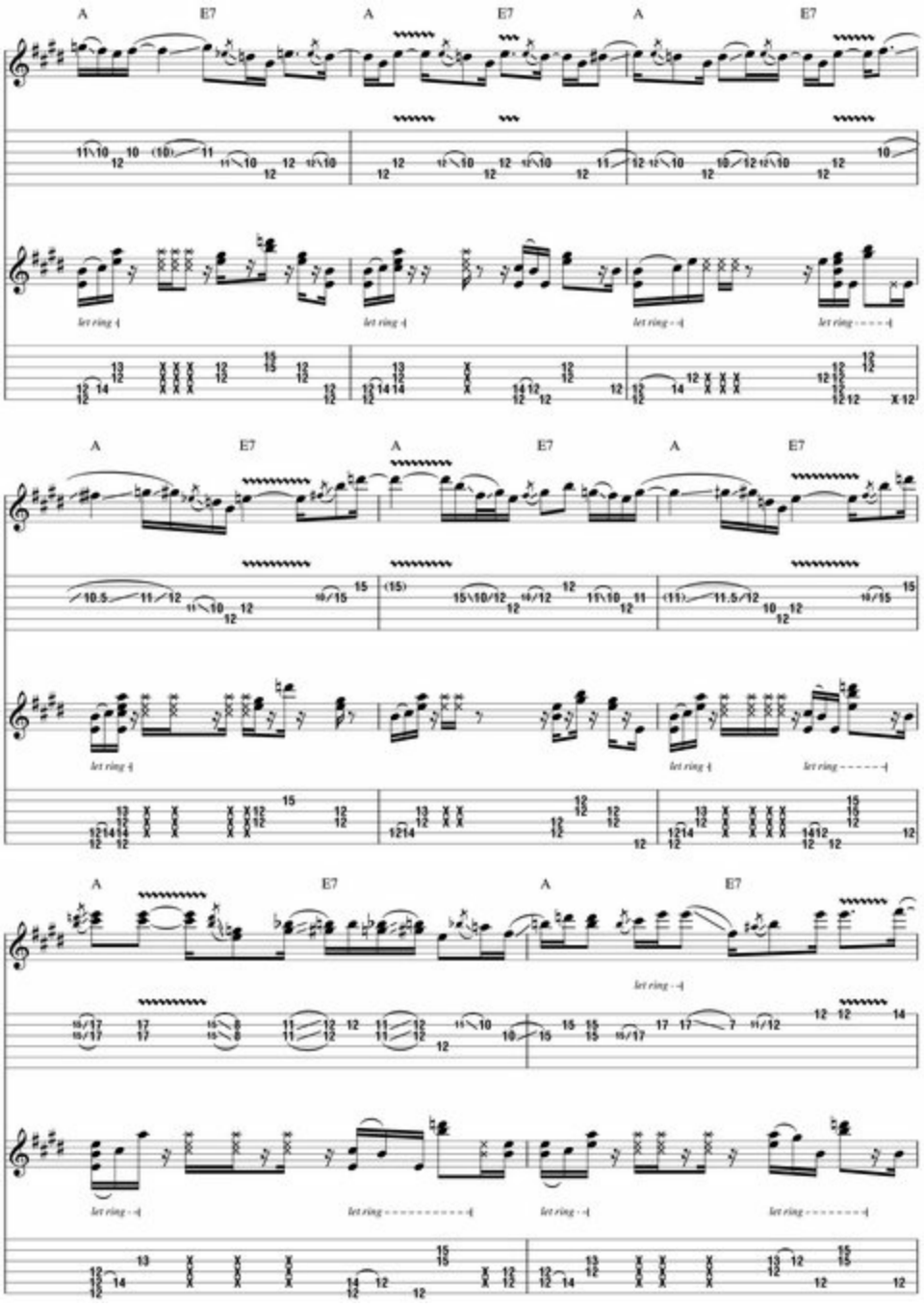
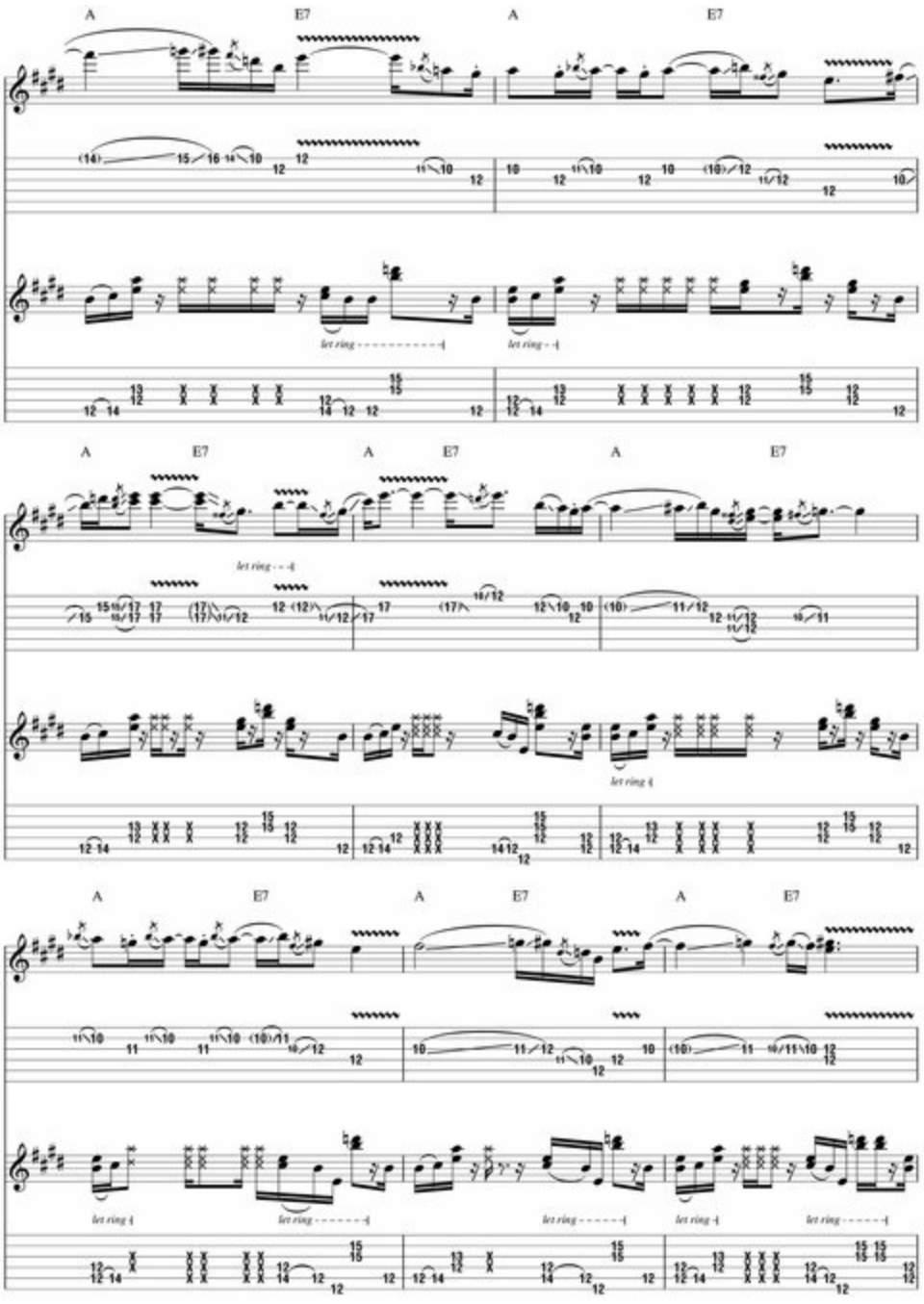
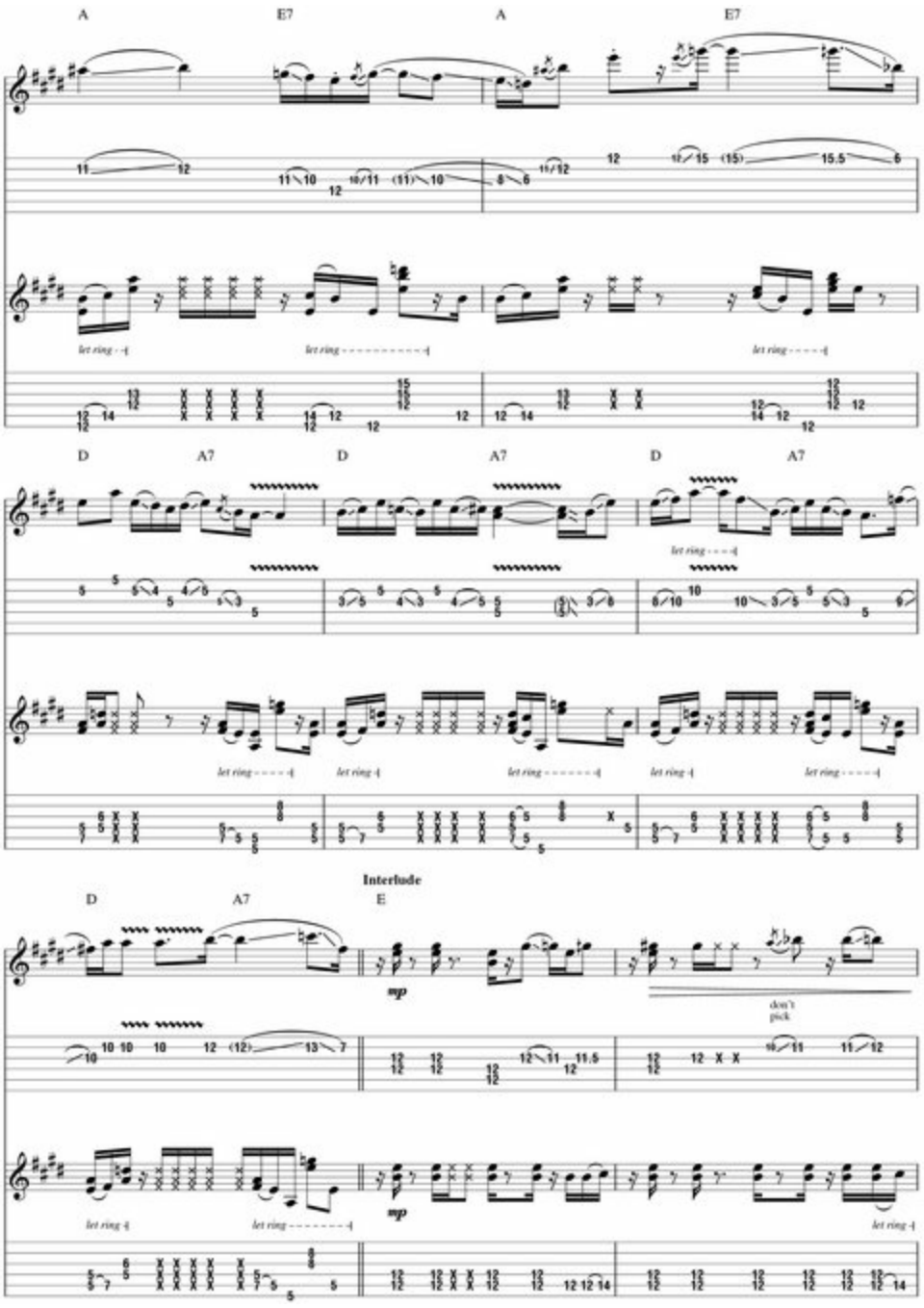
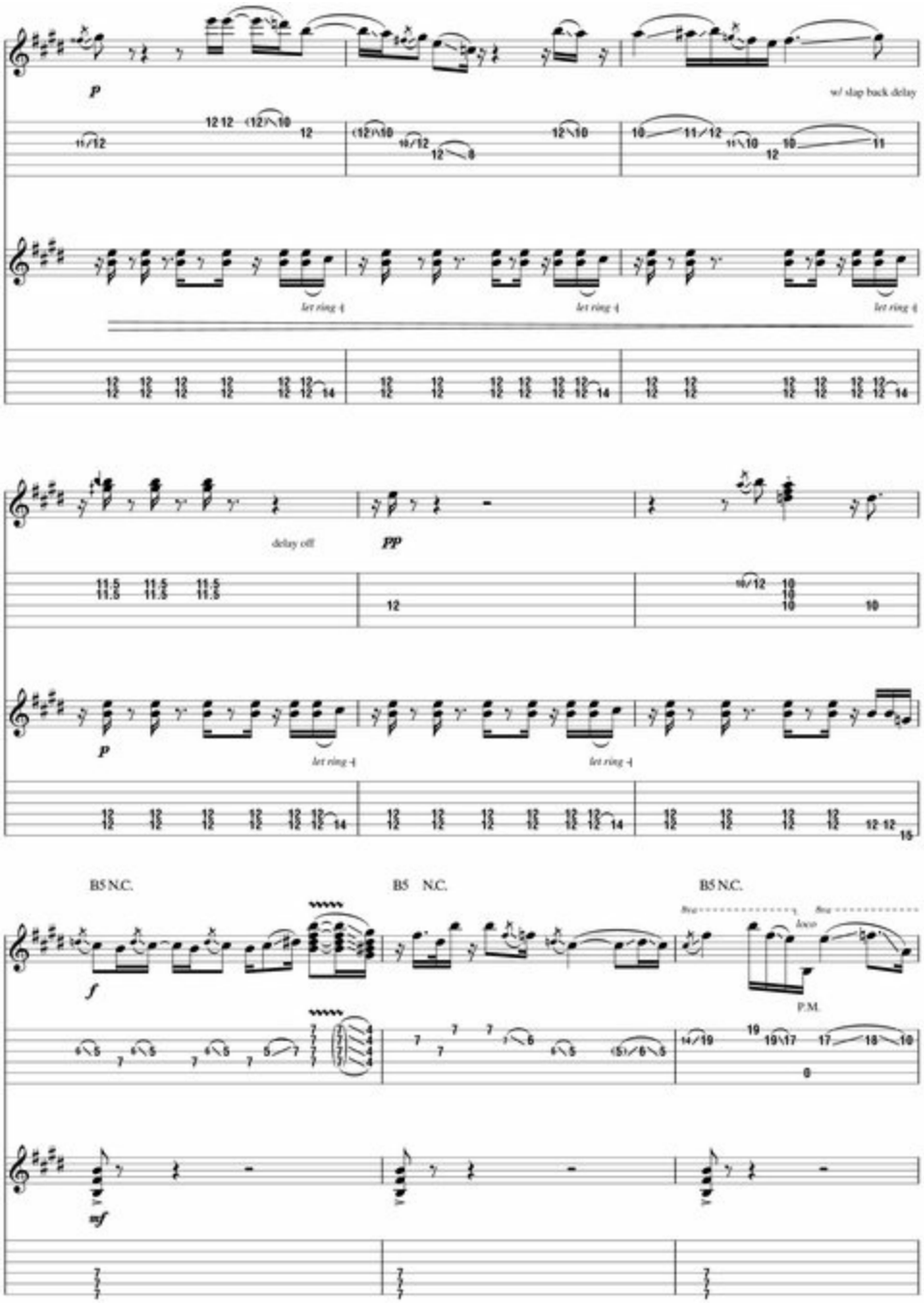
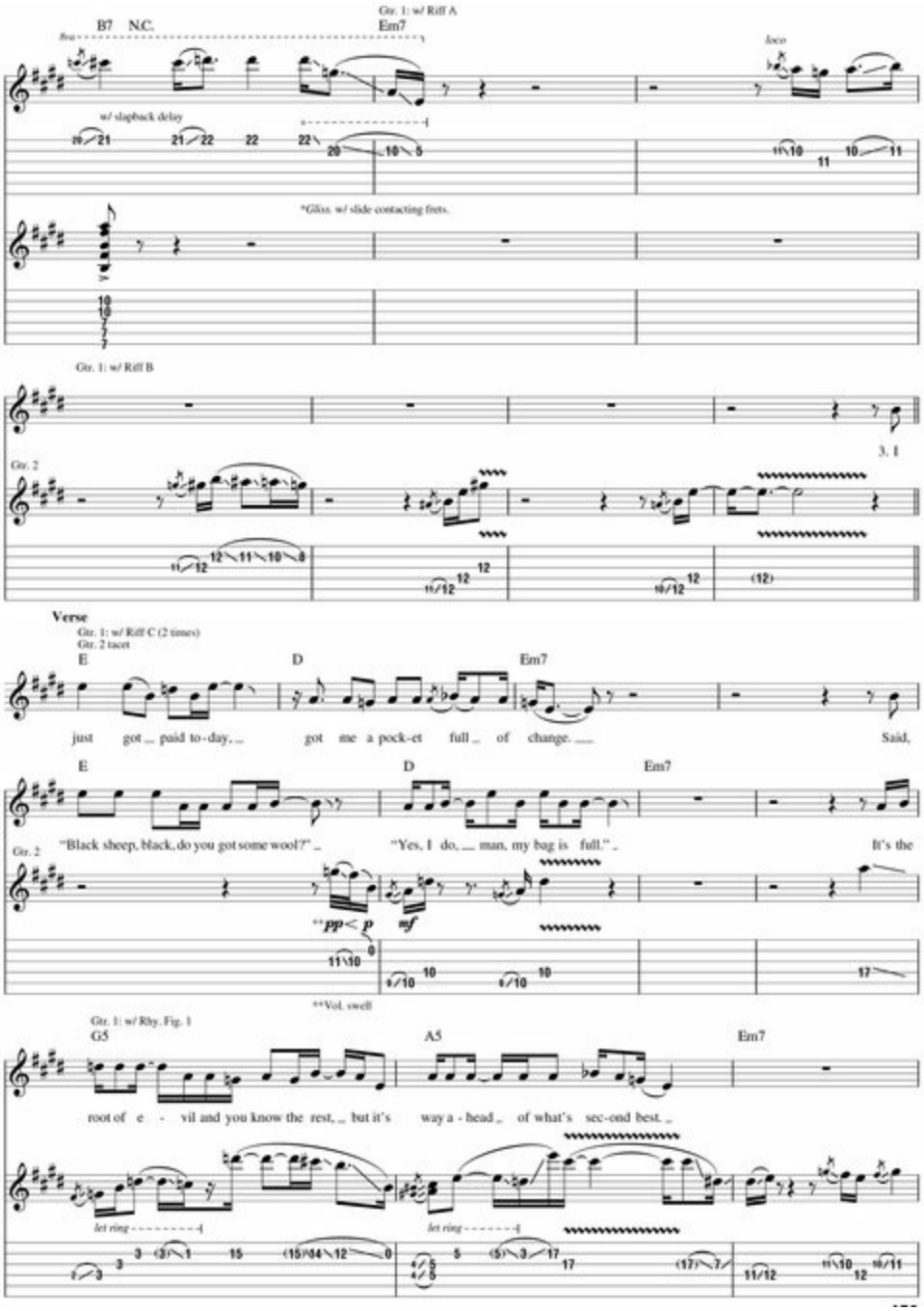
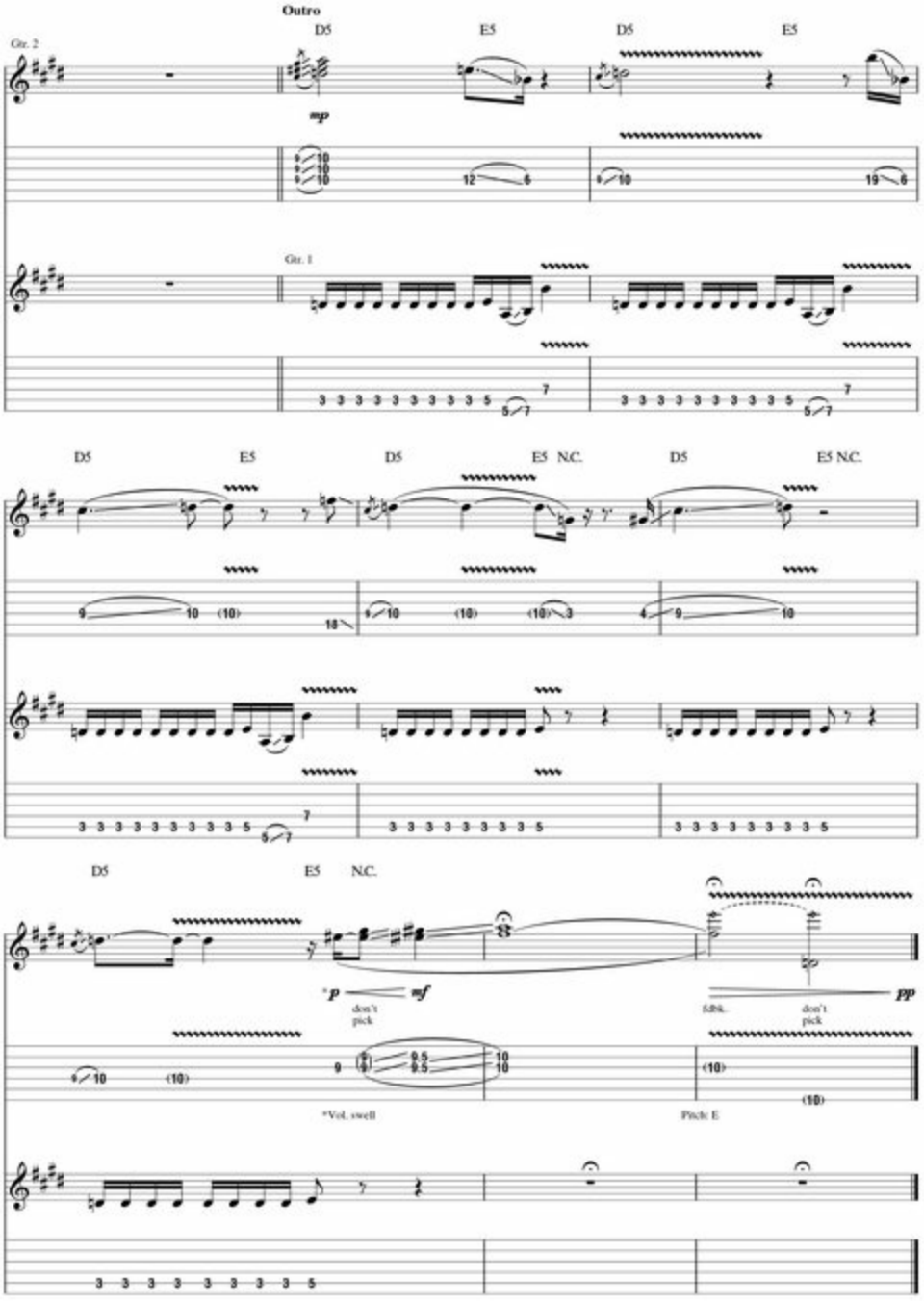
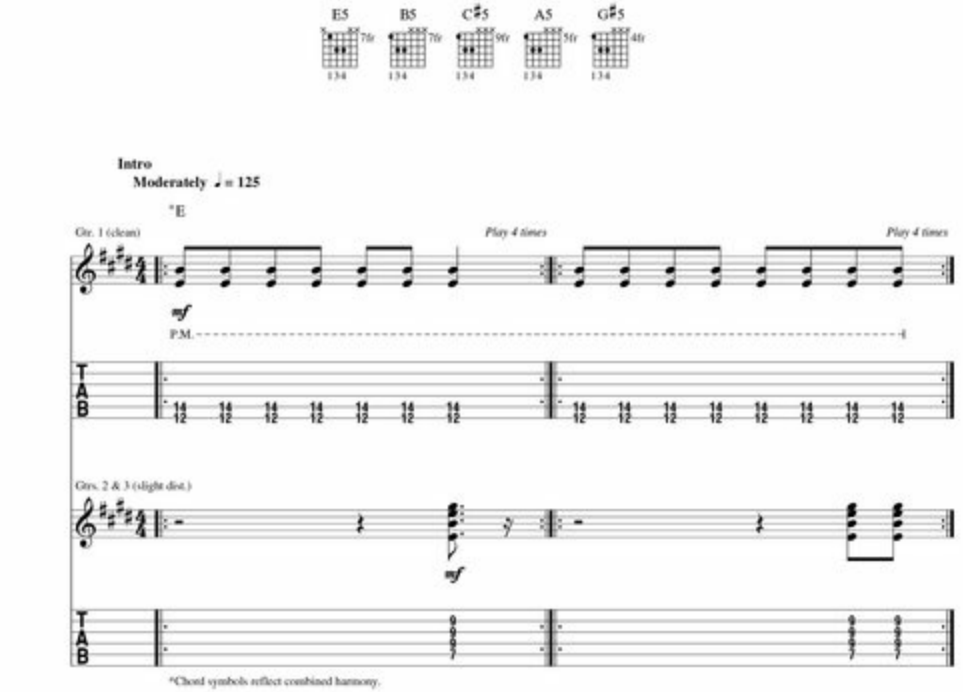

8va
loco
End Riff B
P.M.
Verse
*E
D
Em7
1. Just got paid to - day, got me a pock - et full of change.
*Chord symbols reflect overall harmony.
E
D
Said I just got paid to - day, got me a pock - et full
Riff C
P.M.

Em7
G5
of change.
If you be - lieve like work-in' hard all day, just
slight P.M. 1
End Riff C
Rhy. Fig. 1
P.M.
A5
Em7
step on my shoes and take my pay.
End Rhy. Fig. 1
Verse
Gtr. 1: w/ Riff C (2 times)
E
D
Em7
2. I was born my pa - pa's son, when I hit the ground I was on the run.
Gtr. 2
P.M.

E
D
Had one glad hand and the oth - er be - hind. You can have yours, just give me mine.
Em7
Gtr. 1: w/ Rhy. Fig. 1
G5
When the hound dog bark in the black of a night, stick my
let ring
A5
Em7
hand in my pock-et, ev-'ry - thing's all right.
A5
Gtr. 2
P.M.
Gtr. 1
P.M. P.M. P.M.
pp

Guitar Solo
A
E7
A
E7
A
E7
mf
let ring
let ring
let ring
let ring
let ring
A
E7
A
E7
A
E7
don't pick
P.M.
P.M.
let ring
let ring
let ring
A
E7
A
E7
P.M.
P.M.
let ring
let ring
let ring

A
E7
A
E7
A
E7
let ring
let ring
let ring
let ring
A
E7
A
E7
A
E7
let ring
let ring
let ring
A
E7
A
E7
let ring
let ring
let ring
let ring
let ring

A
E7
A
E7
let ring
let ring
A
E7
A
E7
A
E7
let ring
let ring
A
E7
A
E7
A
E7
let ring
let ring
let ring
let ring
let ring

A
E7
A
E7
let ring
let ring
let ring
D
A7
D
A7
D
A7
let ring
let ring
let ring
let ring
let ring
Interlude
D
A7
E
mp
don't pick
let ring
let ring
mp
let ring

w/ slap back delay
let ring
let ring
let ring
delay off
pp
let ring
let ring
B5 N.C.
B5 N.C.
B5 N.C.
8va
8va
loco
P.M.

Gtr. 1: w/ Riff A
B7 N.C.
Em7
fret
loco
w/ slapback delay
*Gliss. w/ slide contacting frets.
Gtr. 1: w/ Riff B
3. I
Gtr. 2
Verse
Gtr. 1: w/ Riff C (2 times)
Gtr. 2 tacet
E
D
Em7
just got paid to-day, got me a pock-et full of change. Said,
"Black sheep, black, do you got some wool?" "Yes, I do, man, my bag is full." It's the
**pp < p
mf
**Vol. swell
Gtr. 1: w/ Rhy. Fig. 1
G5
A5
root of e - vil and you know the rest, but it's way a-head of what's sec-ond best.
let ring

Outro
Gtr. 2
D5
E5
D5
E5
mp
Gtr. 1
D5
E5
D5
E5 N.C.
D5
E5 N.C.
D5
E5
N.C.
*p
mf
don't pick
fdbk.
don't pick
pp
*Vol. swell
Pitch: E

from *The Cars*

Just What I Needed

Words and Music by Ric Ocasek

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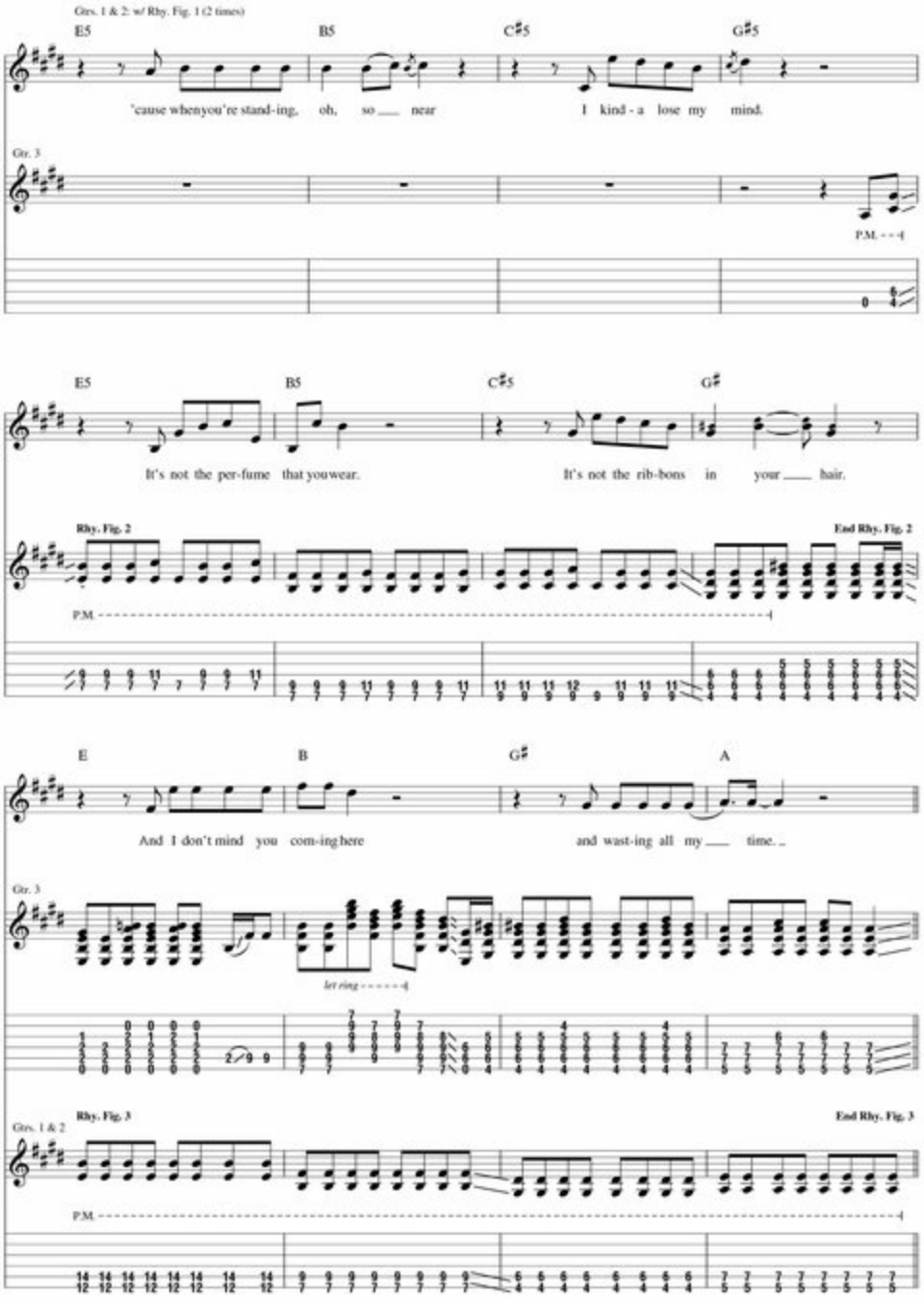
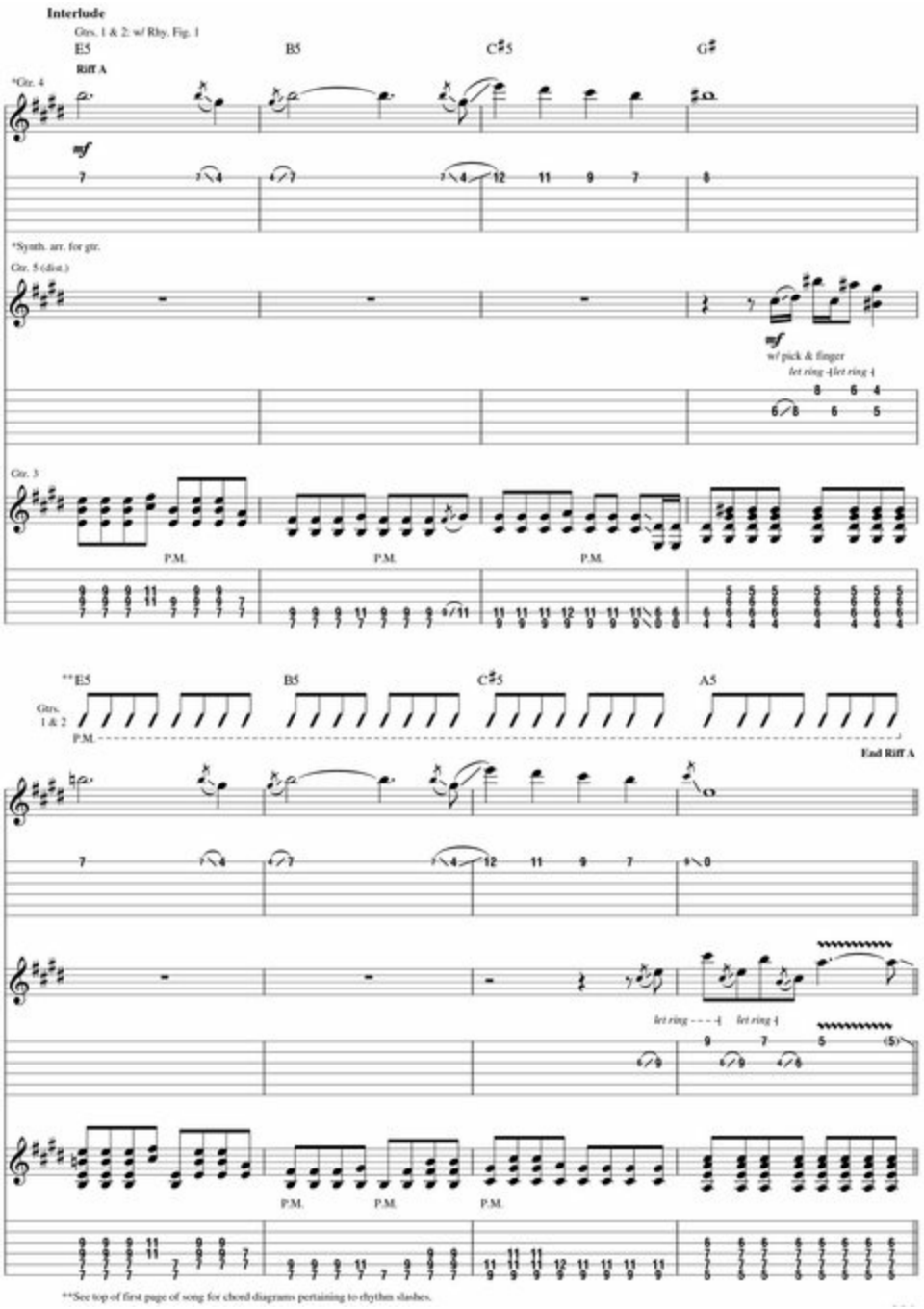

Grs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
E5
B5
C♯5
G♯5
'cause when you're stand-ing, oh, so ___ near I kind - a lose my mind.
Gr. 3
P.M. - - -!
E5
B5
C♯5
G♯
It's not the per-fume that you wear. It's not the rib-bons in your ___ hair.
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
E
B
G♯
A
And I don't mind you com-ing here and wast-ing all my ___ time. .
Gr. 3
let ring - - - - -!
Grs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.

**See top of first page of song for chord diagrams pertaining to rhythm slashes.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)
Gtr. 4 tacet
1st time, Gtr. 5 tacet
2nd time, Gtr. 5: w/ Fill 2

E5 B C♯m G♯

2. I don't mind you hang-ing out and talk-ing in your ___ sleep.
3. I don't mind you com-ing here and wast-ing all my time, time,

Gtr. 3

Rhy. Fill 1 End Rhy. Fill 1

2nd time, Gtr. 3: w/ Rhy. Fill 1

E B C♯m G♯

It does - n't mat - ter where you've been, ___ as long as it was deep, yeah.
'cause when you're stand-ing, oh, so near, _ I kind-a lose my mind, yeah.

mf

1st time, Gtr. 3: w/ Rhy. Fig. 2
Gtr. 4: w/ Riff A
2nd time, Gtr. 3: w/ Rhy. Fill 2

2nd time, Gtr. 3: w/ Rhy. Fig. 2 (last 3 meas.)

E5 B5 C♯5 G♯

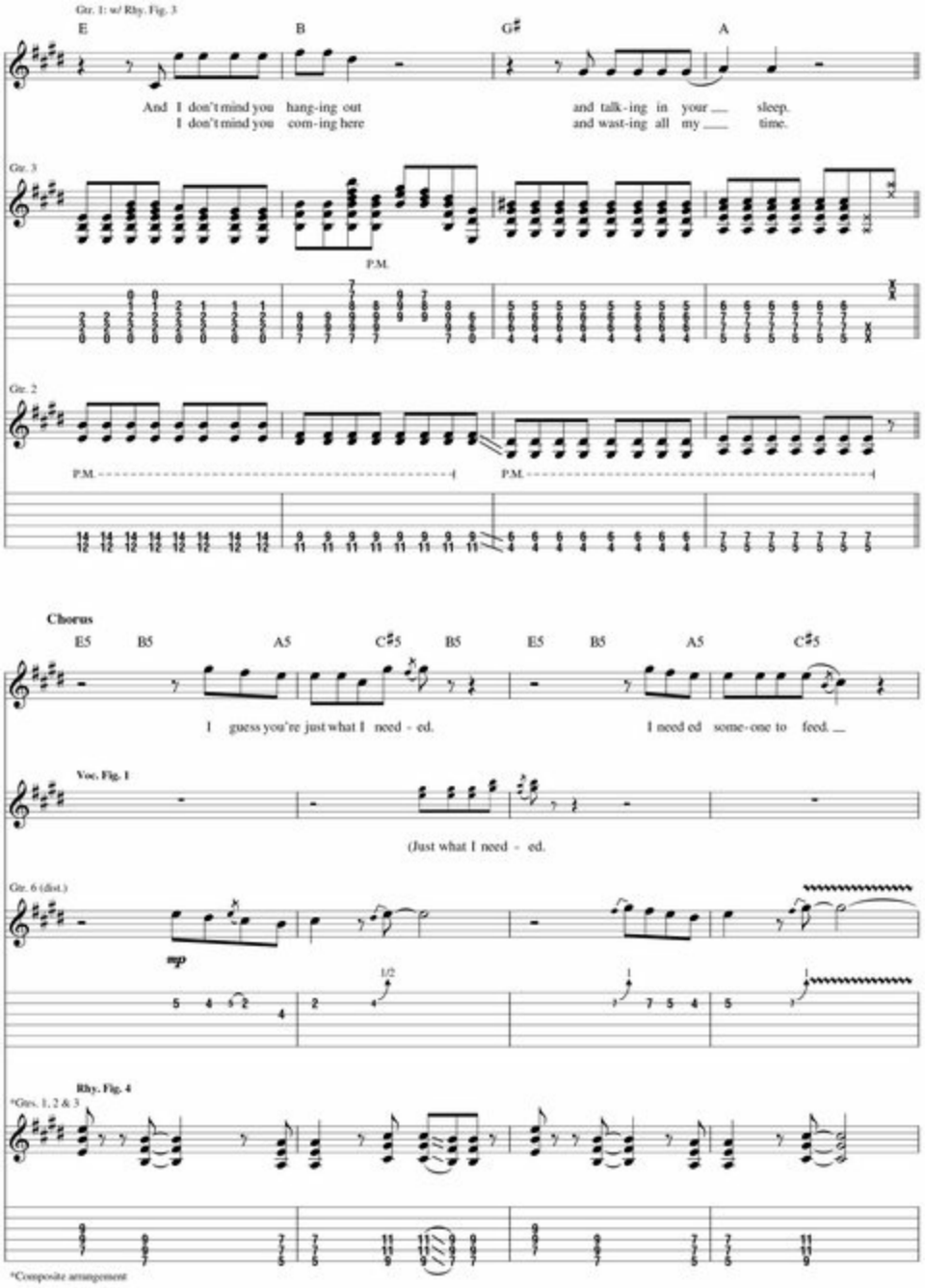
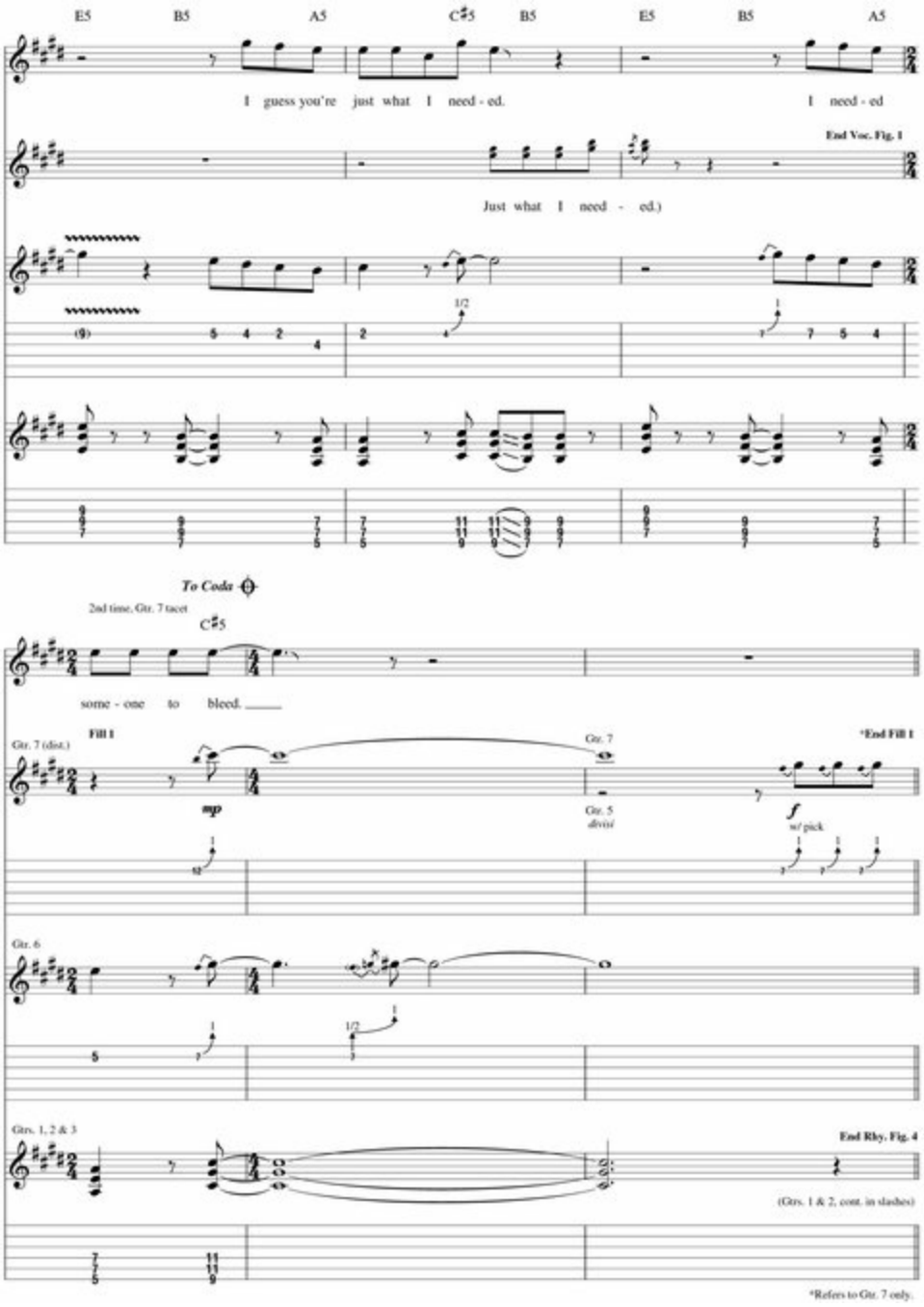
You al - ways knew to wear it well. And _ you look so fan - cy, I can tell. _
It's not the per-fume that you wear. It's not the rib-bons in your hair.

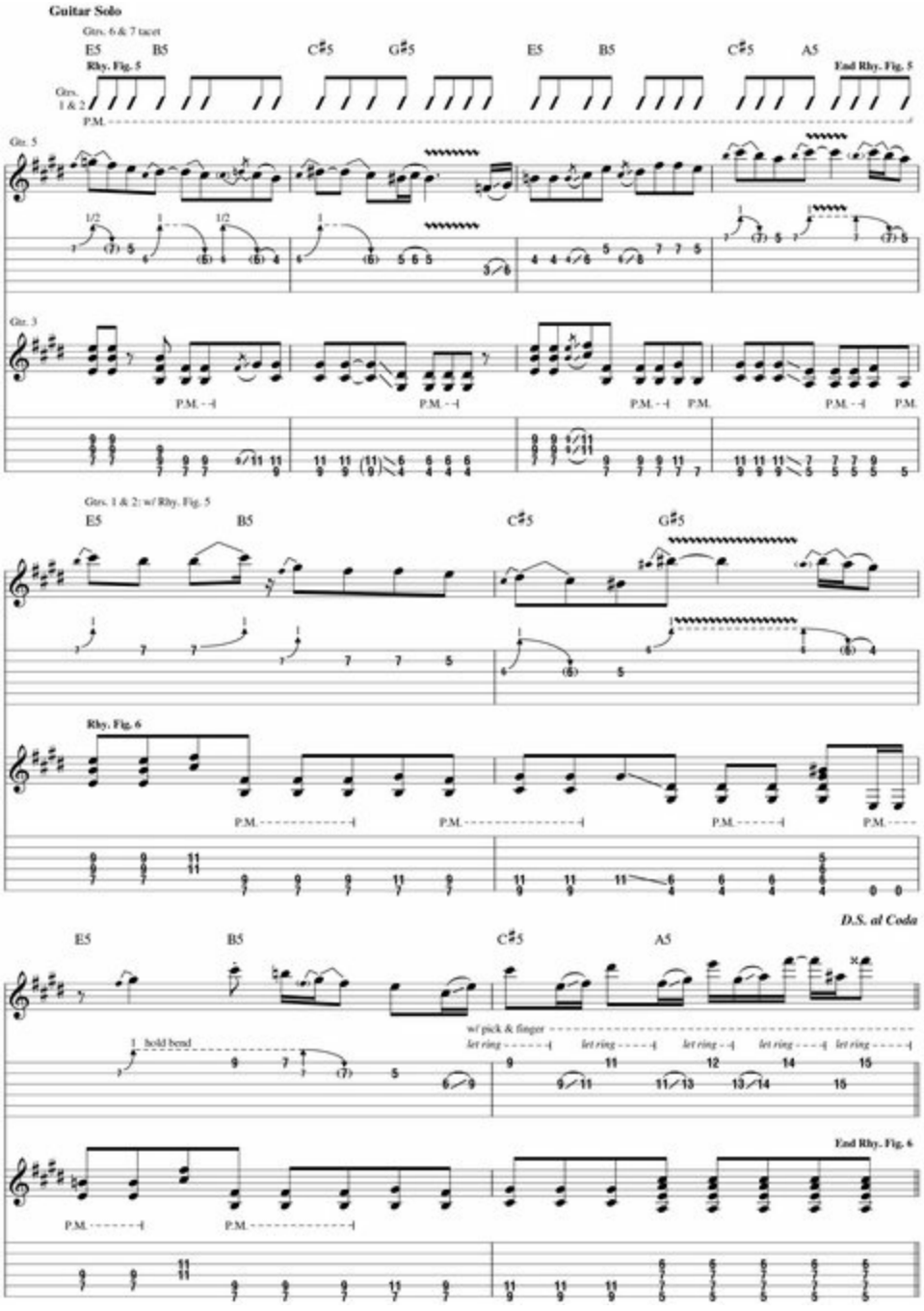
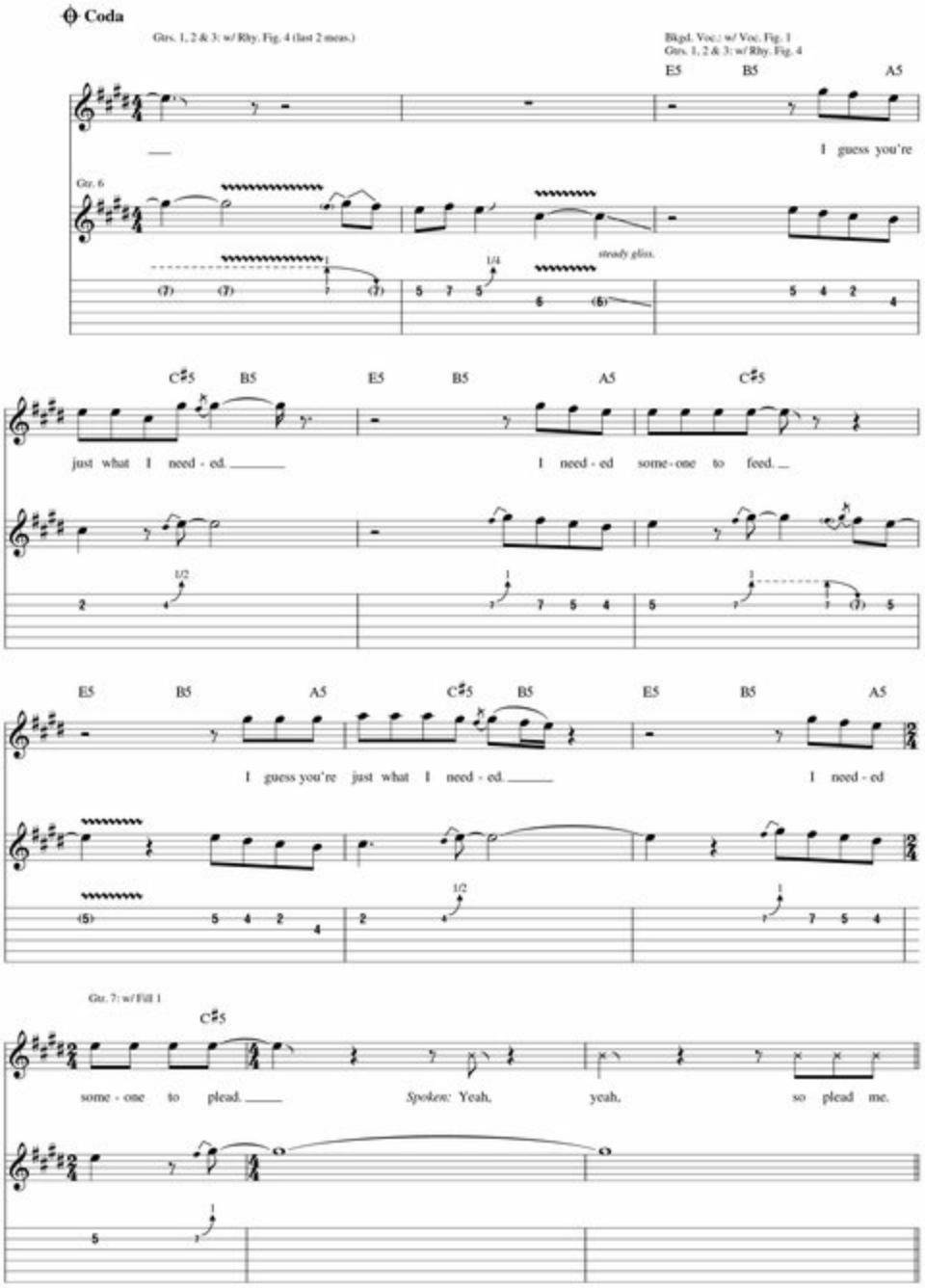
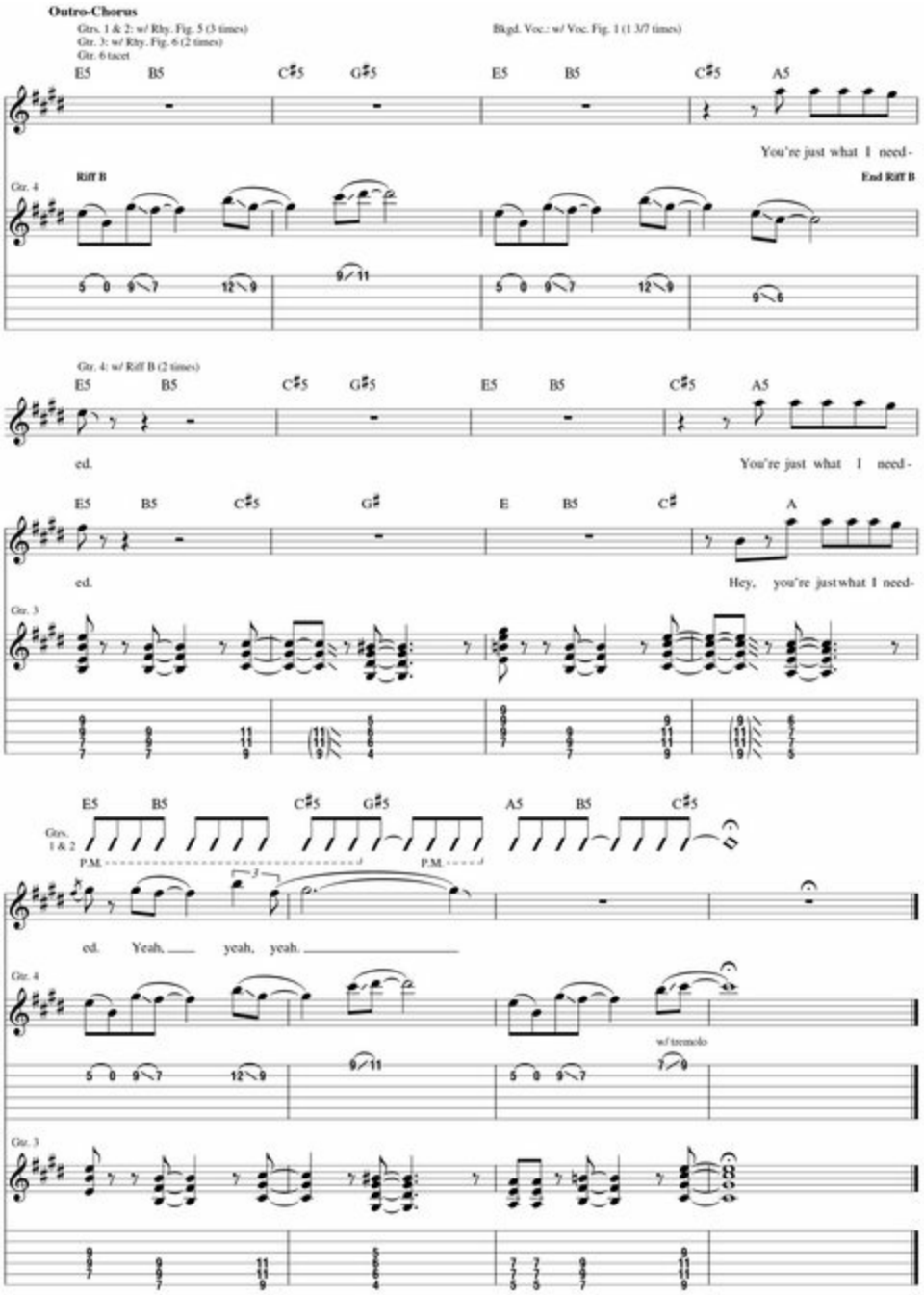
Fill 2
Gtr. 5

w/ pick
& finger-|

16
16

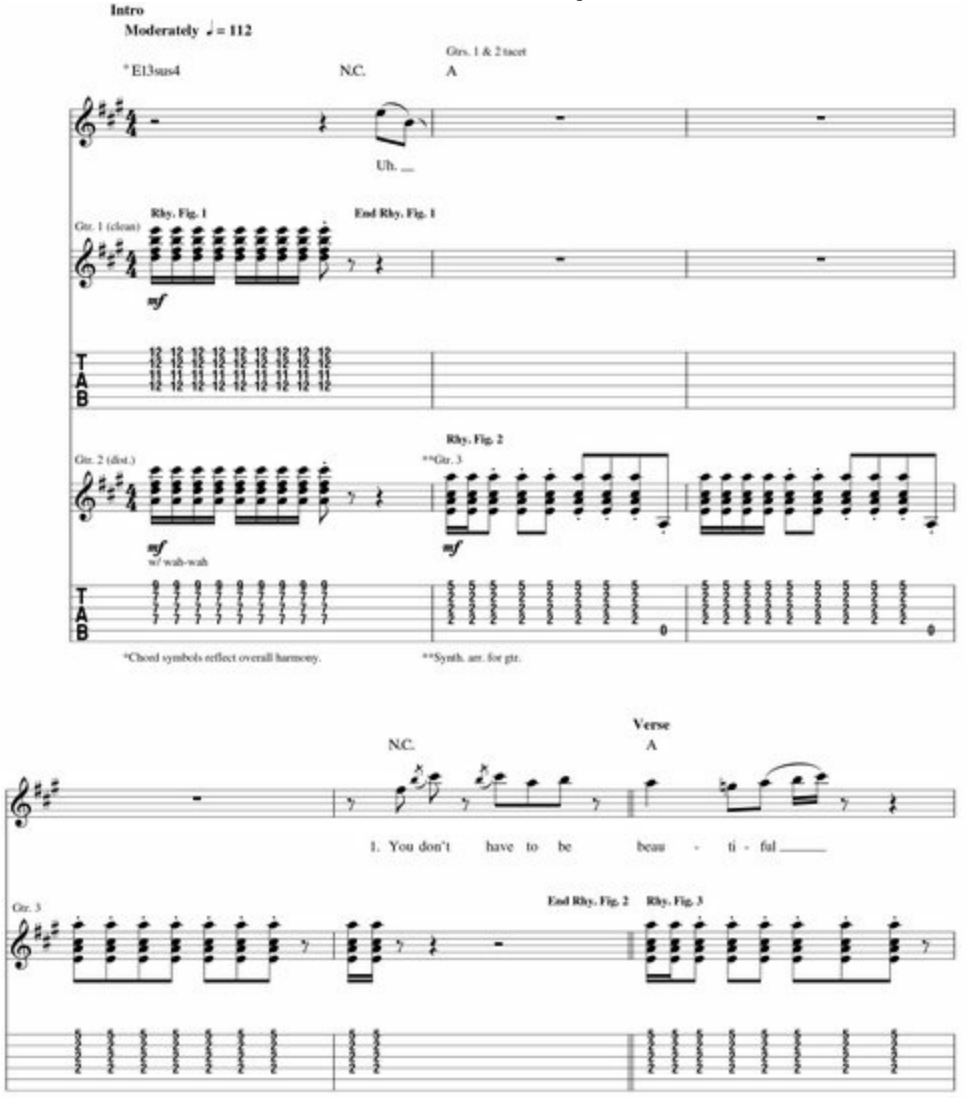
Rhy. Fill 2
Gtr. 3

P.M. - - -| P.M. - - -| P.M.

Gtr. 1: w/ Rhy. Fig. 3
E
B
G♯
A
And I don't mind you hang-ing out and talk-ing in your ___ sleep.
I don't mind you com-ing here and wast-ing all my ___ time.
Gtr. 3
P.M.
Gtr. 2
P.M.
P.M.
Chorus
E5
B5
A5
C♯5
B5
E5
B5
A5
C♯5
I guess you're just what I need - ed.
I need ed some-one to feed. ___
Voc. Fig. 1
(Just what I need - ed.
Gtr. 6 (dist.)
mp
1/2
Rhy. Fig. 4
*Gtrs. 1, 2 & 3
*Composite arrangement

E5 B5 A5 C♯5 B5 E5 B5 A5
I guess you're just what I need - ed. I need - ed
End Voc. Fig. 1
Just what I need - ed.)
To Coda
2nd time, Gtr. 7 tacet
C♯5
some - one to bleed.
Fill 1
Gtr. 7 (dist.)
mp
Gtr. 7
Gtr. 5
divisi
*End Fill 1
f
w/ pick
Gtr. 6
Gtrs. 1, 2 & 3
End Rhy. Fig. 4
(Gtrs. 1 & 2, cont. in slashes)
*Refers to Gtr. 7 only.

Guitar Solo

Gtrs. 6 & 7 tacet
E5 B5 C♯5 G♯5 E5 B5 C♯5 A5
Rhy. Fig. 5
End Rhy. Fig. 5
Gtrs. 1 & 2
P.M.
Gtr. 5
Gtr. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 5
Rhy. Fig. 6
D.S. al Coda
1 hold bend
w/ pick & finger
let ring
End Rhy. Fig. 6

Coda
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 4 (last 2 meas.)
Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 4
E5 B5 A5
I guess you're
Gtr. 6
steady gliss.
C♯5 B5 E5 B5 A5 C♯5
just what I need - ed.
I need - ed some - one to feed.
E5 B5 A5 C♯5 B5 E5 B5 A5
I guess you're just what I need - ed.
I need - ed
Gtr. 7: w/ Fill 1
C♯5
some - one to plead.
Spoken: Yeah, yeah, so plead me.

Outro-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 times)
Gtr. 3: w/ Rhy. Fig. 6 (2 times)
Gtr. 6 tacet
Bkgd. Voc.: w/ Voc. Fig. 1 (1 3/7 times)
E5 B5 C♯5 G♯5 E5 B5 C♯5 A5
You're just what I need-
Riff B
End Riff B
Gtr. 4
Gtr. 4: w/ Riff B (2 times)
ed.
You're just what I need-
E5 B5 C♯5 G♯ E B5 C♯ A
Hey, you're just what I need-
Gtr. 3
Gtrs. 1 & 2
P.M.
ed. Yeah, yeah, yeah.
w/ tremolo

from Prince and the Revolution - *Parade*

K i s s

Words and Music by Prince

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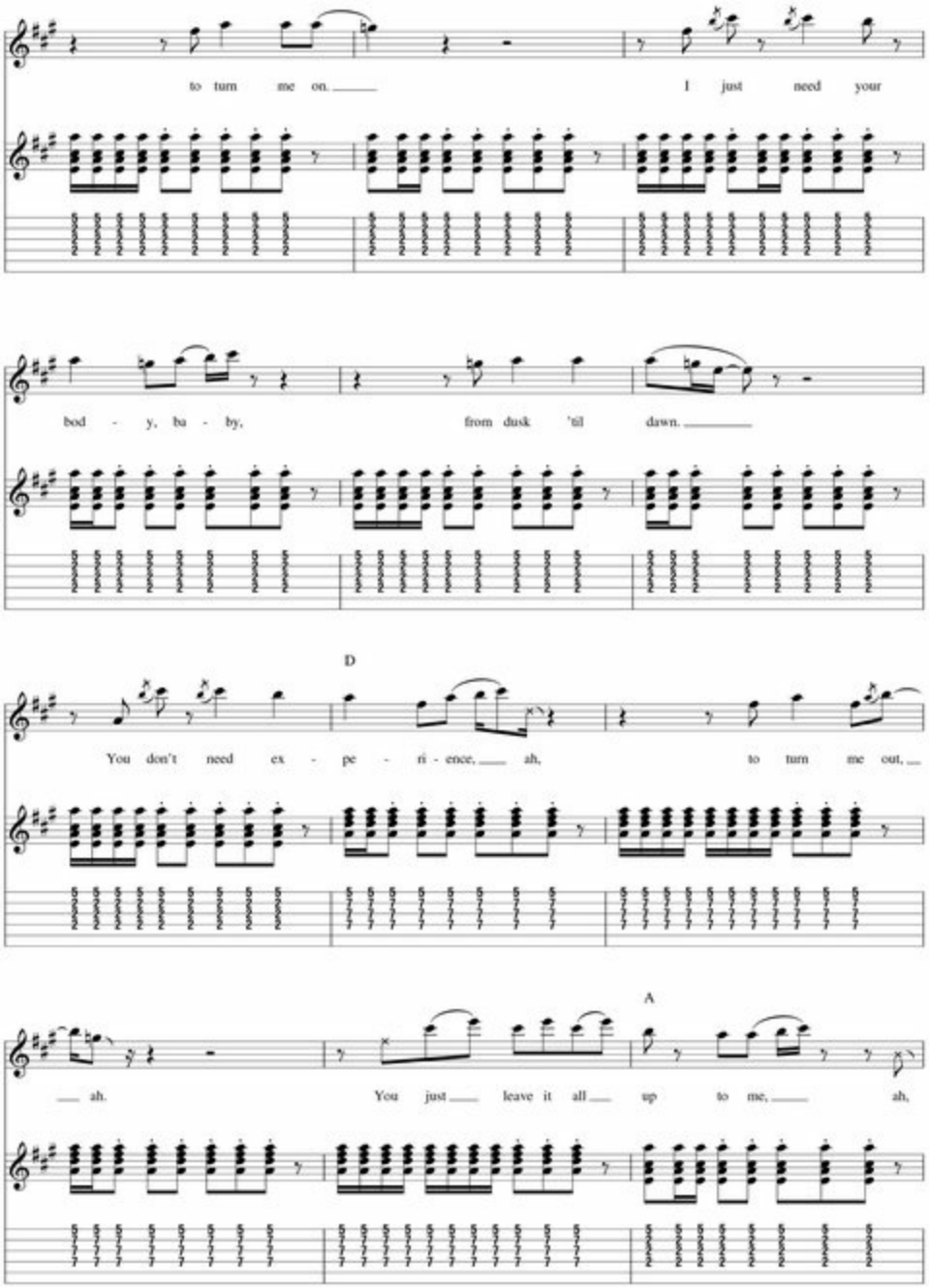
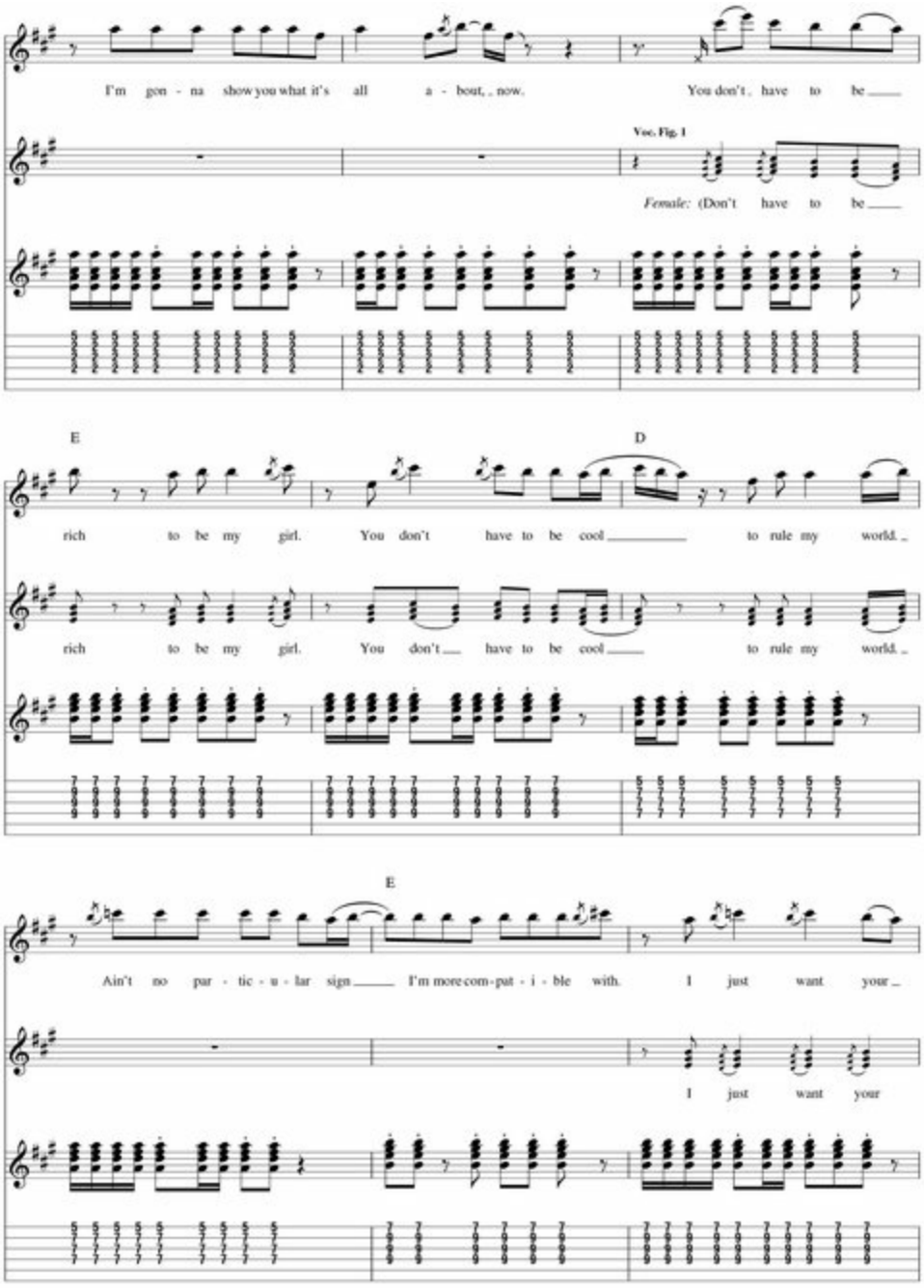
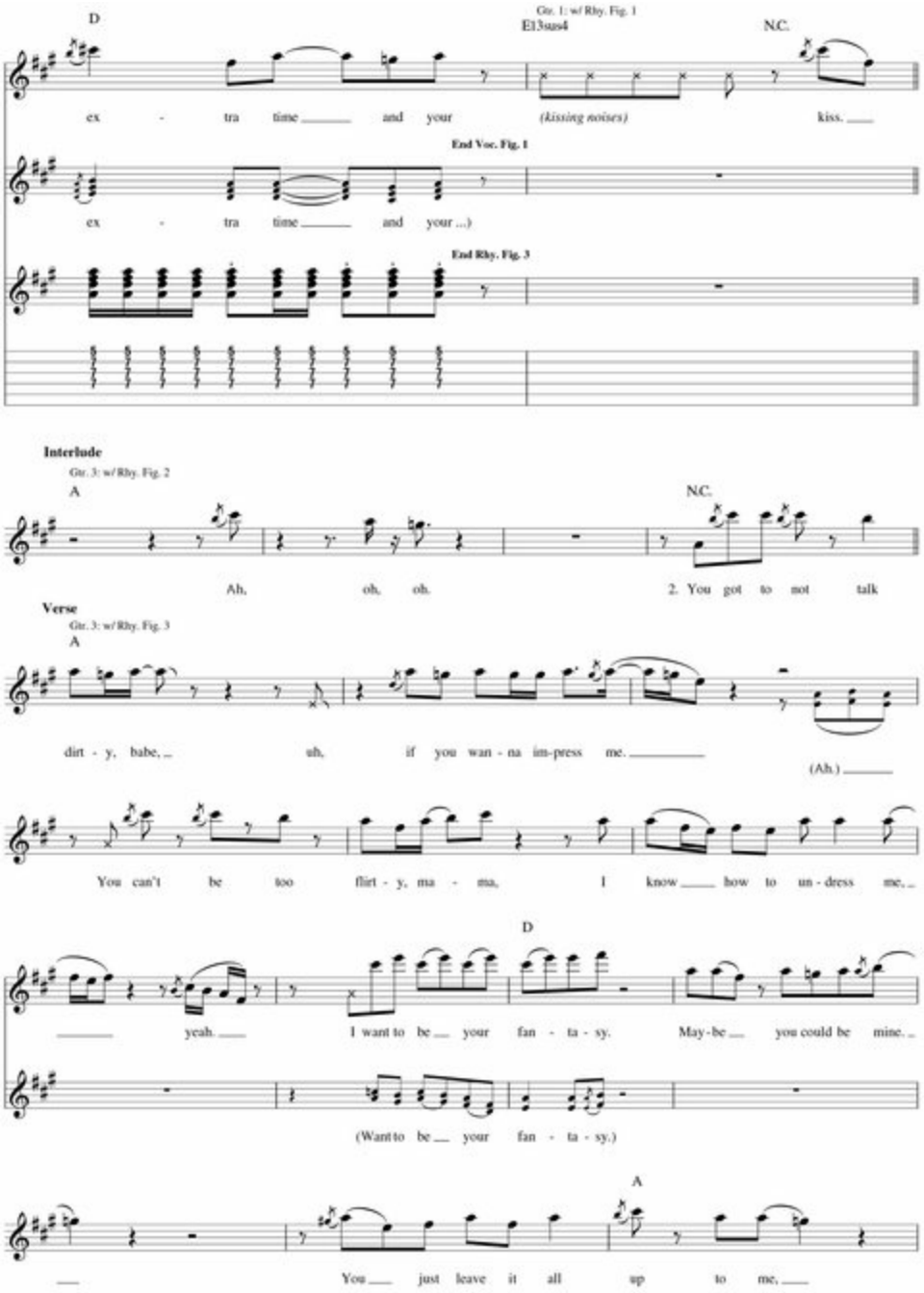
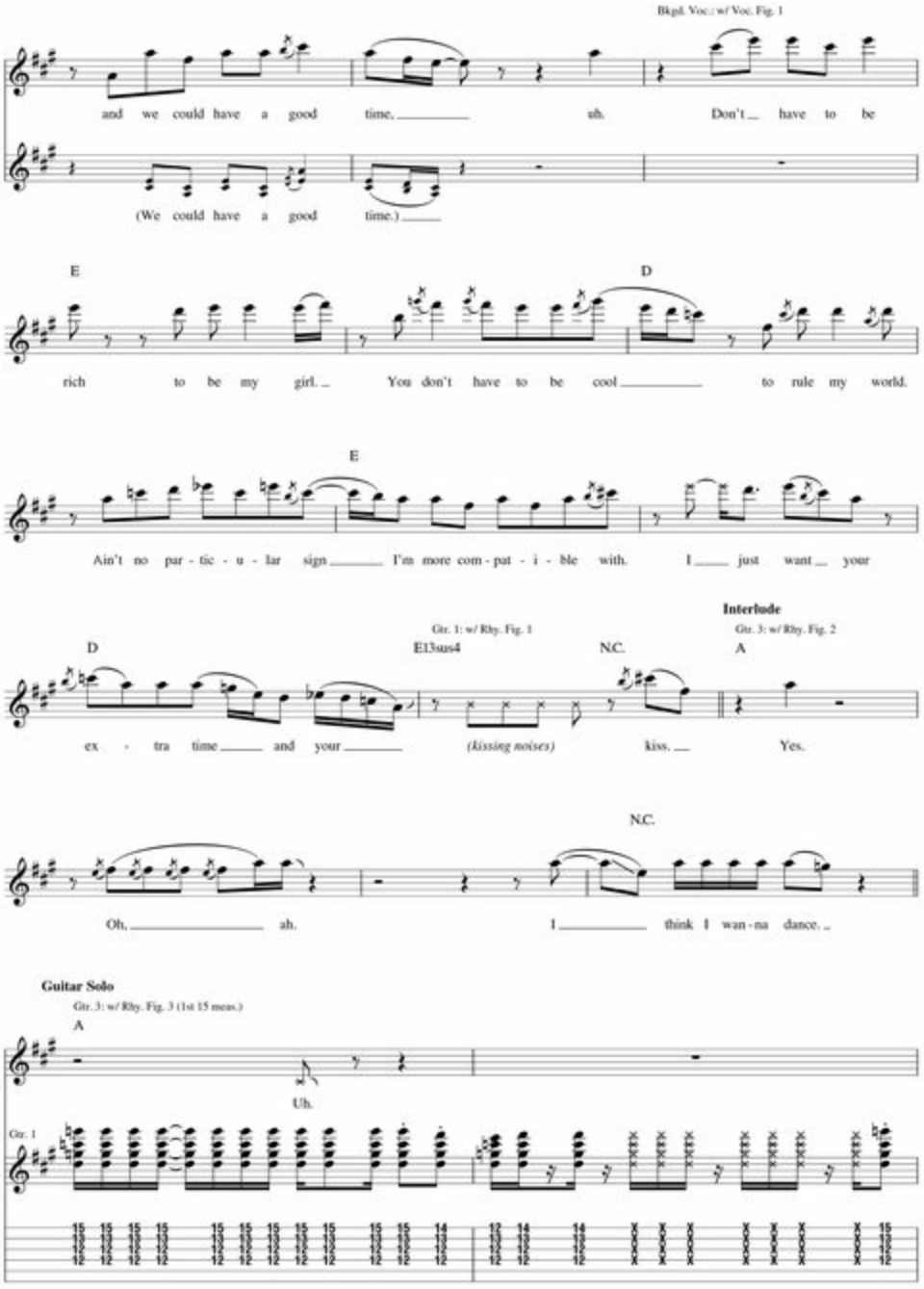
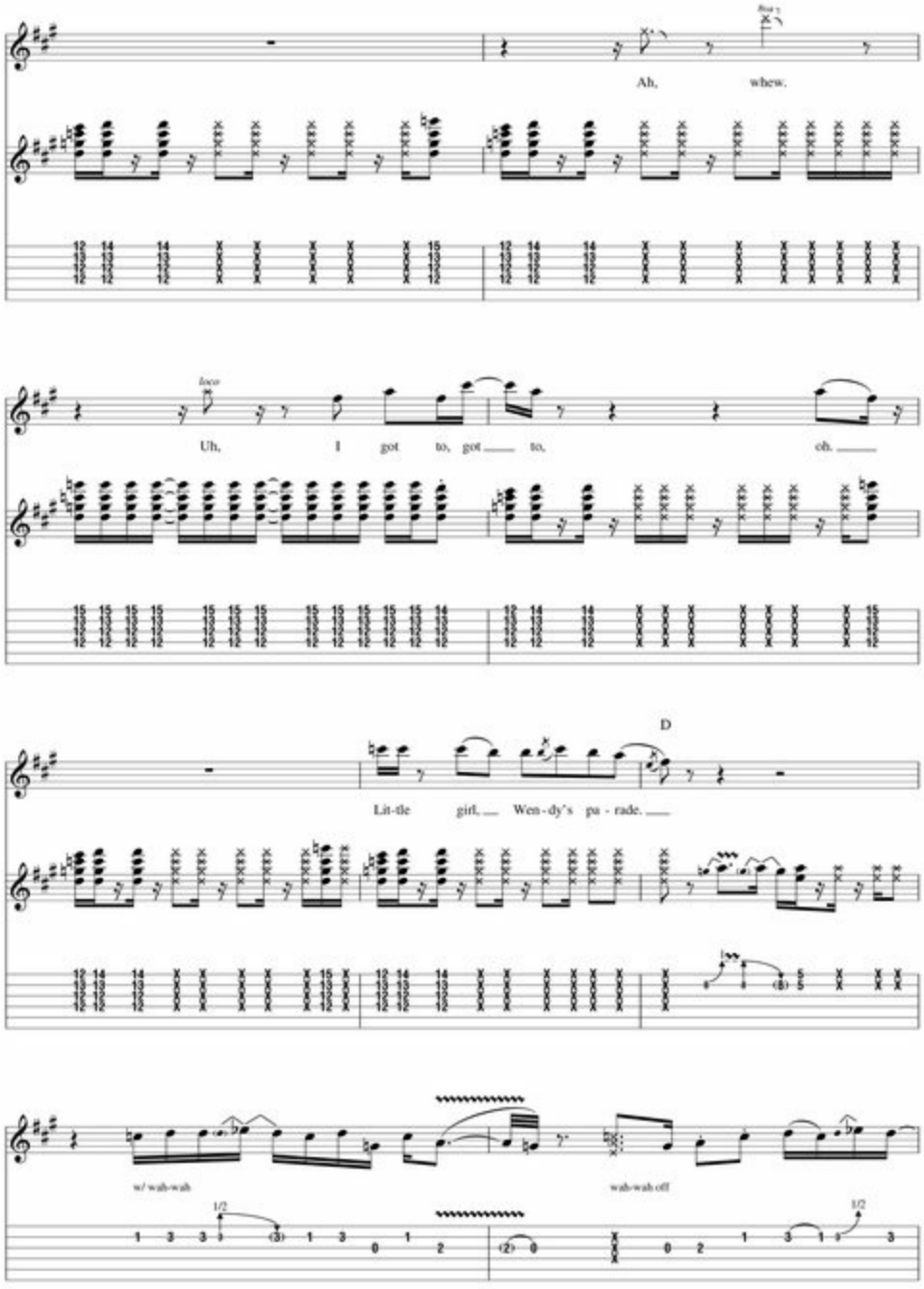
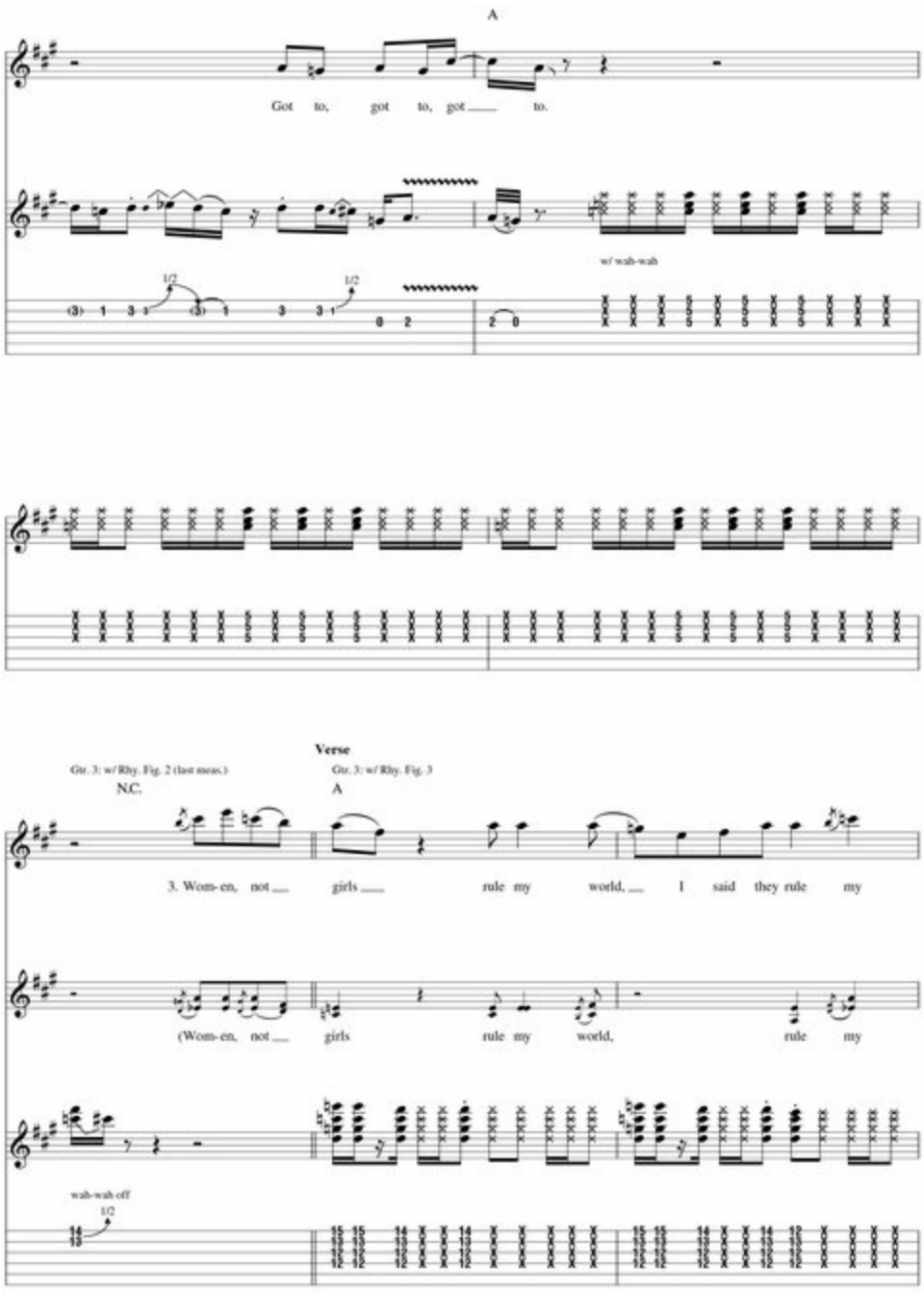
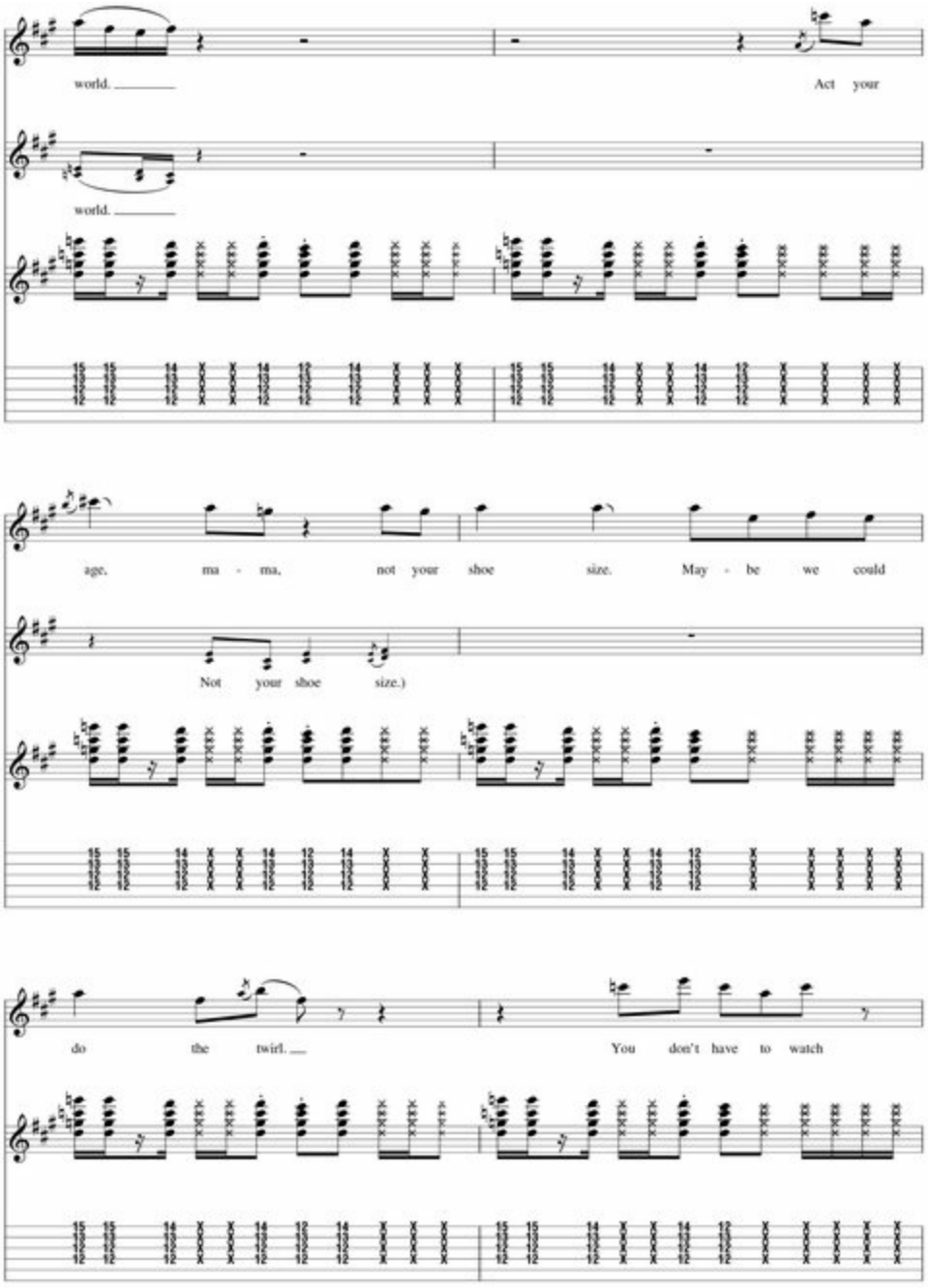
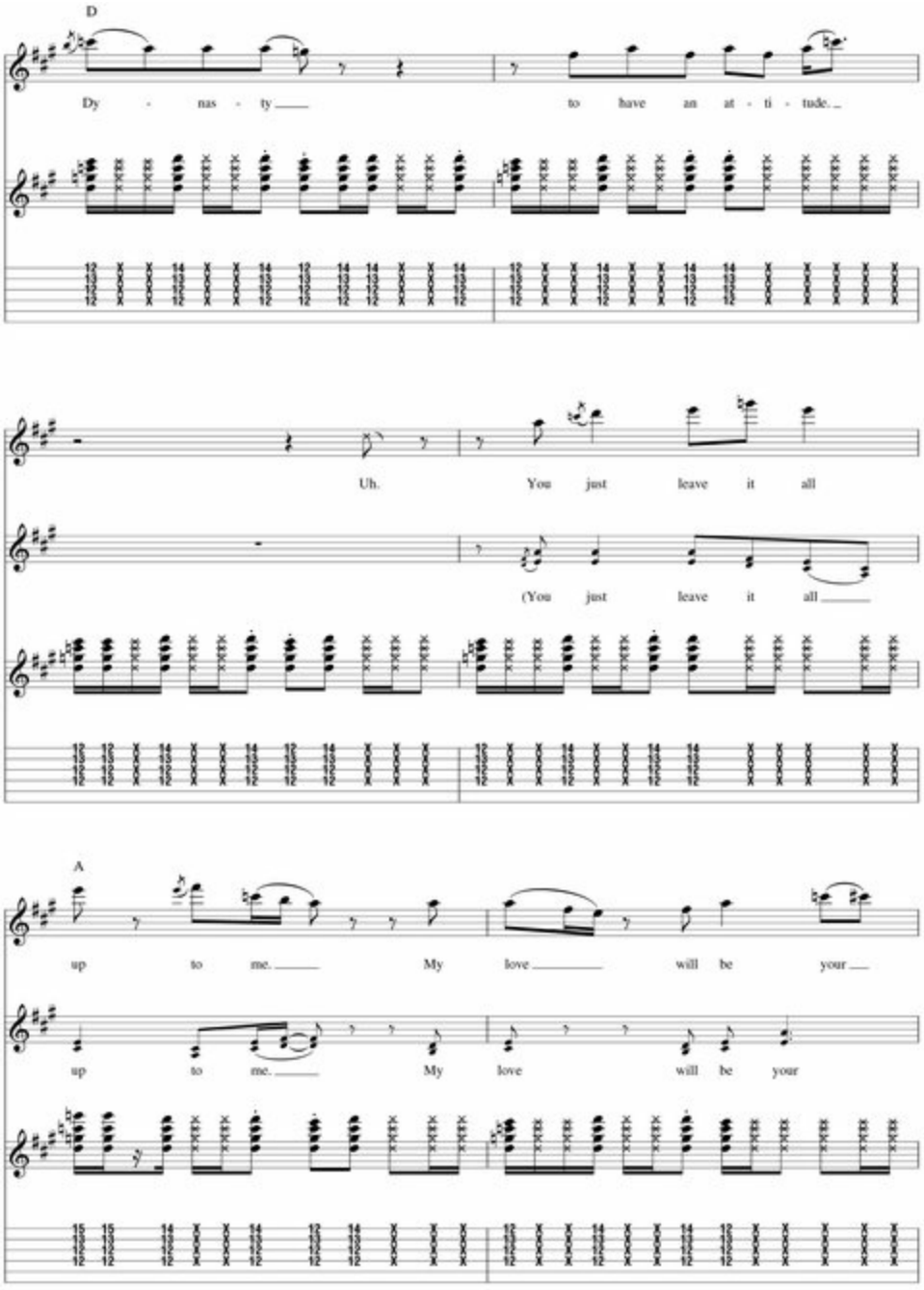
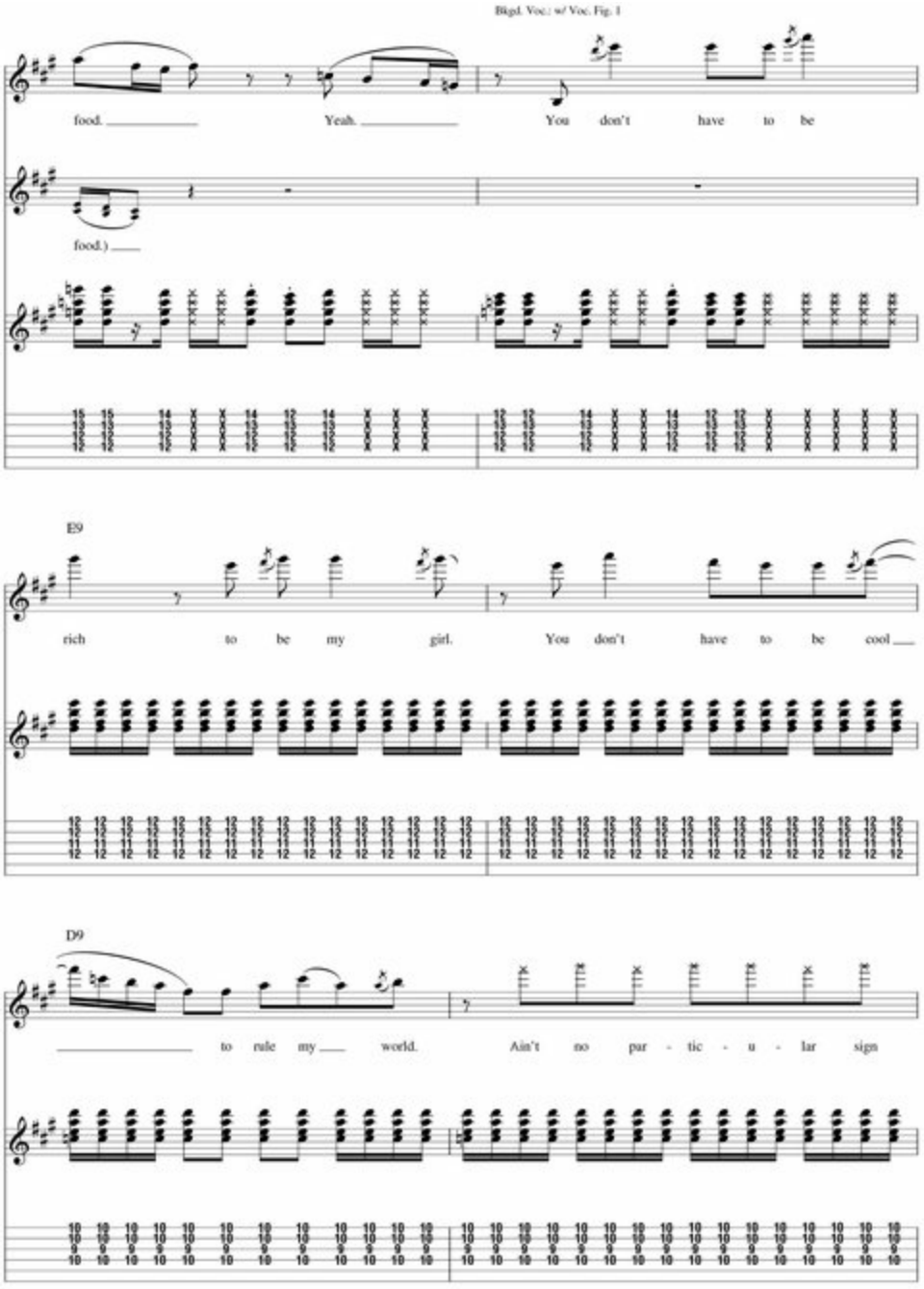
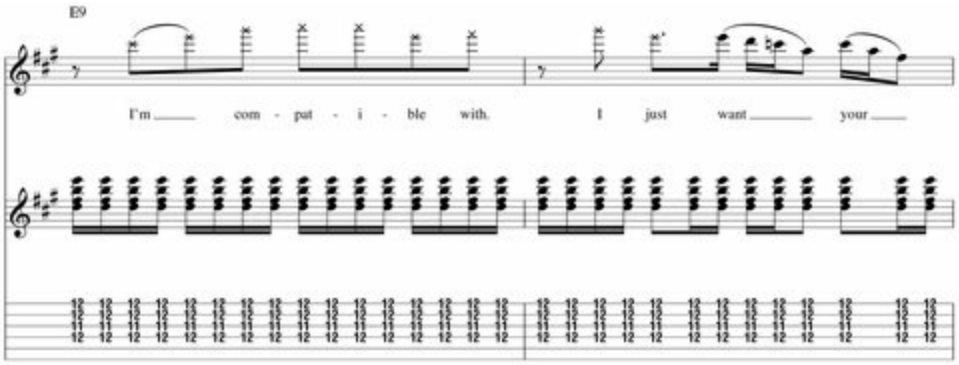
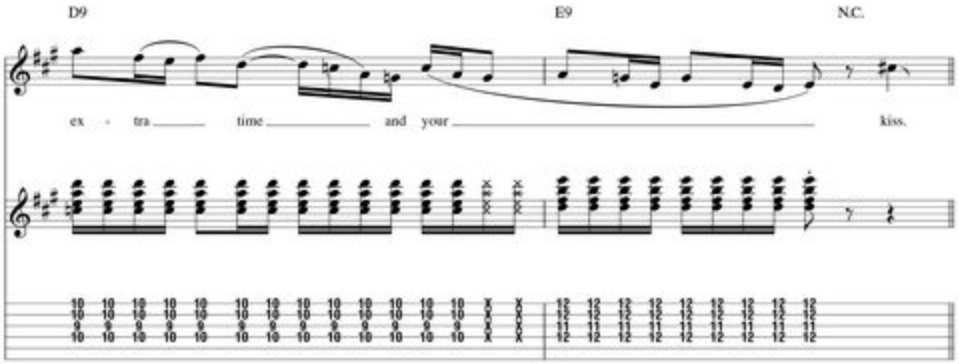
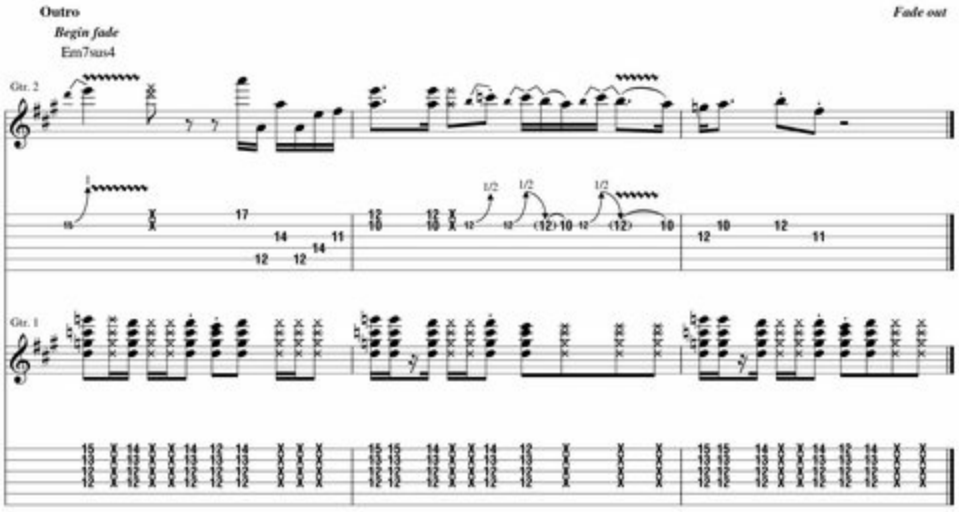
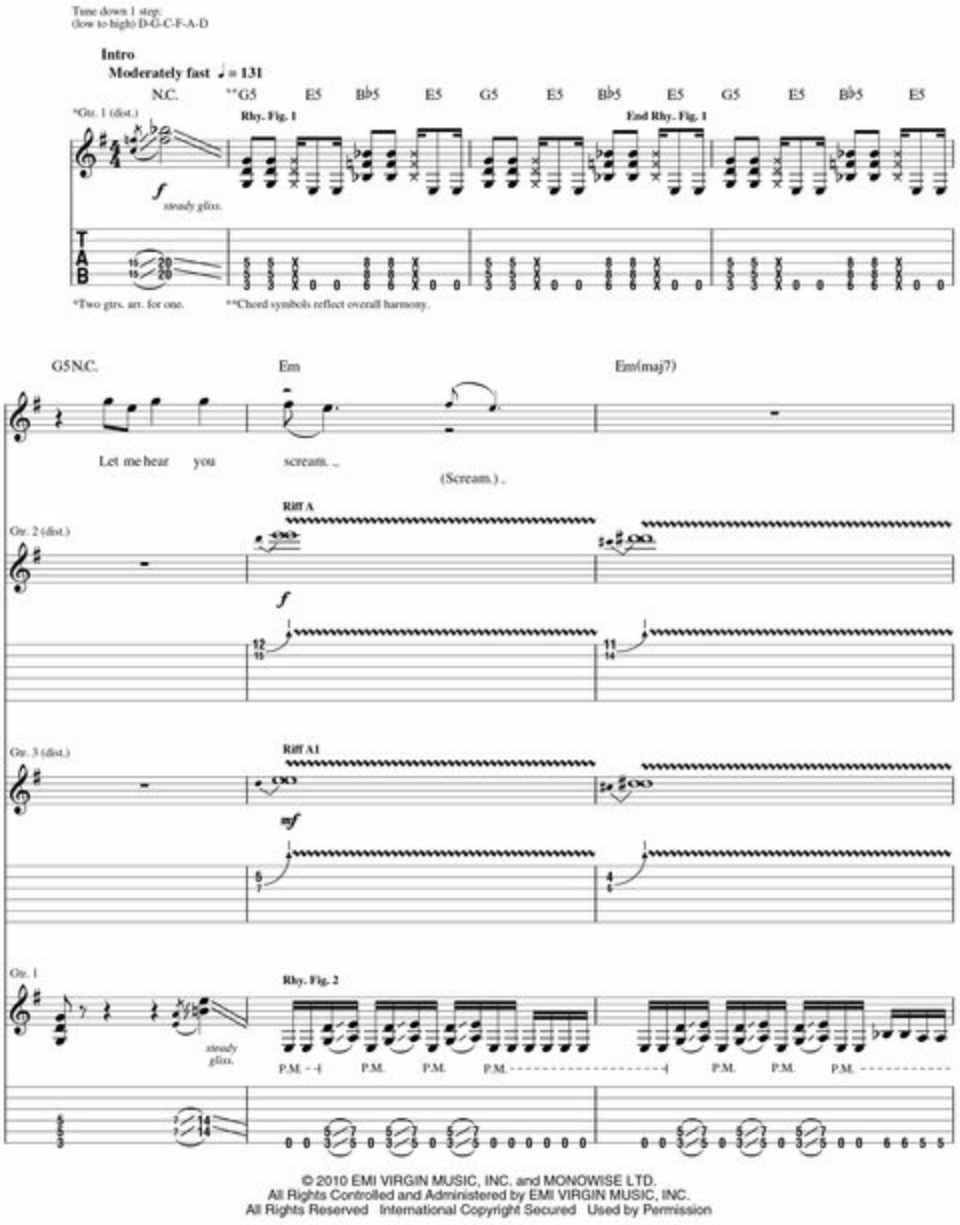

to turn me on. I just need your
bod - y, ba - by, from dusk 'til dawn.
D
You don't need ex - pe - ri - ence, ah, to turn me out,
A
ah. You just leave it all up to me, ah,

I'm gon - na show you what it's all a - bout, now.
You don't have to be
Voc. Fig. 1
Female: (Don't have to be
E
D
rich to be my girl. You don't have to be cool to rule my world.
rich to be my girl. You don't have to be cool to rule my world.
E
Ain't no par - tic - u - lar sign I'm more com-pat - i - ble with. I just want your
I just want your

Gtr. 1: w/ Rhy. Fig. 1
D
E13sus4
N.C.
ex - tra time and your (kissing noises) kiss.
End Voc. Fig. 1
ex - tra time and your ...)
End Rhy. Fig. 3
Interlude
Gtr. 3: w/ Rhy. Fig. 2
A
N.C.
Ah, oh, oh. 2. You got to not talk
Verse
Gtr. 3: w/ Rhy. Fig. 3
A
dirt - y, babe, uh, if you wan - na im-press me.
(Ah.)
You can't be too flirt - y, ma - ma, I know how to un - dress me,
D
yeah. I want to be your fan - ta - sy. May - be you could be mine.
(Want to be your fan - ta - sy.)
A
You just leave it all up to me,

Bkgd. Voc.: w/ Voc. Fig. 1
and we could have a good time. uh. Don't have to be
(We could have a good time.)
E
D
rich to be my girl. You don't have to be cool to rule my world.
E
Ain't no par - tic - u - lar sign I'm more com - pat - i - ble with. I just want your
Interlude
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 2
D
E13sus4
N.C.
A
ex - tra time and your (kissing noises) kiss. Yes.
N.C.
Oh. ah. I think I wan - na dance.
Guitar Solo
Gtr. 3: w/ Rhy. Fig. 3 (1st 15 meas.)
A
Uh.
Gtr. 1

Ah, whew.
loco
Uh, I got to, got to, oh.
D
Lit-tle girl, Wen-dy's pa - rade.
w/ wah-wah
wah-wah off
1/2
1/2

A
Got to, got to, got ____ to.
w/ wah-wah
Verse
Gtr. 3: w/ Rhy. Fig. 2 (last meas.)
N.C.
Gtr. 3: w/ Rhy. Fig. 3
A
3. Wom-en, not ___ girls ____ rule my world, ___ I said they rule my
(Wom-en, not ___ girls rule my world, rule my
wah-wah off

world.
Act your
world.
age, ma - ma, not your shoe size. May - be we could
Not your shoe size.)
do the twirl.
You don't have to watch

D
Dy - nas - ty
to have an at - ti - tude.
Uh.
You just leave it all
(You just leave it all
A
up to me.
My love
will be your
up to me.
My love
will be your

Bkgd. Voc.: w/ Voc. Fig. 1
food. Yeah. You don't have to be
food.)
E9
rich to be my girl. You don't have to be cool
D9
to rule my world. Ain't no par - tic - u - lar sign


E9
I'm com - pat - i - ble with.
I just want your


D9
E9
N.C.
ex - tra time and your
kiss.

Outro
Begin fade
Em7sus4
Fade out
Gtr. 2
Gtr. 1

from Ozzy Osbourne - *Scream*

Let Me Hear You Scream

Words and Music by Ozzy Osbourne and Kevin Churko

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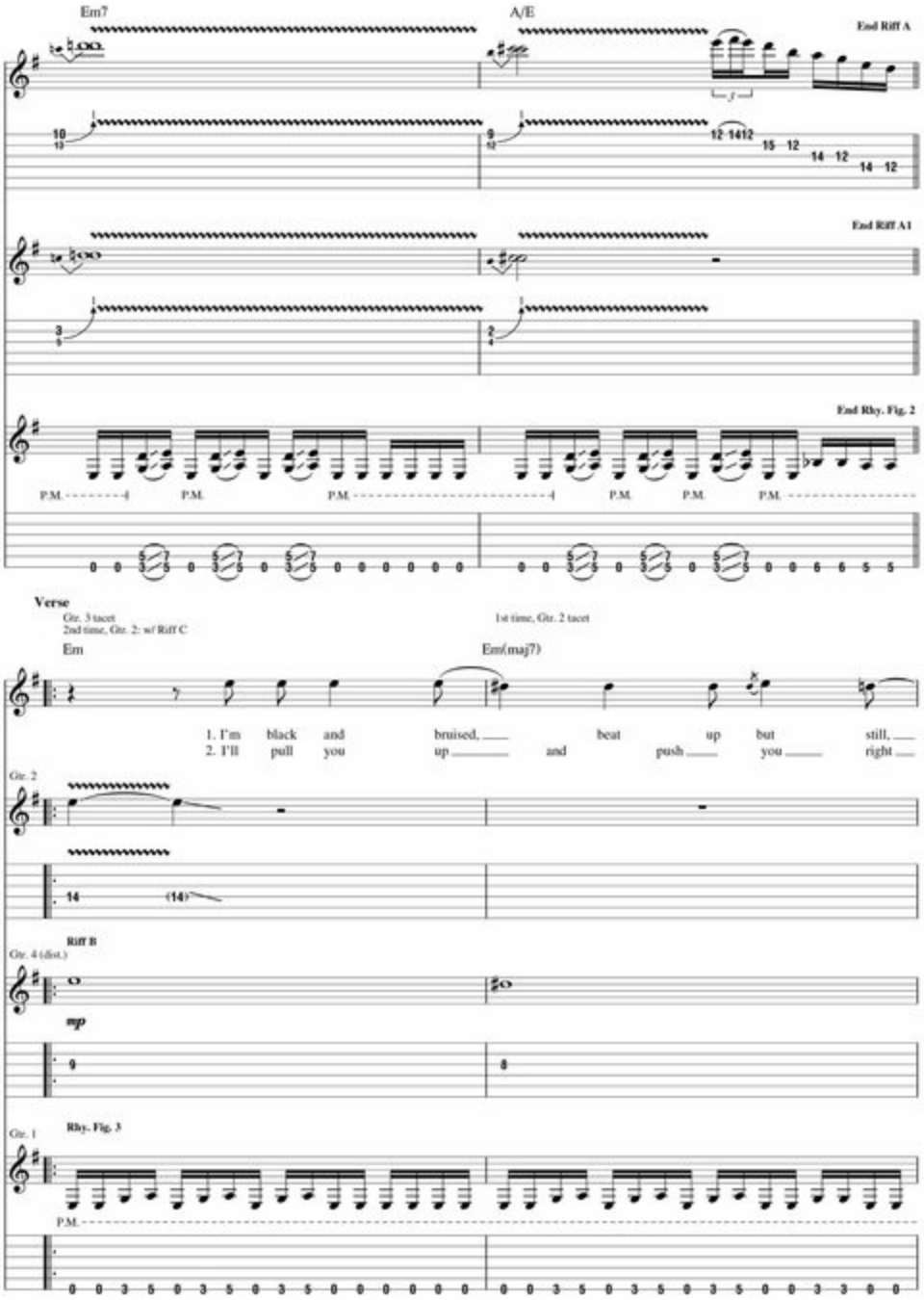
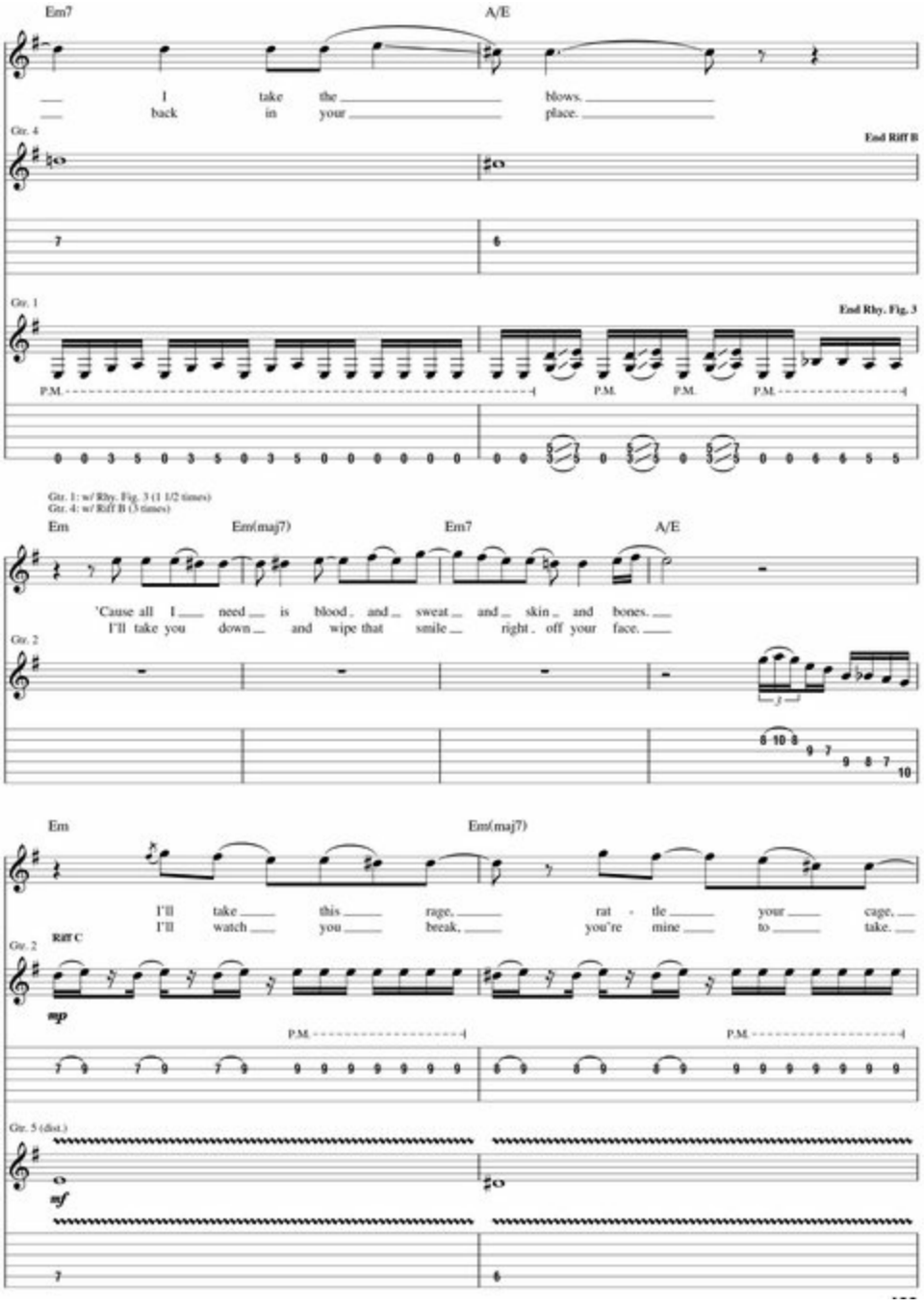
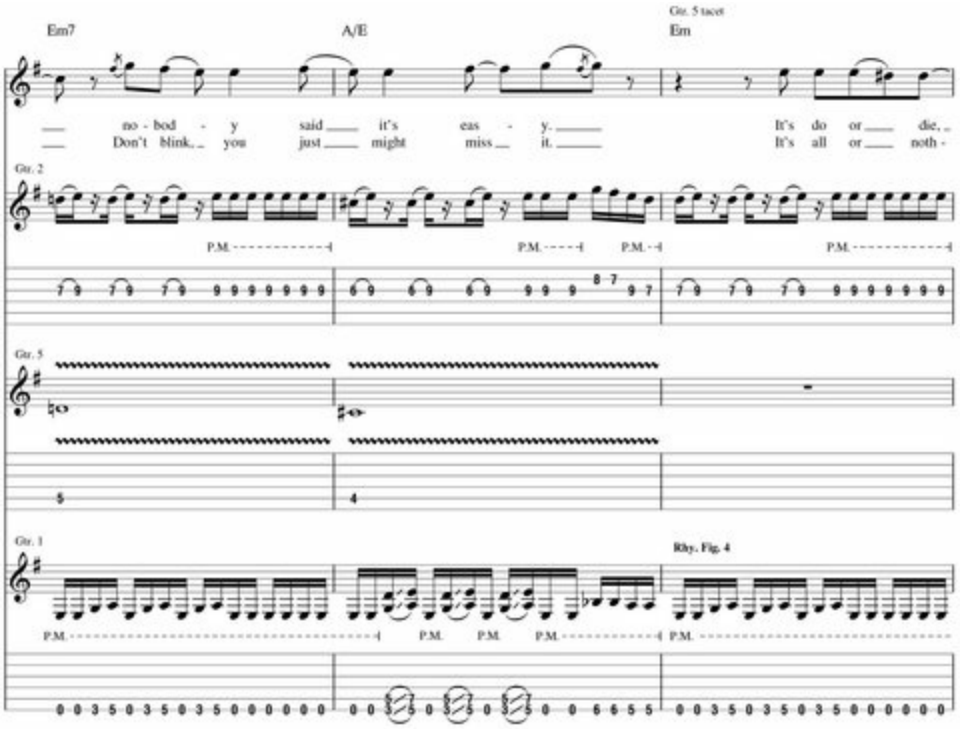
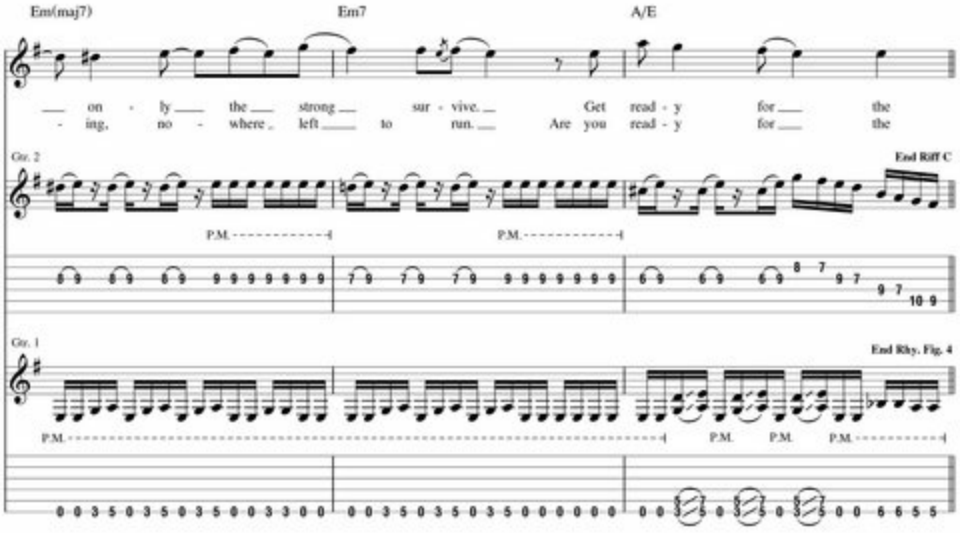
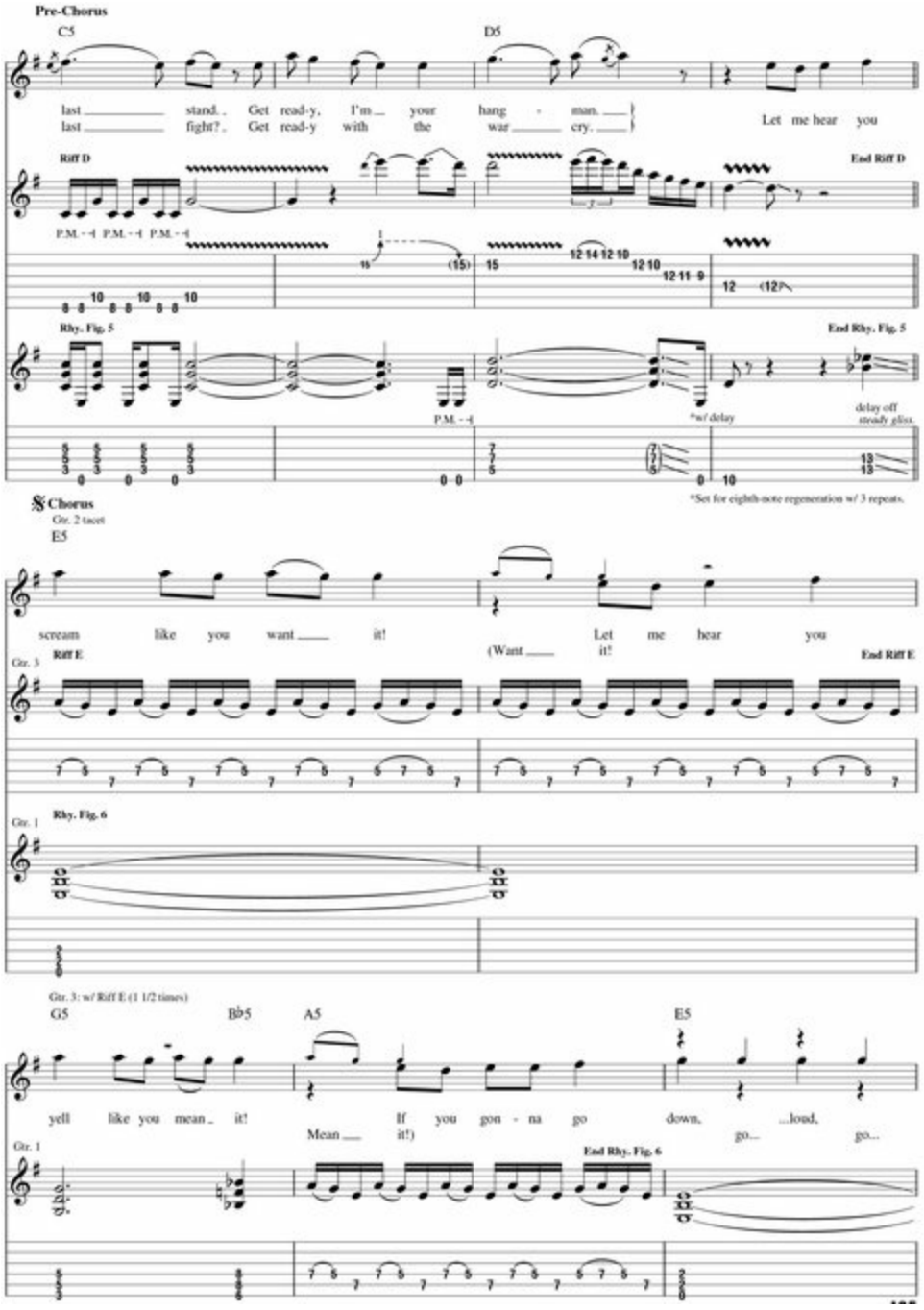
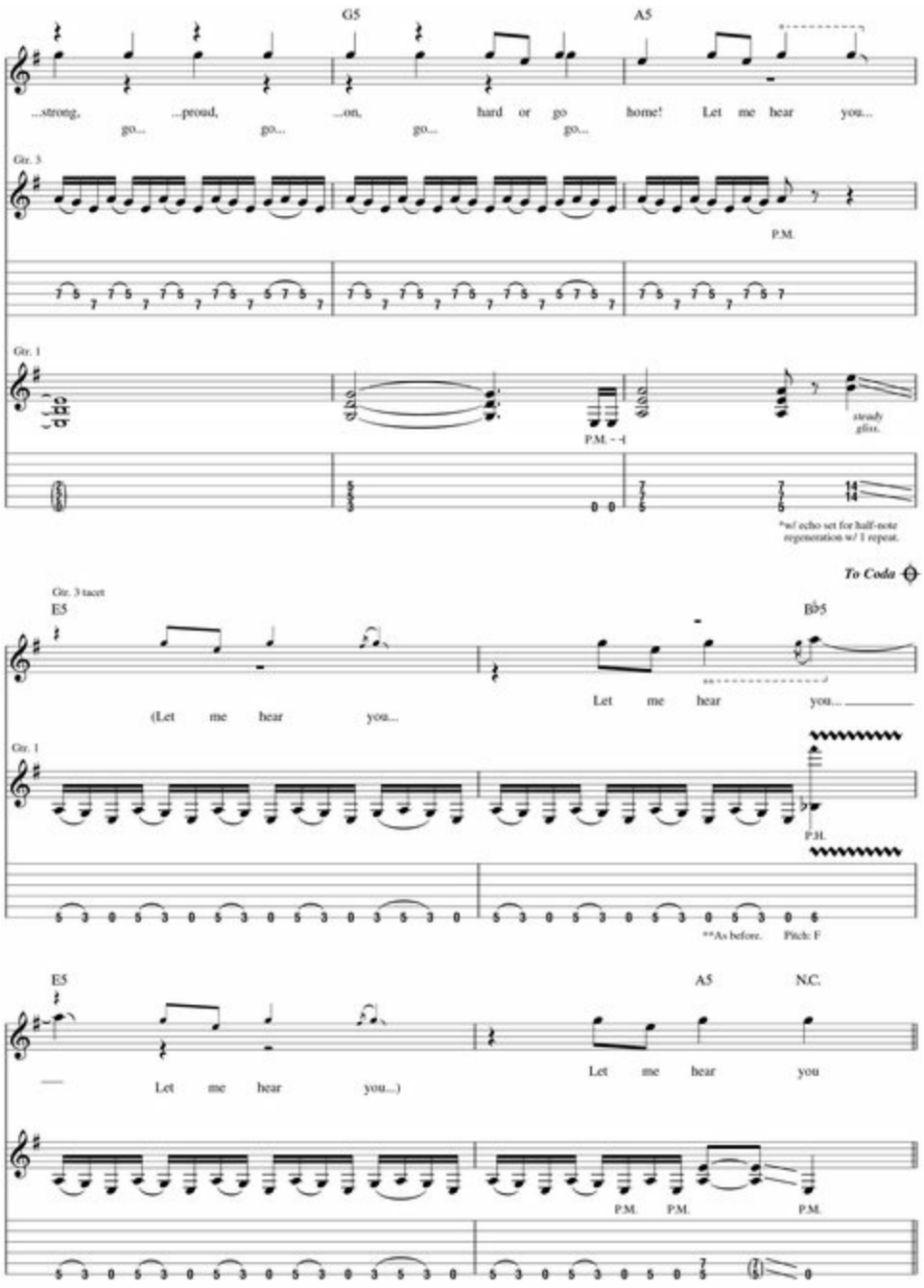
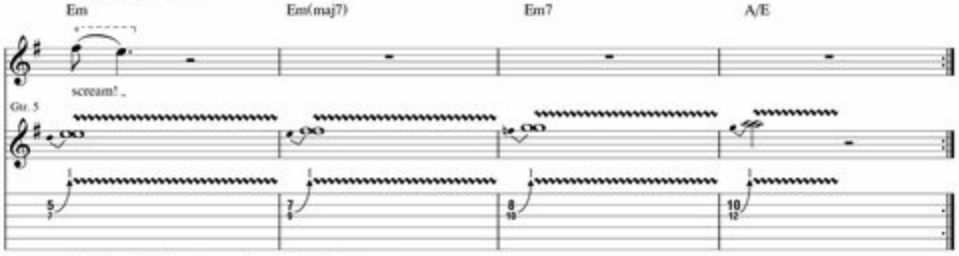

Em7
A/E
End Riff A
End Riff A1
End Rhy. Fig. 2
P.M.
Verse
Gtr. 3 tacet
2nd time, Gtr. 2: w/ Riff C
1st time, Gtr. 2 tacet
Em
Em(maj7)
1. I'm black and bruised, beat up but still,
2. I'll pull you up and push you right
Gtr. 2
Riff B
Gtr. 4 (dist.)
mp
Gtr. 1
Rhy. Fig. 3

Em7
A/E
I take the blows.
back in your place.
Gtr. 4
End Riff B
Gtr. 1
End Rhy. Fig. 3
P.M.
Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)
Gtr. 4: w/ Riff B (3 times)
Em
Em(maj7)
Em7
A/E
'Cause all I need is blood, and sweat and skin and bones.
I'll take you down and wipe that smile right off your face.
Gtr. 2
Em
Em(maj7)
I'll take this rage, rat - tle your cage.
I'll watch you break, you're mine to take.
Riff C
mp
Gtr. 5 (dist.)
mf

Em7
A/E
Gtr. 5 tacet
Em
no - bod - y said it's eas - y.
Don't blink, you just might miss it.
It's do or die,
It's all or noth -
Gtr. 2
P.M.
Gtr. 5
Gtr. 1
Rhy. Fig. 4
P.M.

Em(maj7)
Em7
A/E
on - ly the strong sur - vive.
- ing, no - where left to run.
Get read - y for the
Are you read - y for the
Gtr. 2
End Riff C
P.M.
Gtr. 1
End Rhy. Fig. 4
P.M.

Pre-Chorus
C5
D5
last stand. Get read-y, I'm your hang - man.
last fight?. Get read-y with the war cry.
Let me hear you
Riff D
End Riff D
P.M. - - P.M. - - P.M. - -
Rhy. Fig. 5
End Rhy. Fig. 5
P.M. - -
*w/ delay
delay off
steady gliss.
*Set for eighth-note regeneration w/ 3 repeats.
Chorus
Gtr. 2 tacet
E5
scream like you want it!
Let me hear you
(Want it!
Riff E
End Riff E
Gtr. 3
Rhy. Fig. 6
Gtr. 1
Gtr. 3: w/ Riff E (1 1/2 times)
G5
B♭5
A5
E5
yell like you mean it!
If you gon - na go down,
...loud,
Mean it!)
go...
go...
End Rhy. Fig. 6

G5
A5
...strong, go... ...proud, go... ...on, go... hard or go go... home! Let me hear you...
Gtr. 3
P.M.
Gtr. 1
P.M. - - -|
steady gliss.
*w/ echo set for half-note regeneration w/ 1 repeat.
To Coda
Gtr. 3 tacet
E5
B♭5
(Let me hear you...
Let me hear you...
Gtr. 1
P.H.
**As before. Pitch: F
E5
A5
N.C.
Let me hear you...)
Let me hear you
P.M. P.M. P.M.

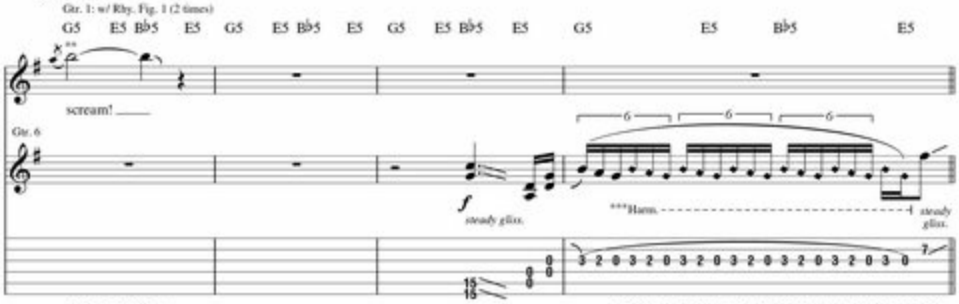
1.

Interlude

Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 2 & 3: w/ Riffs A & A1

*w/ echo set for half-note regeneration w/ multiple decaying repeats.

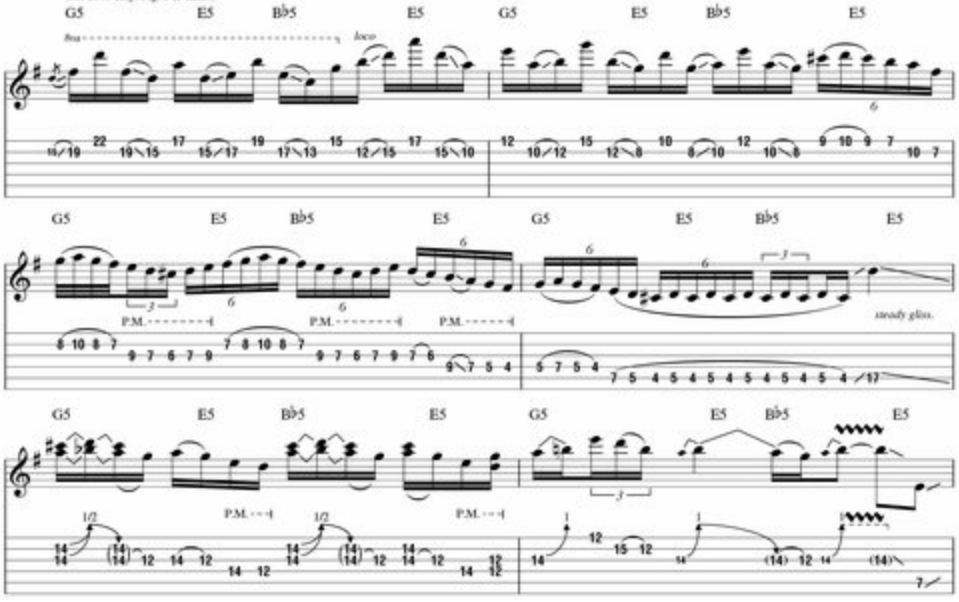
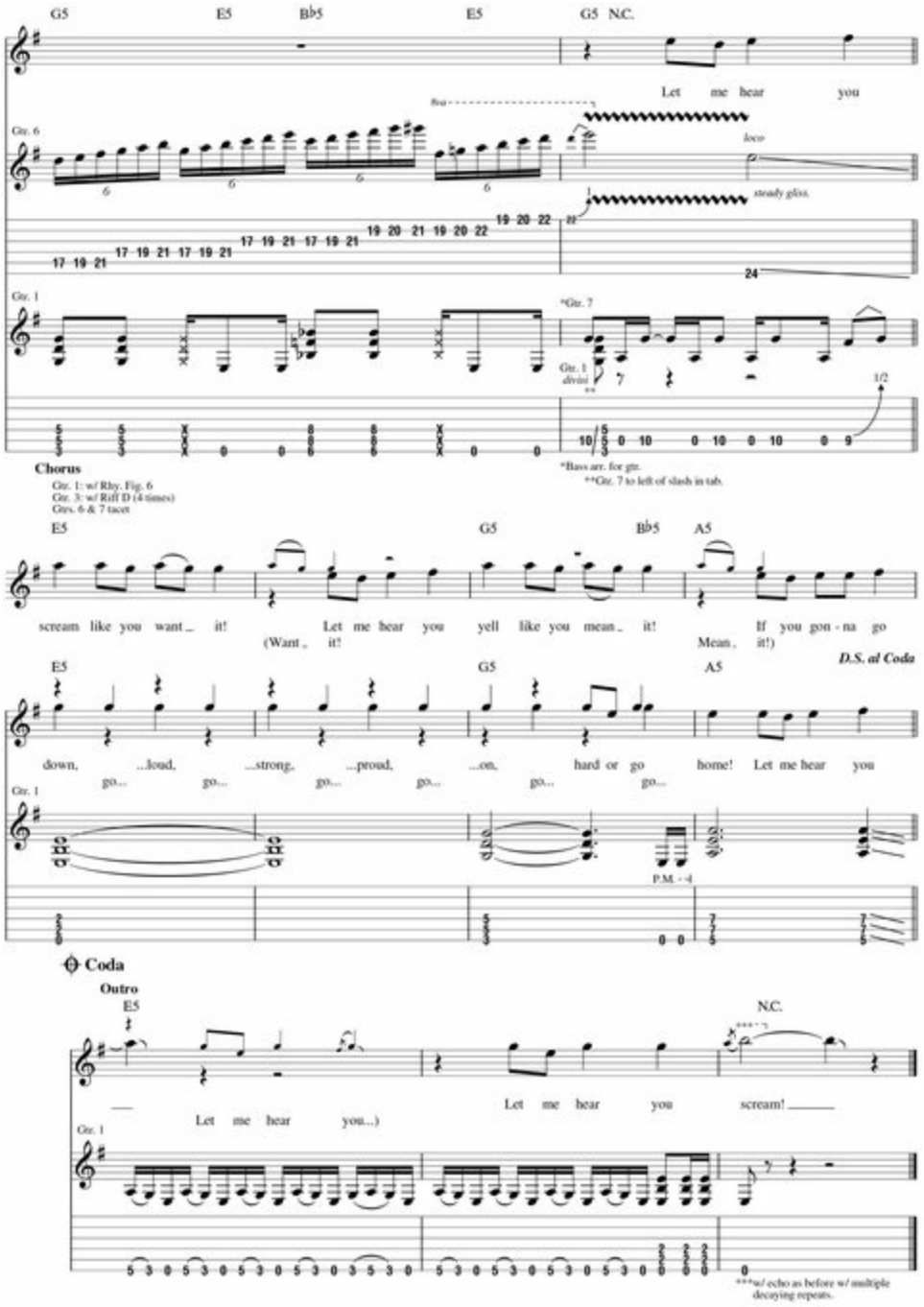
2.

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

**w/ echo as before

***While sharing notes w/ fret-hand, produce random harmonics by lightly touching 3rd string with pick-hand ring finger, beginning very close to bridge and gradually sliding toward middle pickup.

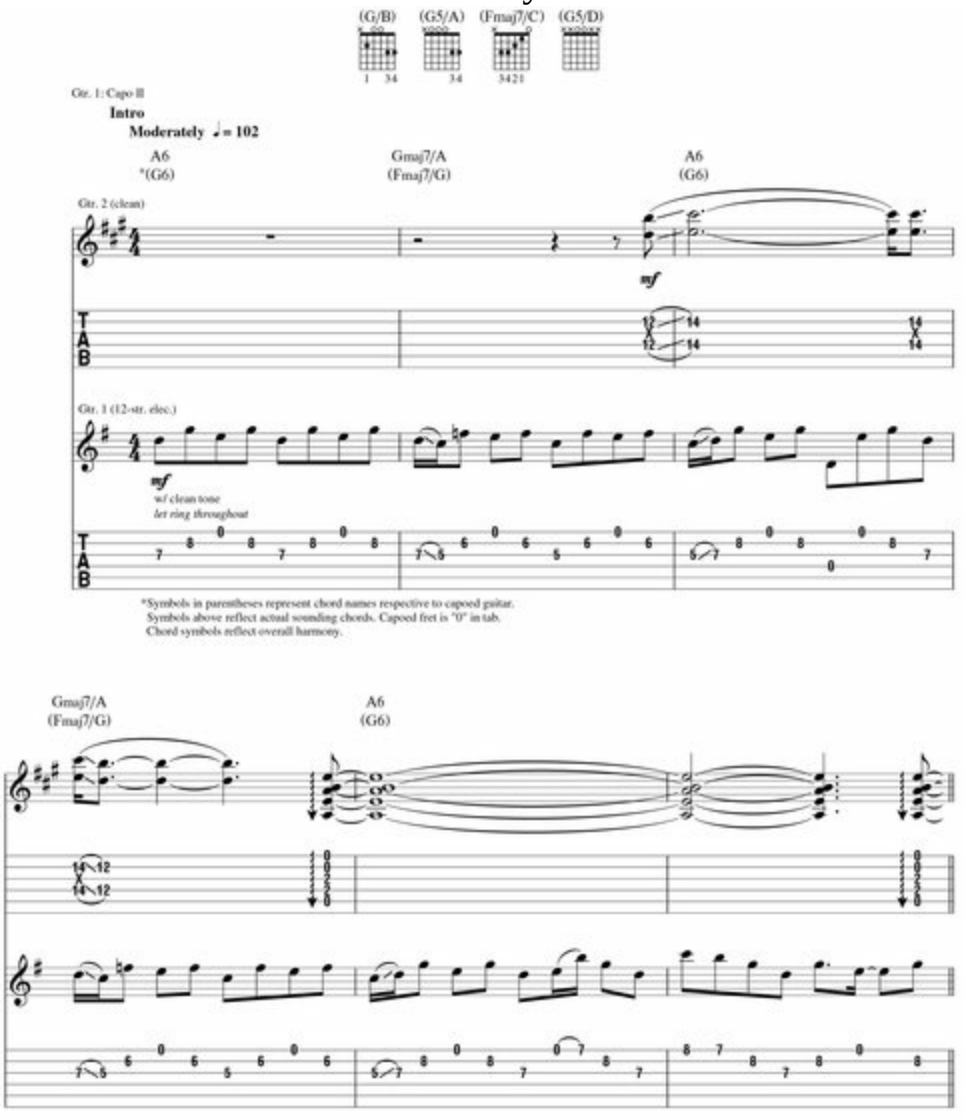
Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

G5
E5
B♭5
E5
G5 N.C.
Let me hear you
8va
Gtr. 6
loco
steady gliss.
Gtr. 1
*Gtr. 7
Gtr. 1 divisi
1/2
*Bass arr. for gtr.
**Gtr. 7 to left of slash in tab.
Chorus
Gtr. 1: w/ Rhy. Fig. 6
Gtr. 3: w/ Riff D (4 times)
Gtrs. 6 & 7 tacet
E5
G5
B♭5
A5
scream like you want it!
Let me hear you
yell like you mean it!
If you gon - na go
(Want it!
Mean it!)
D.S. al Coda
E5
G5
A5
down, ...load, ...strong, ...proud, ...on, hard or go home! Let me hear you
go... go... go... go... go... go...
Gtr. 1
P.M. - 4
Coda
Outro
E5
N.C.
Let me hear you scream!
Let me hear you...)
Gtr. 1
***w/ echo as before w/ multiple decaying repeats.

from The Youngbloods - *Get Together*

Let's Get Together

(Get Together)

Words and Music by Chet Powers

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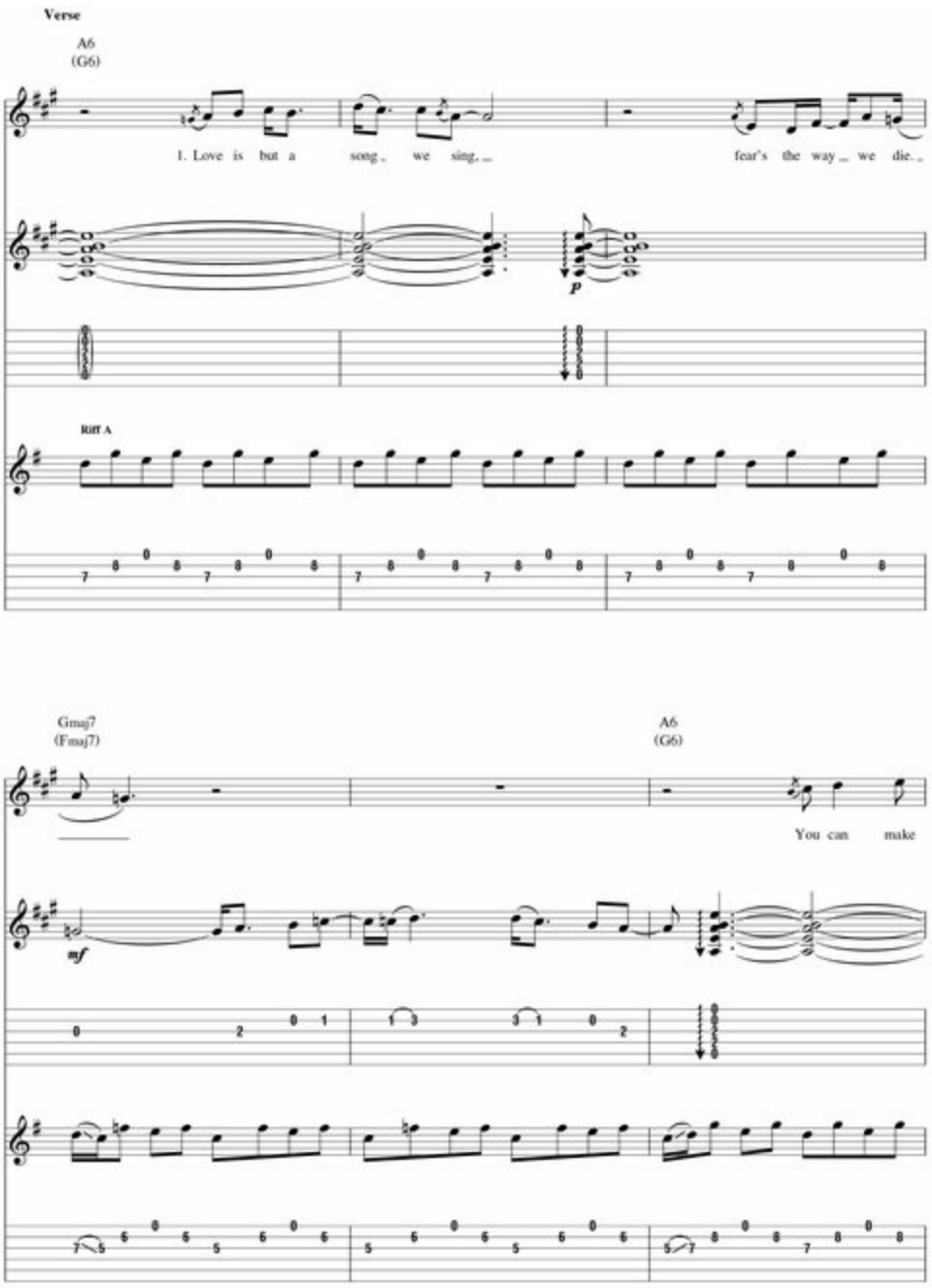
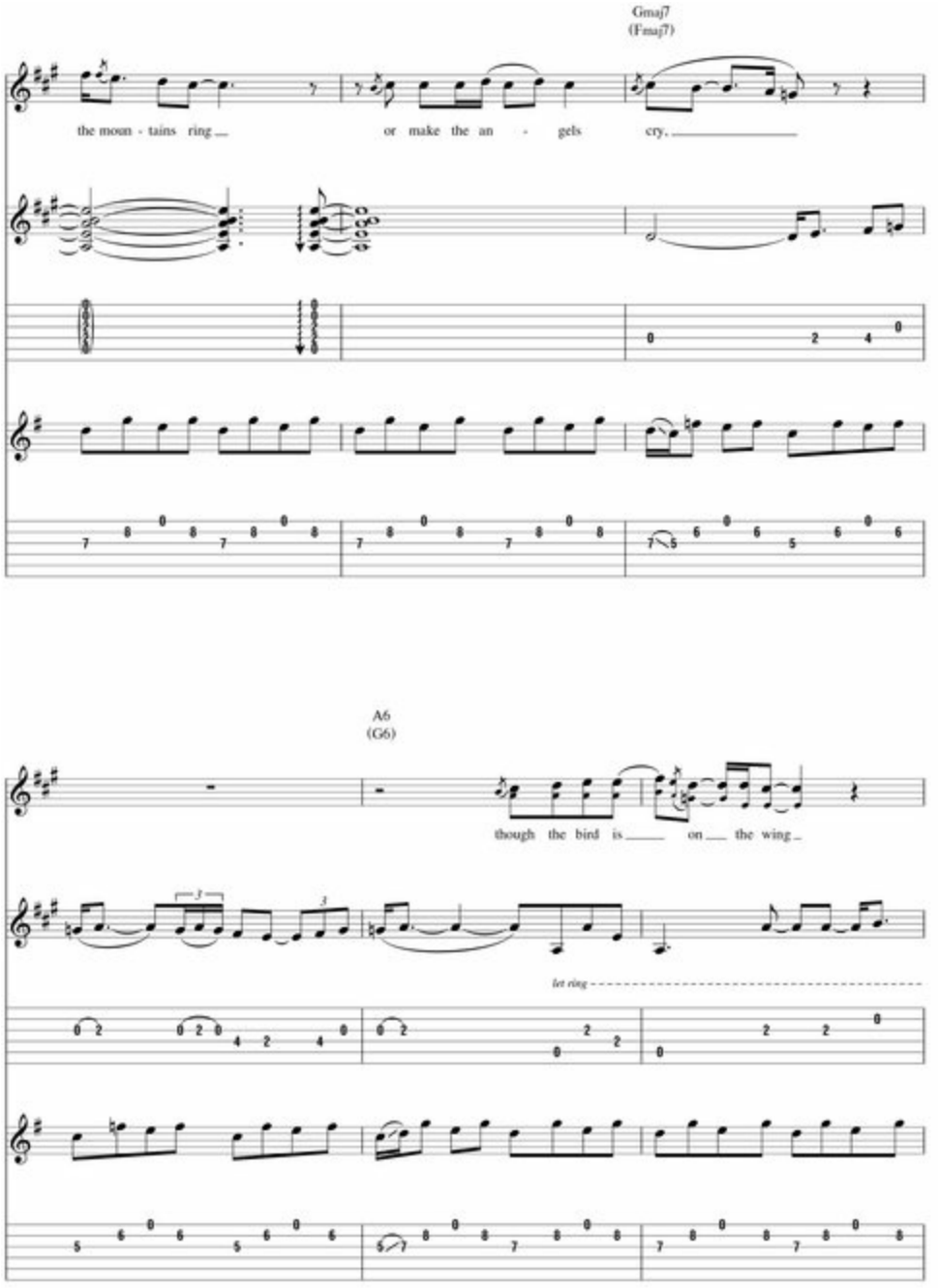
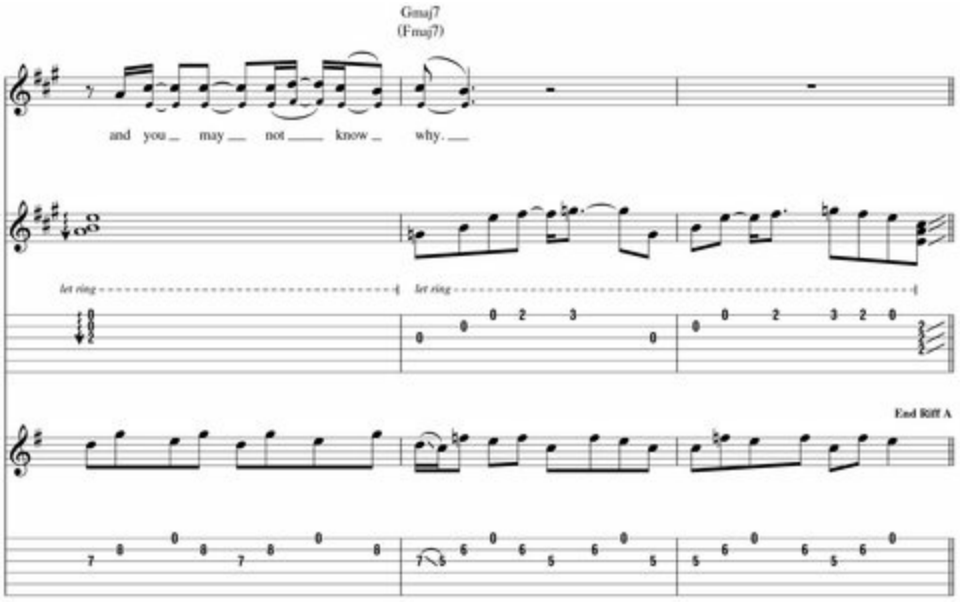
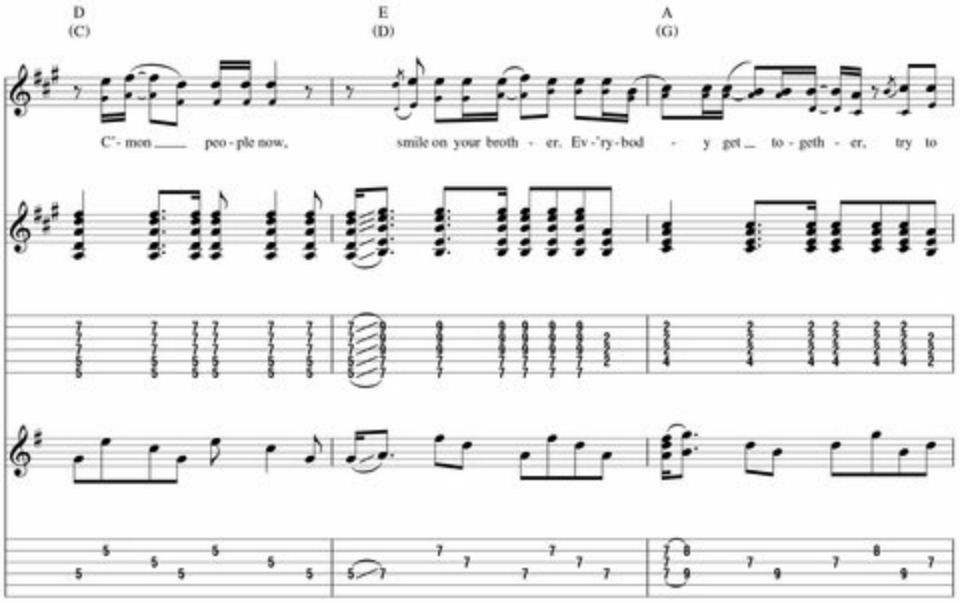
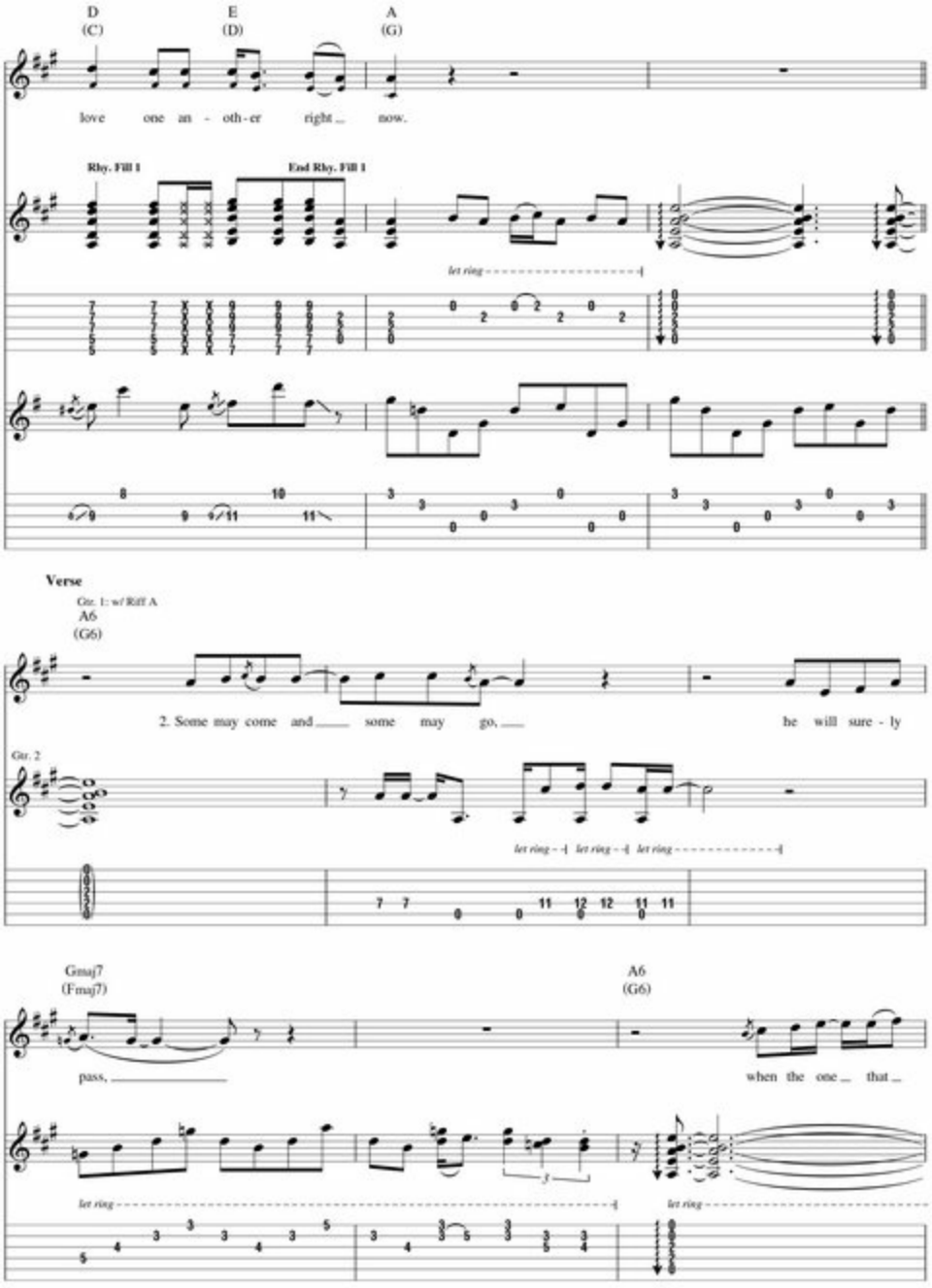
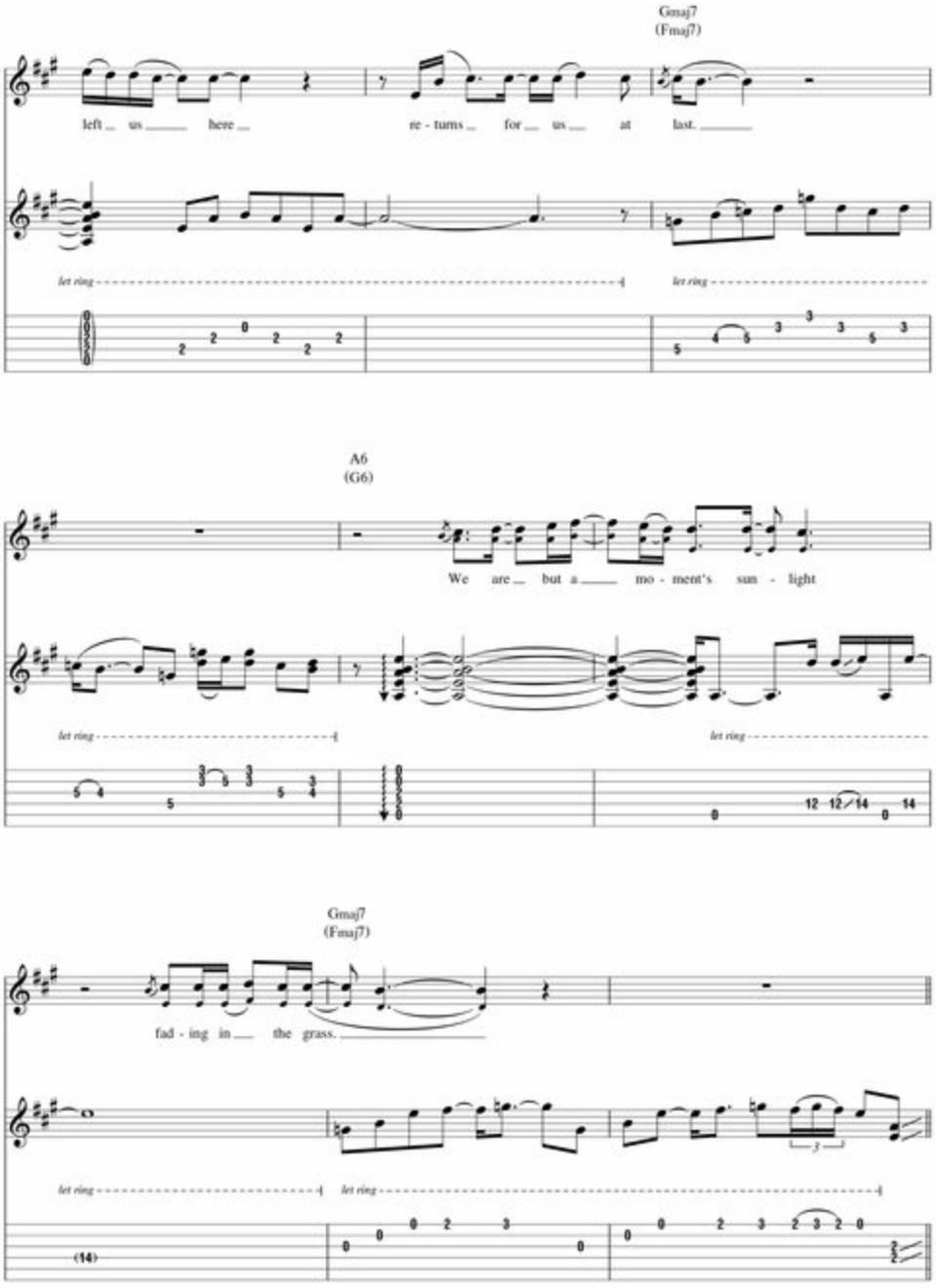
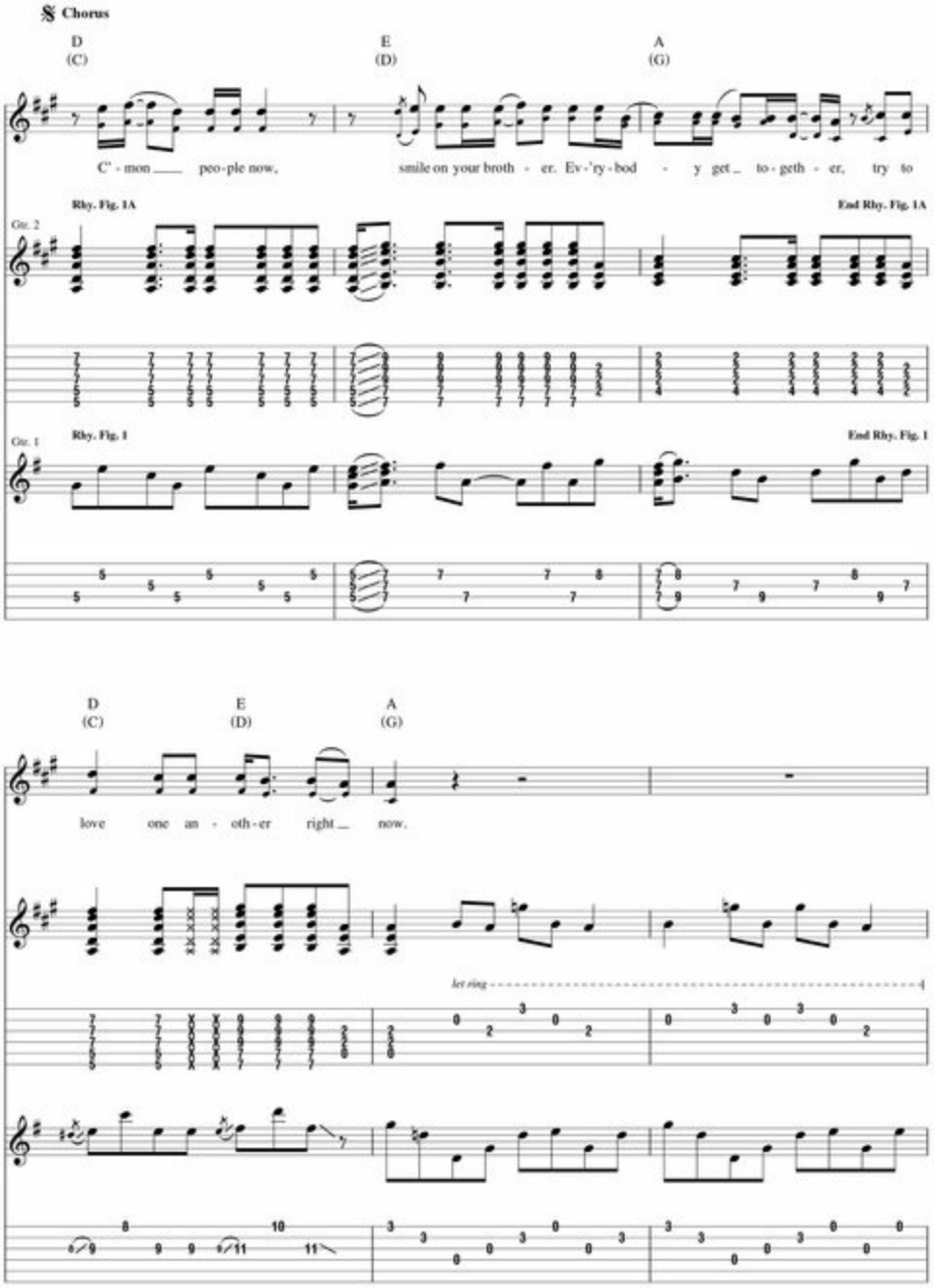
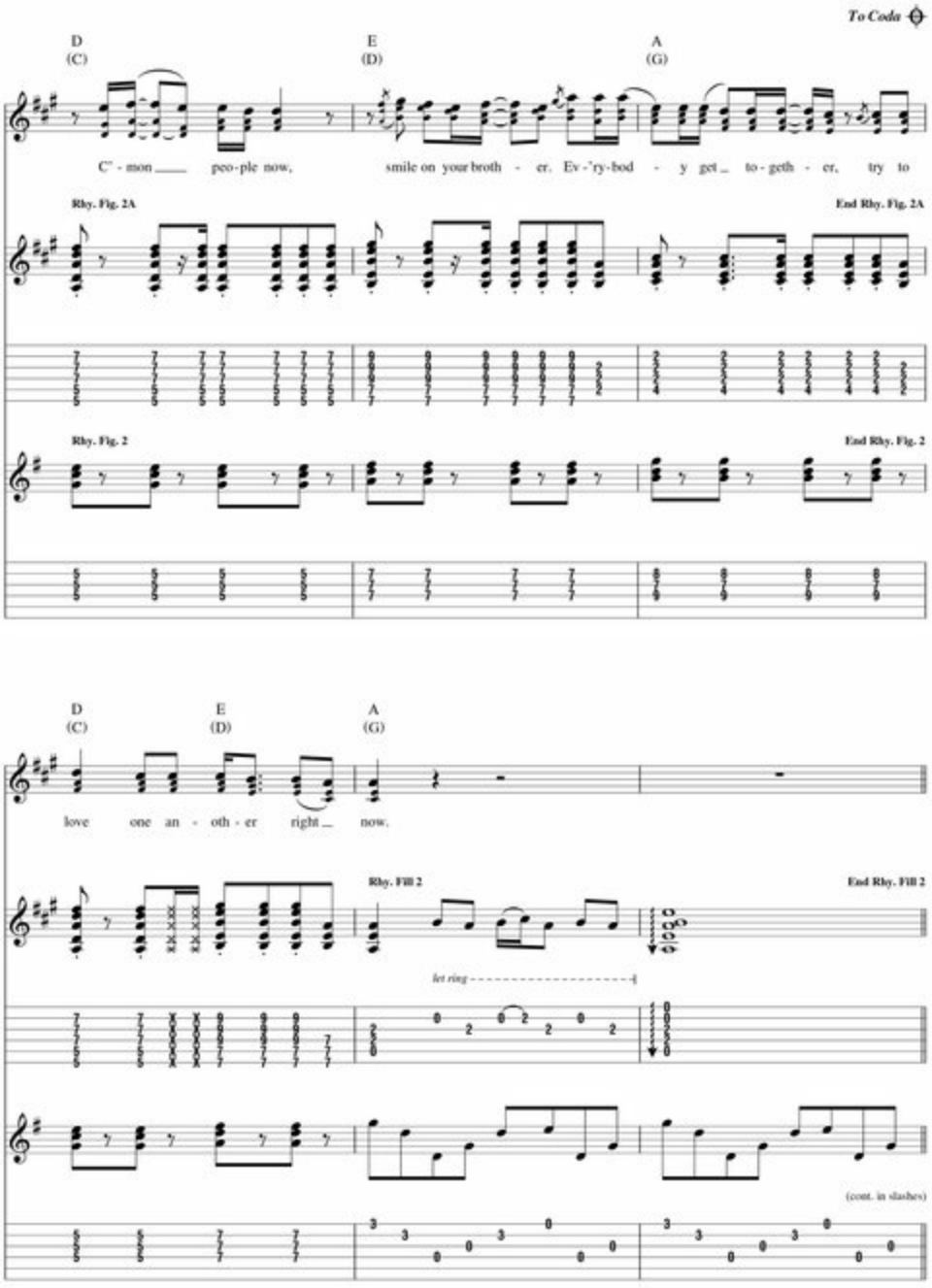
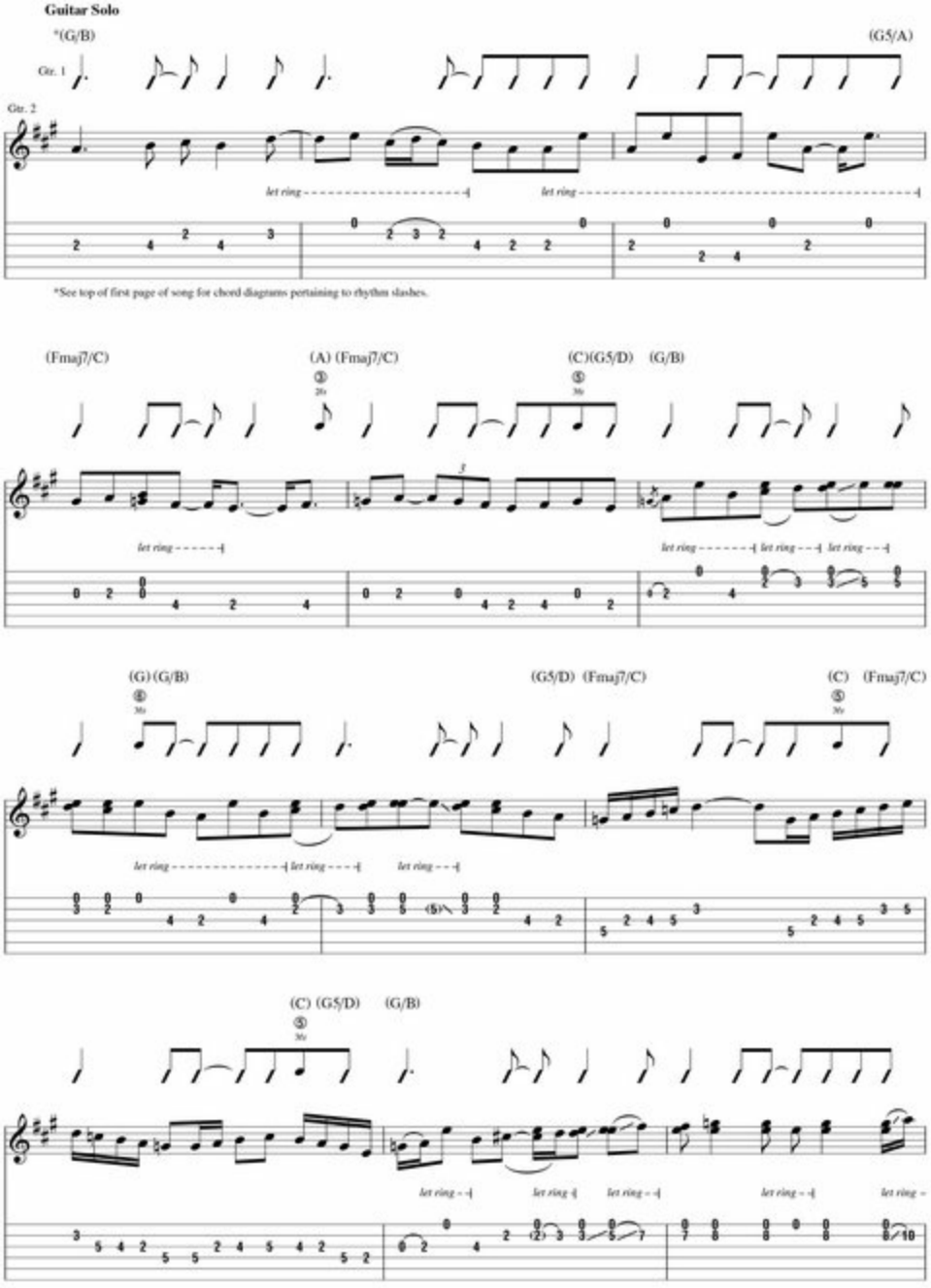
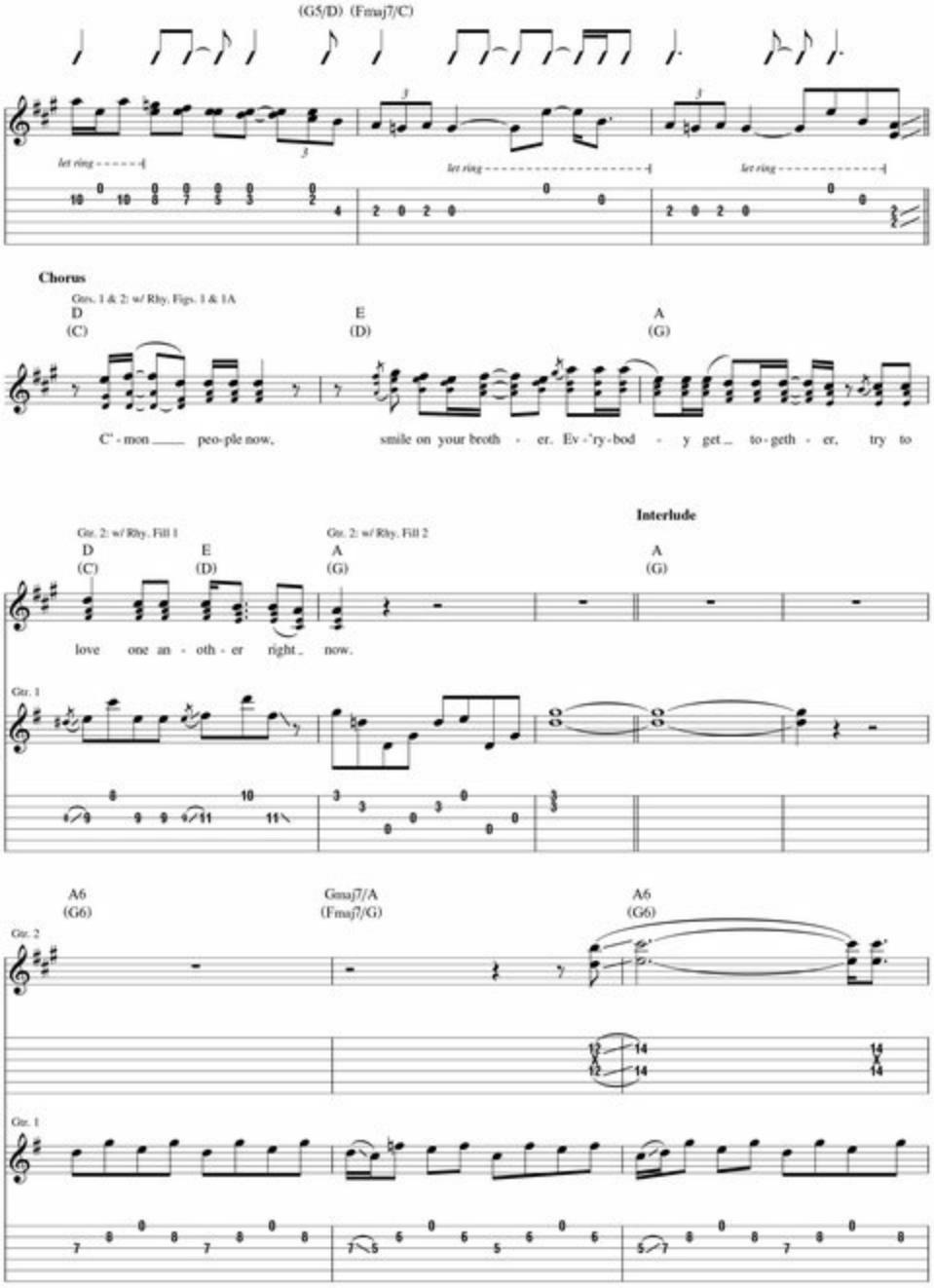
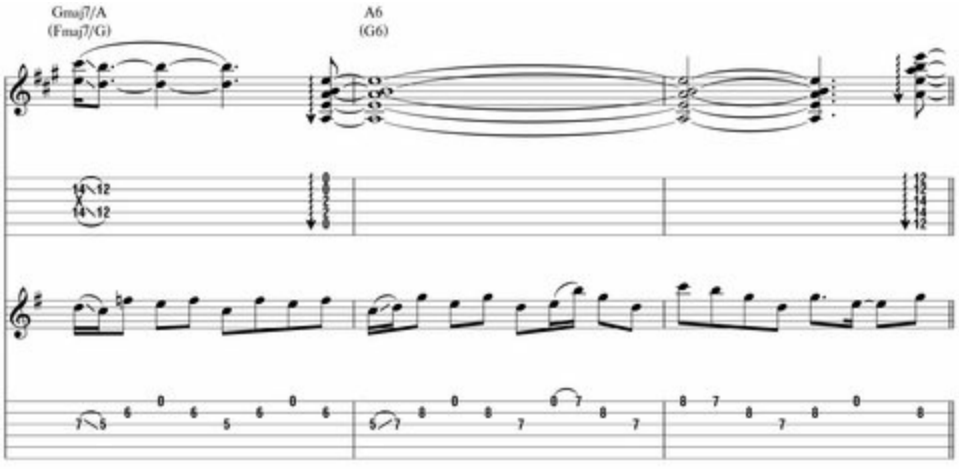
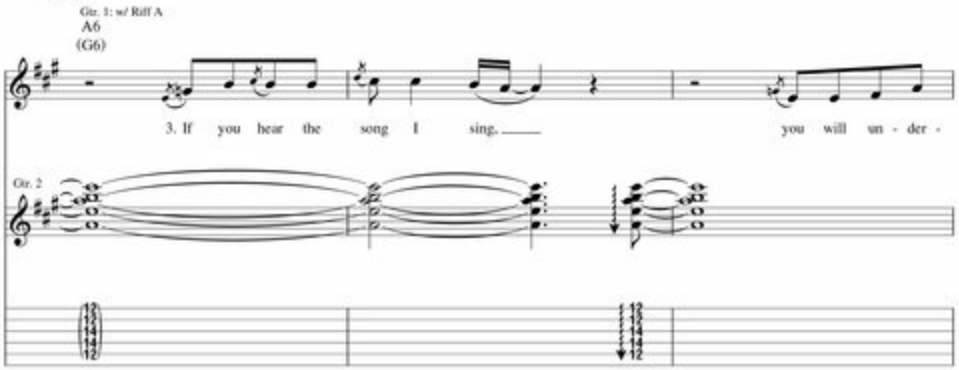
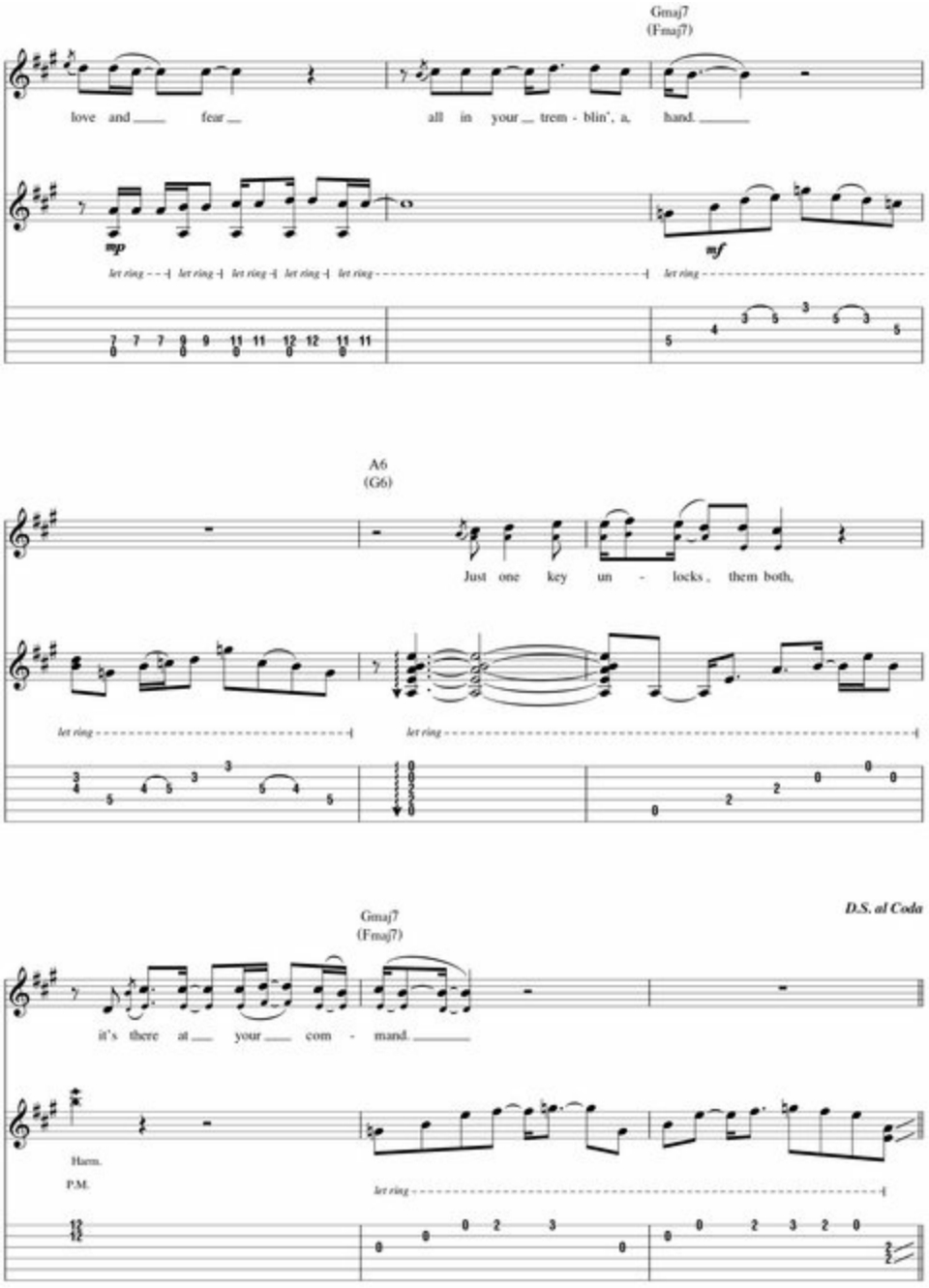
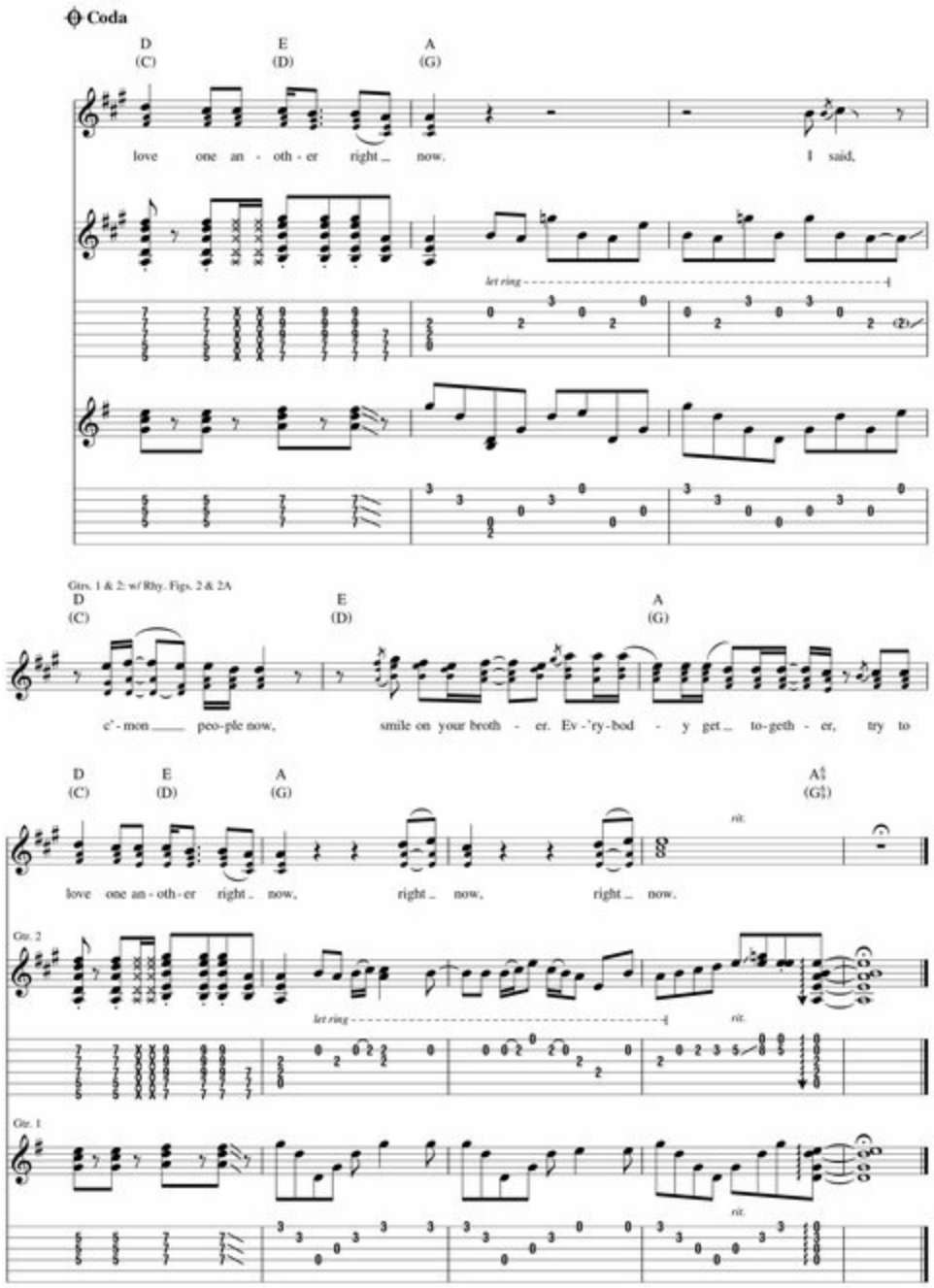

Verse
A6
(G6)
1. Love is but a song, we sing, fear's the way we die.
p
Riff A
Gmaj7
(Fmaj7)
A6
(G6)
You can make
mf

Gmaj7
(Fmaj7)
the moun - tains ring
or make the an - gels cry.
A6
(G6)
though the bird is on the wing
let ring

Gmaj7
(Fmaj7)
and you may not know why.
let ring
let ring
End Riff A

Chorus

D
(C)
E
(D)
A
(G)
C'- mon people now, smile on your broth - er. Ev -'ry - bod - y get to - geth - er, try to

D
(C)
E
(D)
A
(G)
love one an - oth - er right now.
Rhy. Fill 1
End Rhy. Fill 1
let ring
Verse
Gtr. 1: w/ Riff A
A6
(G6)
2. Some may come and some may go, he will sure - ly
Gtr. 2
let ring
let ring
let ring
Gmaj7
(Fmaj7)
A6
(G6)
pass, when the one that
let ring
let ring

Gmaj7
(Fmaj7)
left us here
re - turns for us at last.
let ring
let ring
A6
(G6)
We are but a mo - ment's sun - light
let ring
let ring
Gmaj7
(Fmaj7)
fad - ing in the grass.
let ring
let ring
(14)

Chorus
D
(C)
E
(D)
A
(G)
C' - mon peo - ple now, smile on your broth - er. Ev - 'ry - bod - y get to - geth - er, try to
Rhy. Fig. 1A
End Rhy. Fig. 1A
Gtr. 2
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 1
D
(C)
E
(D)
A
(G)
love one an - oth - er right now.
let ring

To Coda
D
(C)
E
(D)
A
(G)
C' - mon ____ peo - ple now, smile on your broth - er, Ev - 'ry - bod - y get _ to - geth - er, try to
Rhy. Fig. 2A
End Rhy. Fig. 2A
Rhy. Fig. 2
End Rhy. Fig. 2
D
(C)
E
(D)
A
(G)
love one an - oth - er right _ now.
Rhy. Fill 2
End Rhy. Fill 2
let ring
(cont. in slashes)

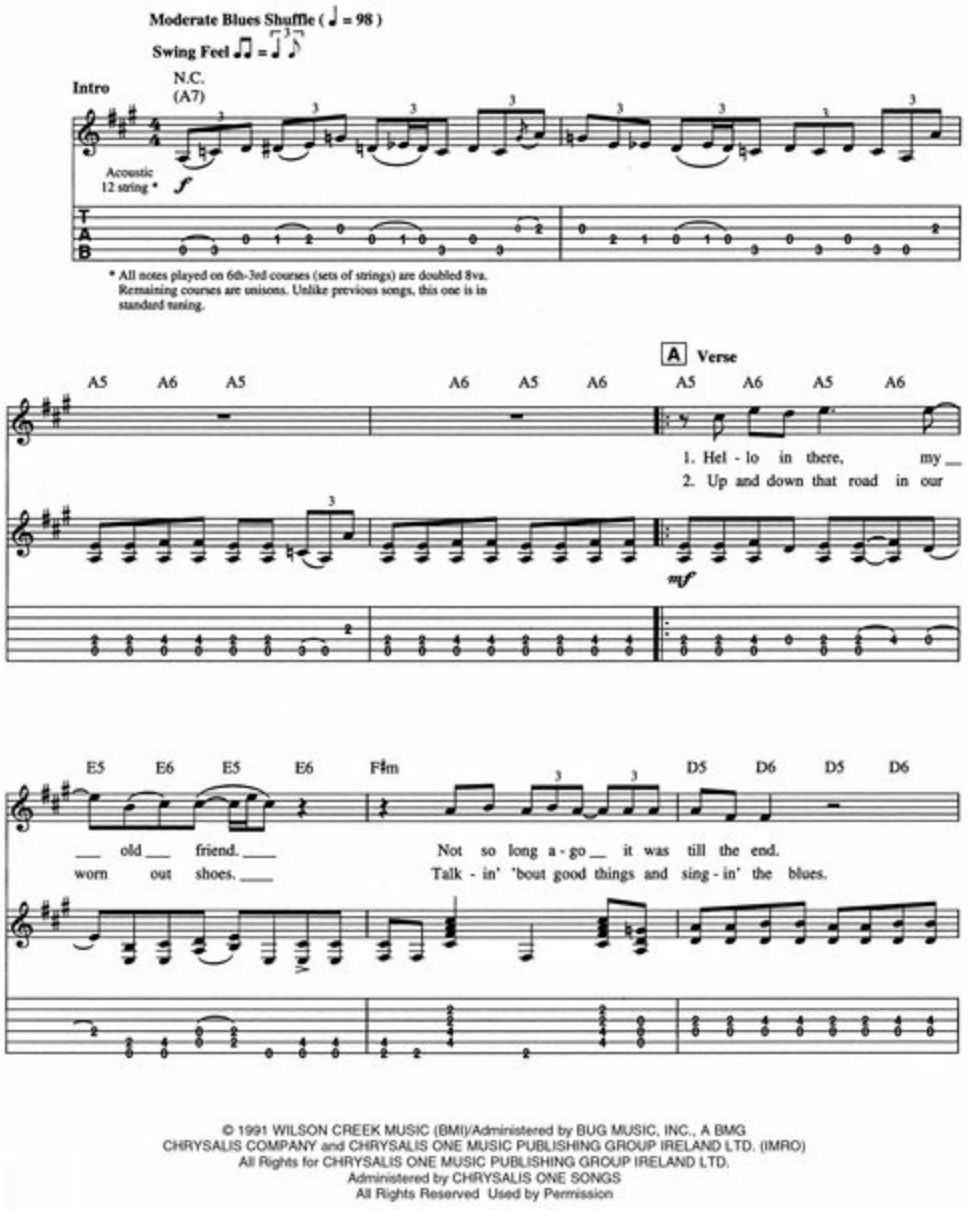
Guitar Solo

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

(G5/D) (Fmaj7/C)
let ring
let ring
let ring
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
D
(C)
E
(D)
A
(G)
C' - mon peo-ple now, smile on your broth - er. Ev - 'ry - bod - y get to - geth - er, try to
Interlude
Gtr. 2: w/ Rhy. Fill 1
Gtr. 2: w/ Rhy. Fill 2
love one an - oth - er right now.
Gtr. 1
A6
(G6)
Gmaj7/A
(Fmaj7/G)
A6
(G6)
Gtr. 2
Gtr. 1

Gmaj7/A
(Fmaj7/G)
A6
(G6)

Verse

Gtr. 1: w/ Riff A
A6
(G6)
3. If you hear the song I sing. you will un - der -
Gtr. 2

Gmaj7
(Fmaj7)
A6
(G6)
stand... lis - ten. You hold the key to

Gmaj7
(Fmaj7)
love and fear
all in your trem - blin', a, hand.
mp
let ring
mf
let ring
A6
(G6)
Just one key un - locks, them both,
let ring
let ring
D.S. al Coda
Gmaj7
(Fmaj7)
it's there at your com - mand.
Harm.
P.M.
let ring

Coda
D
(C)
E
(D)
A
(G)
love one an - oth - er right now. I said,
let ring
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
D
(C)
E
(D)
A
(G)
c'-mon peo-ple now, smile on your broth - er. Ev-'ry-bod - y get to-geth - er, try to
D
(C)
E
(D)
A
(G)
A♯
(G♯)
rit.
love one an-oth-er right now, right now, right now.
Gtr. 2
let ring
rit.
Gtr. 1
rit.

from Stevie Ray Vaughan & Double Trouble - *The Sky Is Crying*

Life by the Drop

Written by Barbara Logan and Doyle Bramhall

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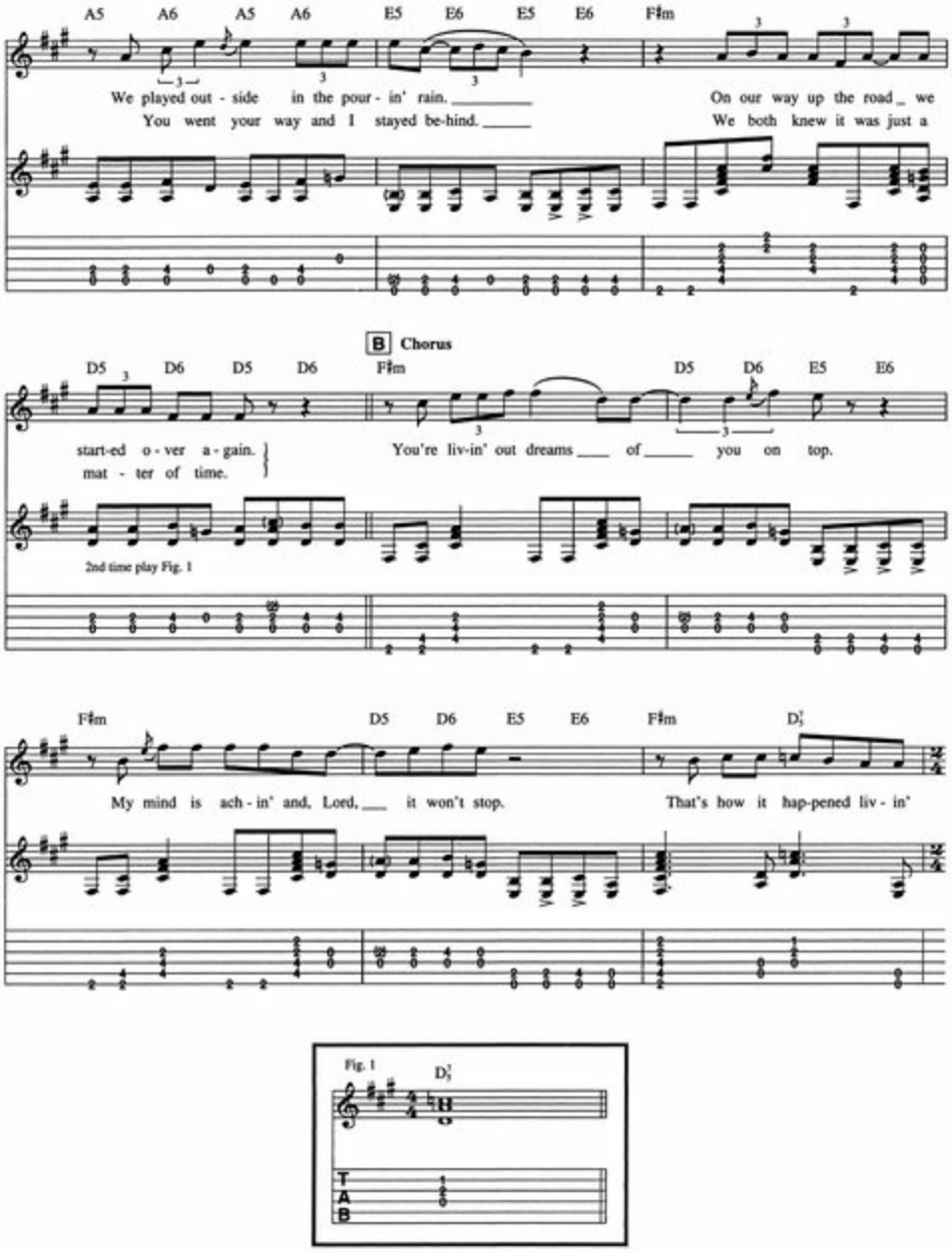
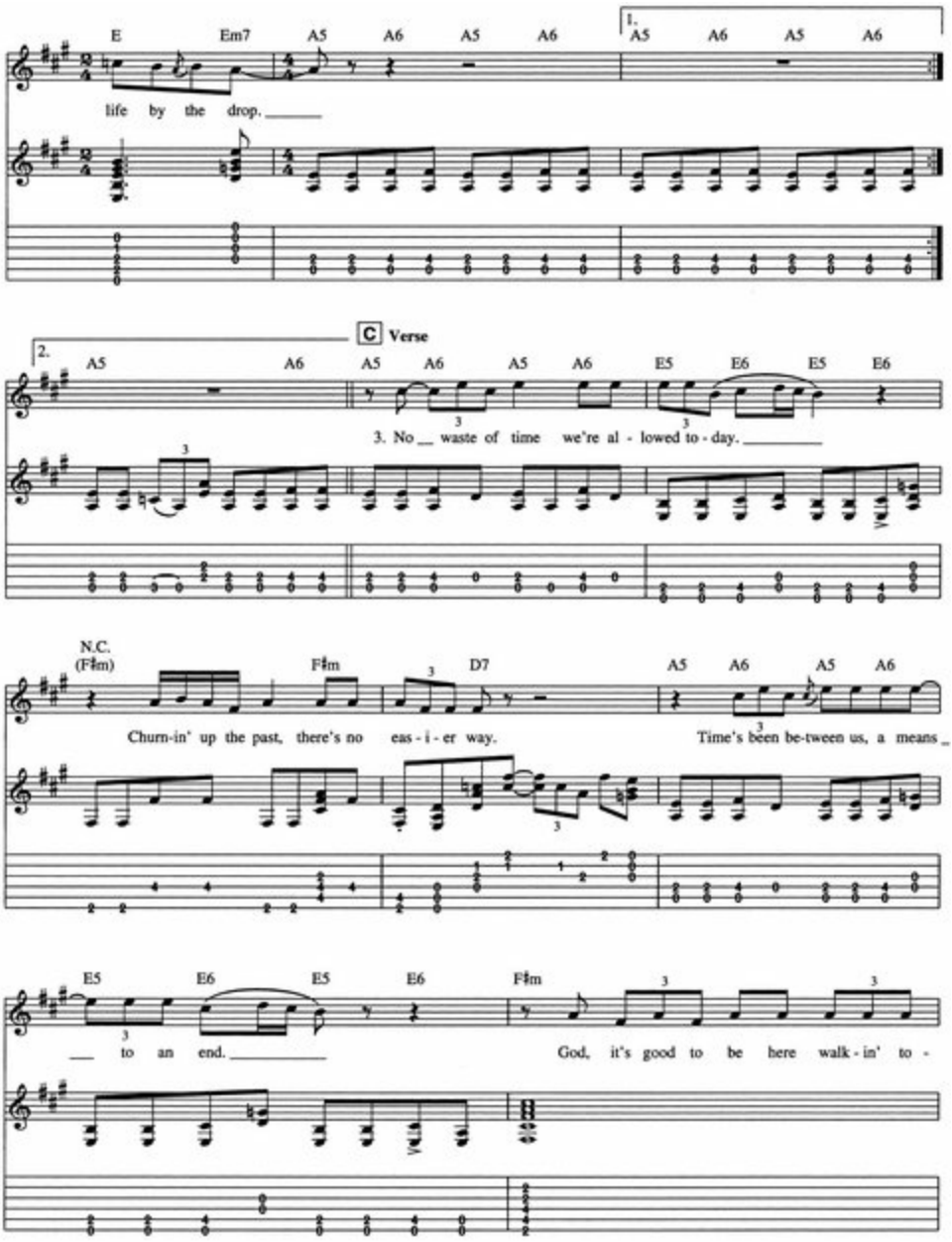
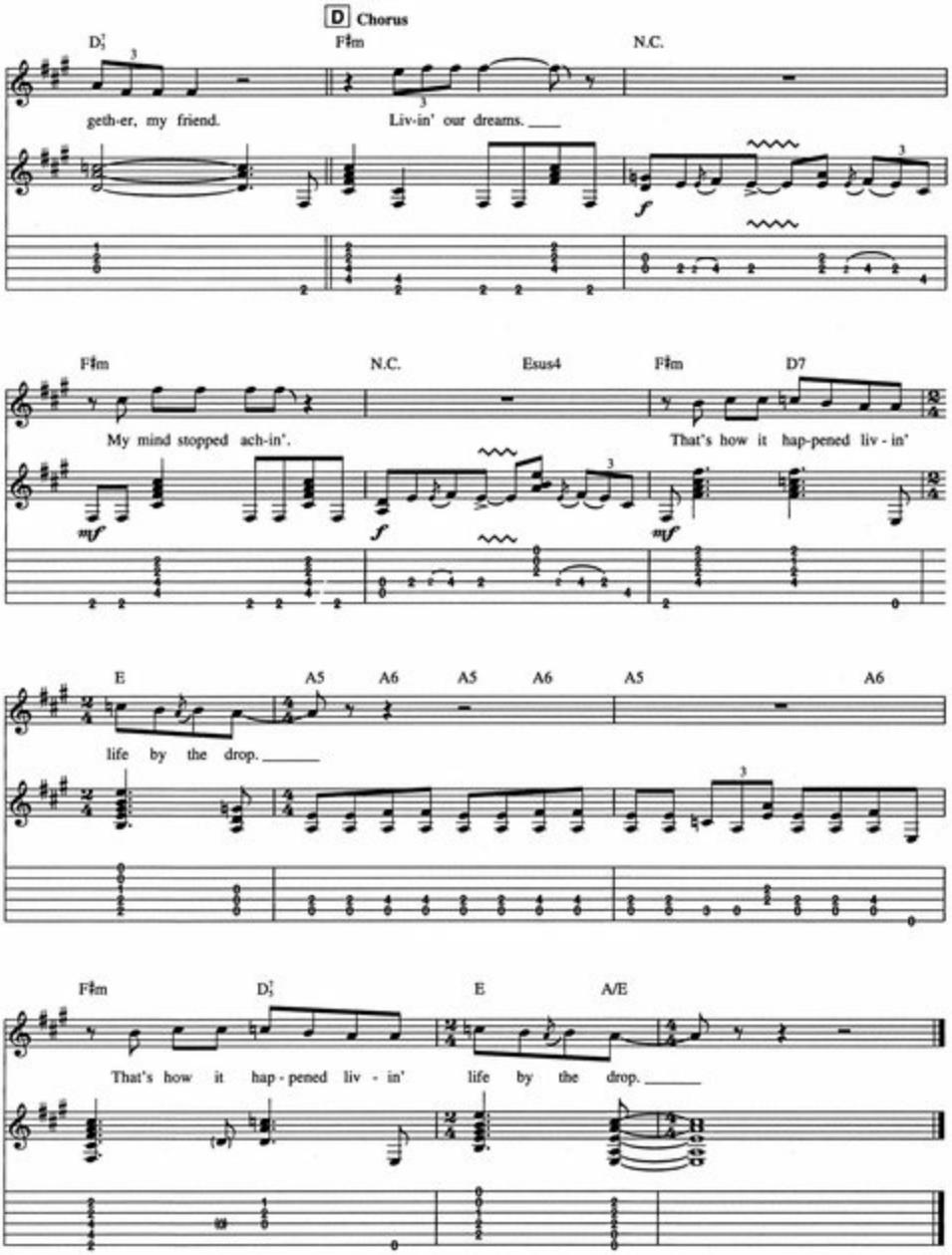
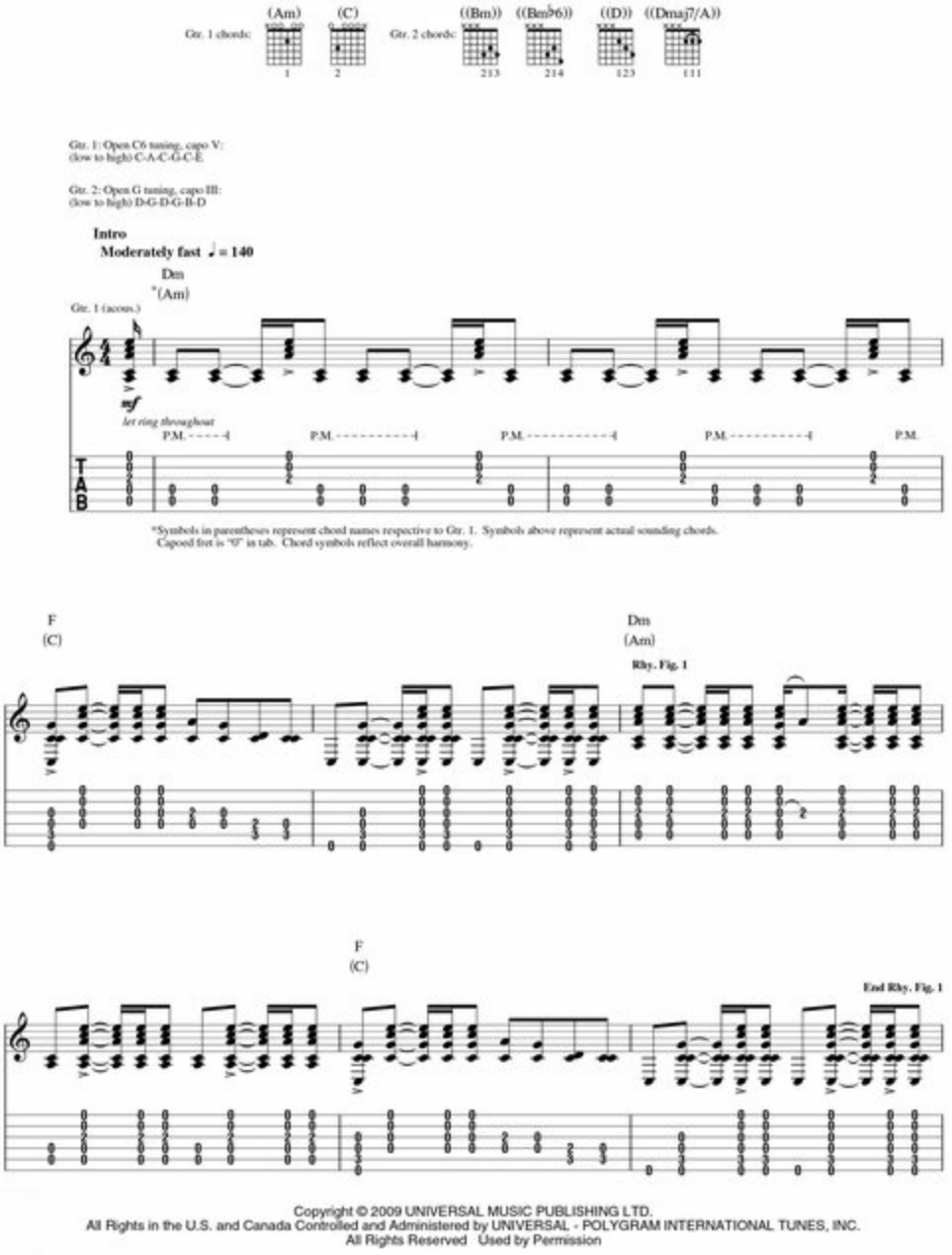

A5 A6 A5 A6 E5 E6 E5 E6 F♯m
We played out - side in the pour - in' rain.
You went your way and I stayed be-hind.
On our way up the road we
We both knew it was just a
B Chorus
D5 D6 D5 D6 F♯m D5 D6 E5 E6
start-ed o - ver a - gain.
mat - ter of time.
You're liv-in' out dreams of you on top.
2nd time play Fig. 1
F♯m D5 D6 E5 E6 F♯m D♭
My mind is ach - in' and, Lord, it won't stop.
That's how it hap-pened liv - in'
Fig. 1
D♭
T
A
B

E
Em7
A5
A6
A5
A6
1.
A5
A6
A5
A6
life by the drop.
2.
C Verse
A5
A6
A5
A6
A5
A6
E5
E6
E5
E6
3. No waste of time we're al - lowed to - day.
N.C.
(F♯m)
F♯m
D7
A5
A6
A5
A6
Churn-in' up the past, there's no eas - i - er way.
Time's been be-tween us, a means
E5
E6
E5
E6
F♯m
to an end.
God, it's good to be here walk - in' to -

D Chorus
D
F♯m
N.C.
geth-er, my friend.
Liv-in' our dreams.
F♯m
N.C.
Esus4
F♯m
D7
My mind stopped ach-in'.
That's how it hap-pened liv - in'
E
A5
A6
A5
A6
A5
A6
life by the drop.
F♯m
D
E
A/E
That's how it hap - pened liv - in'
life by the drop.

from Mumford & Sons - *Sigh No More*

Little Lion Man

Words and Music by Mumford & Sons

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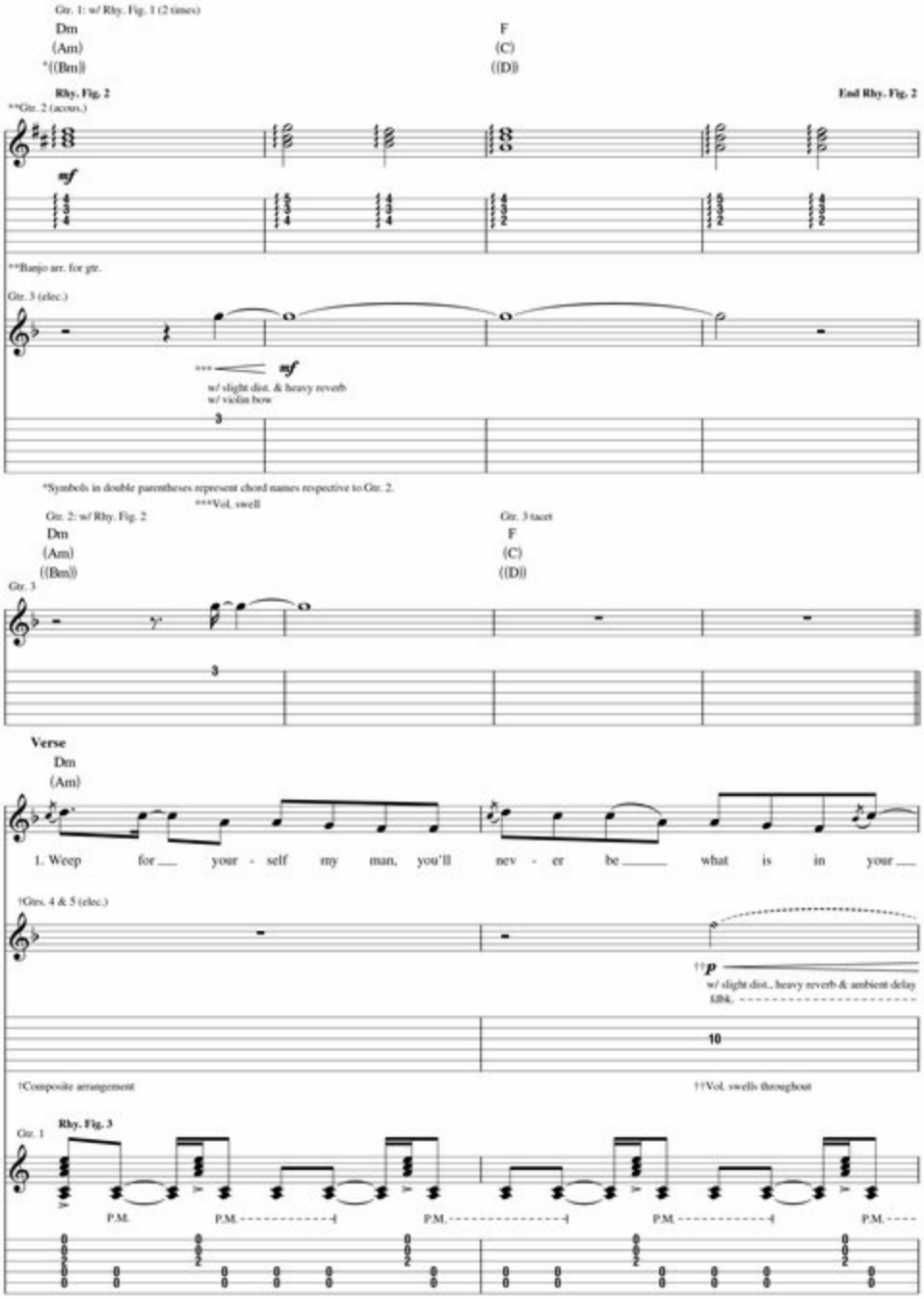
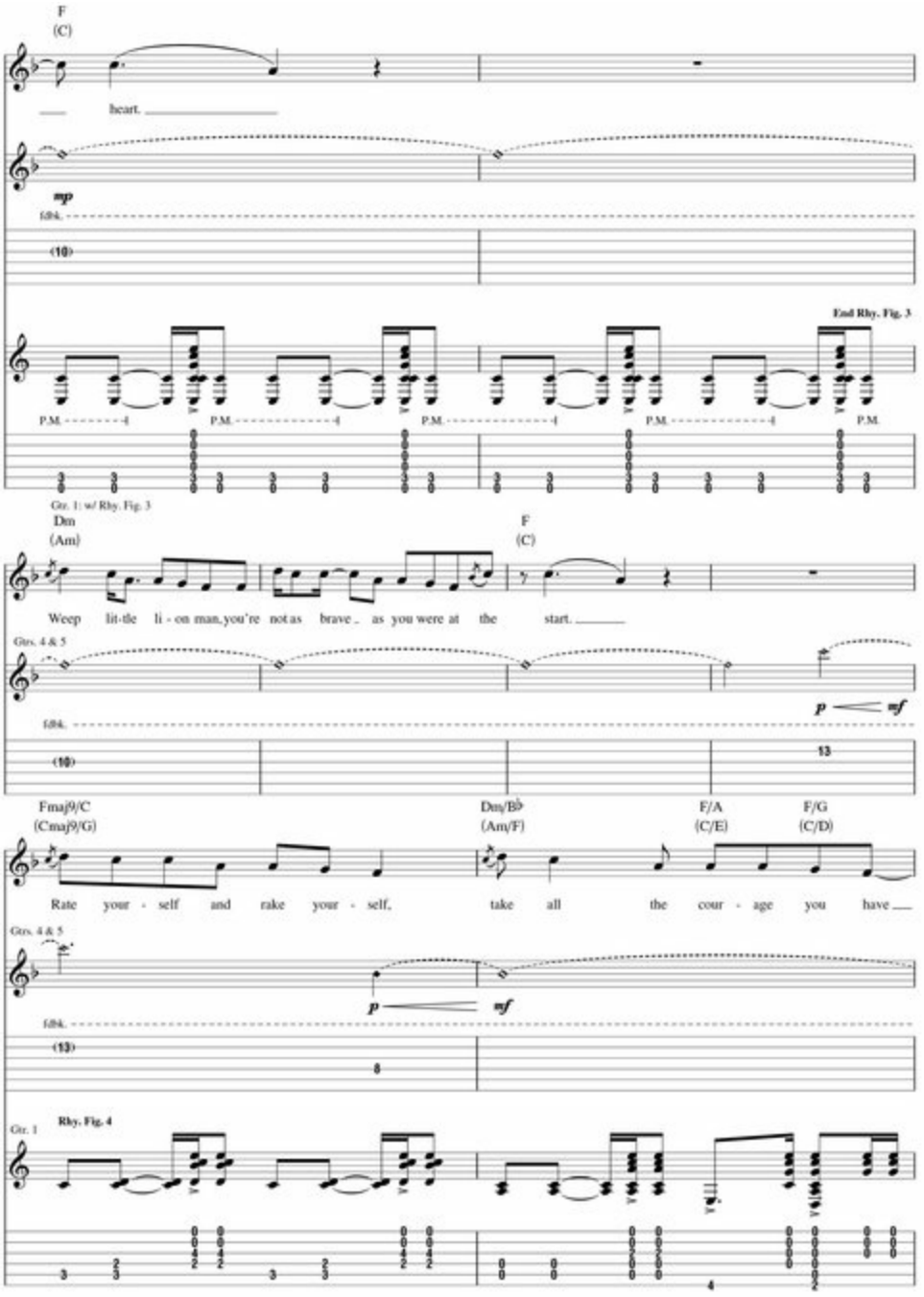
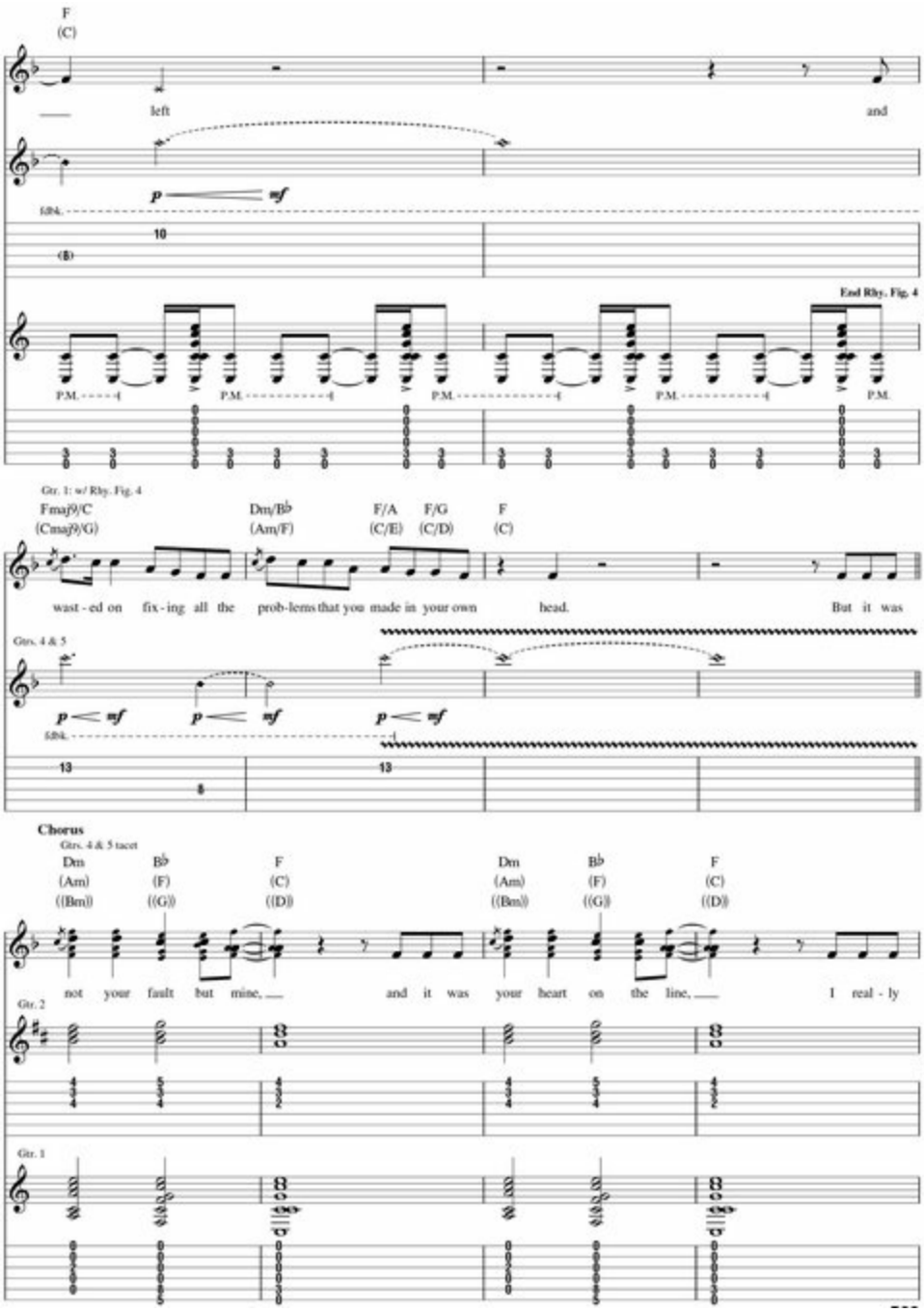
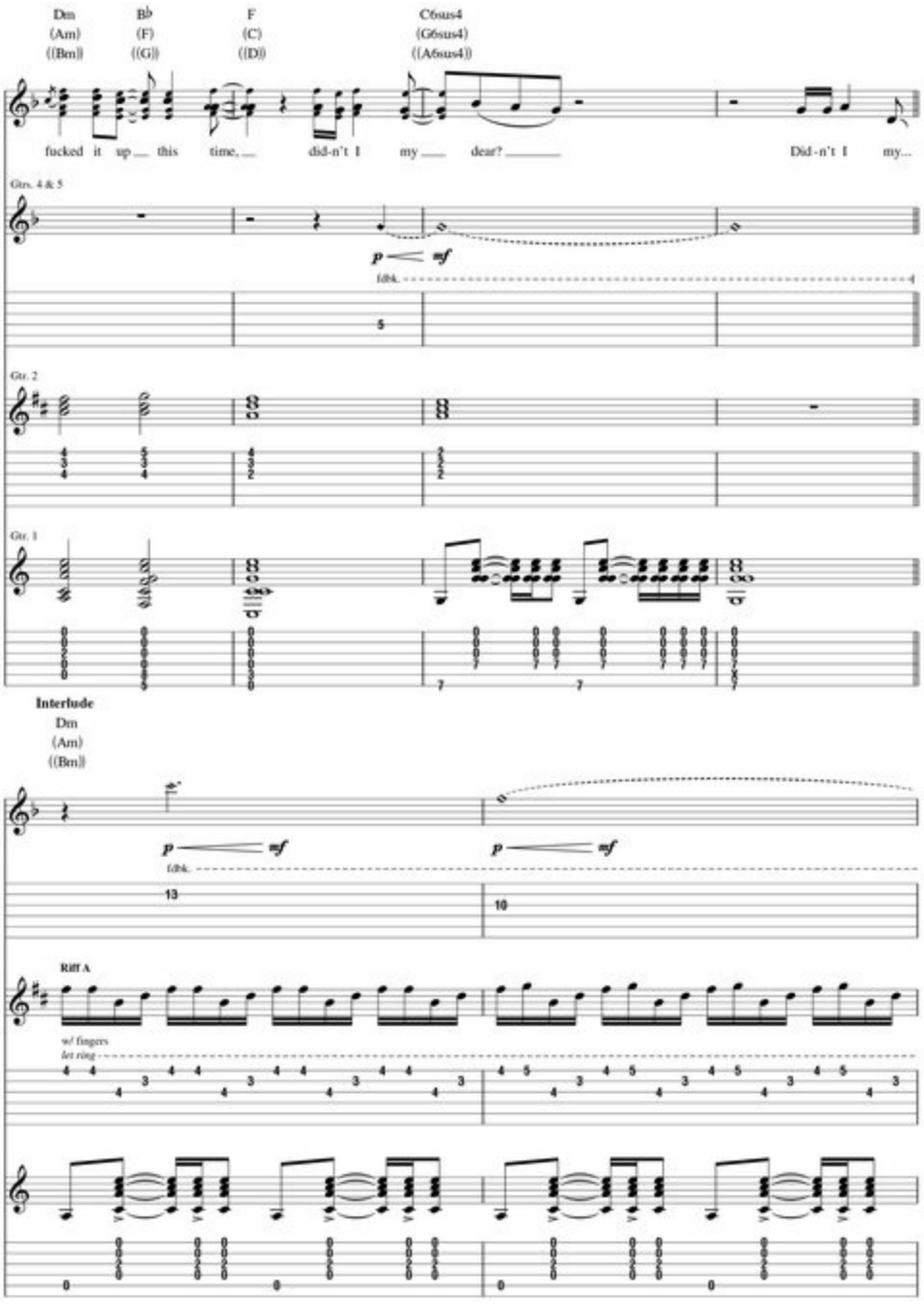
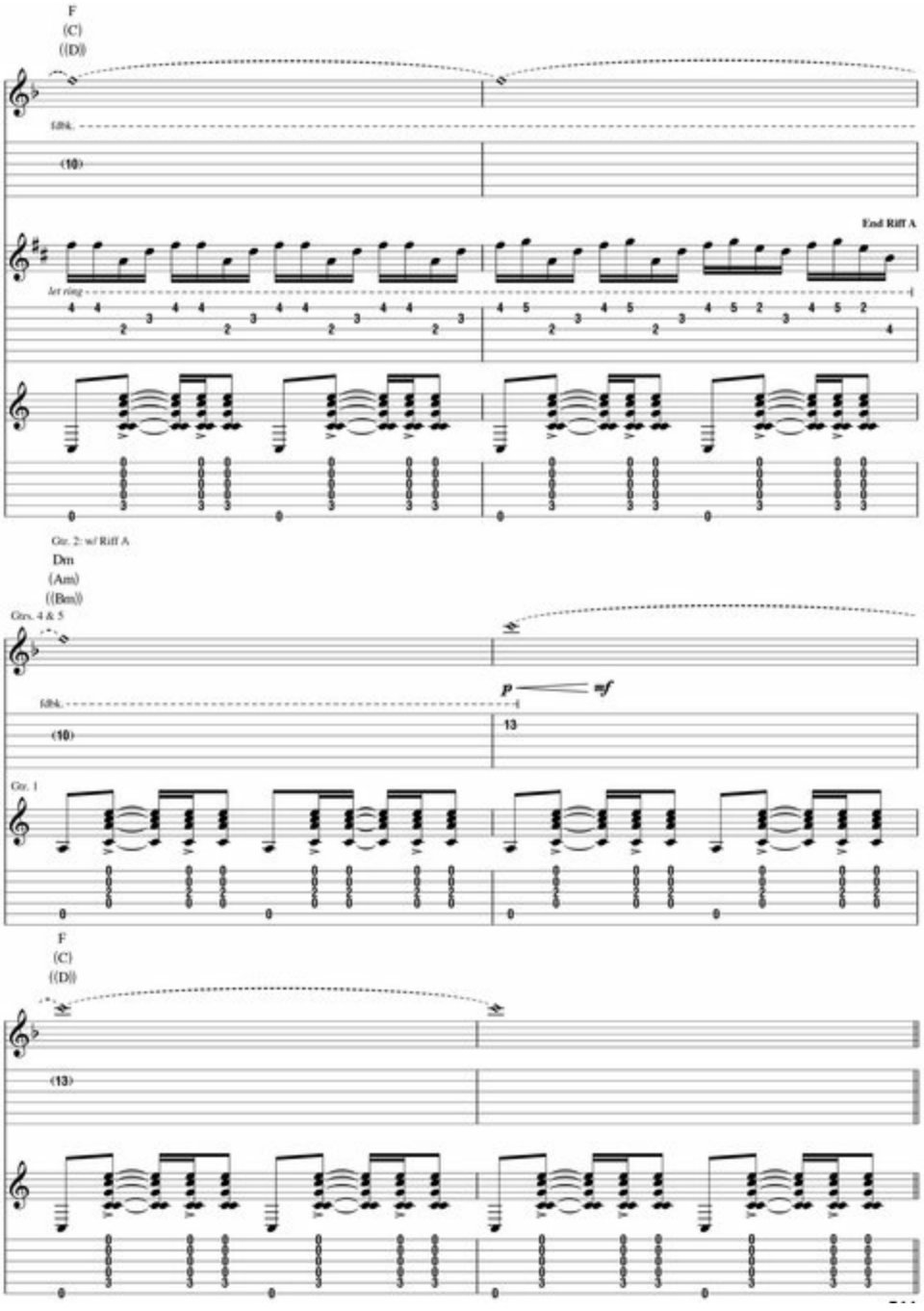
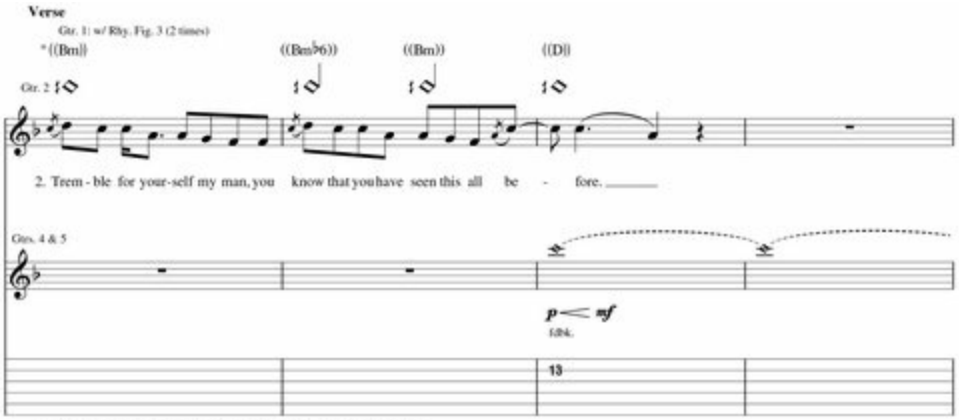
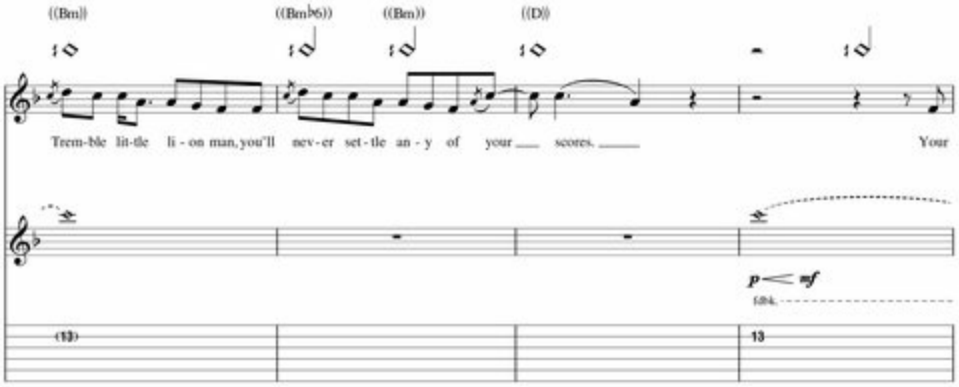
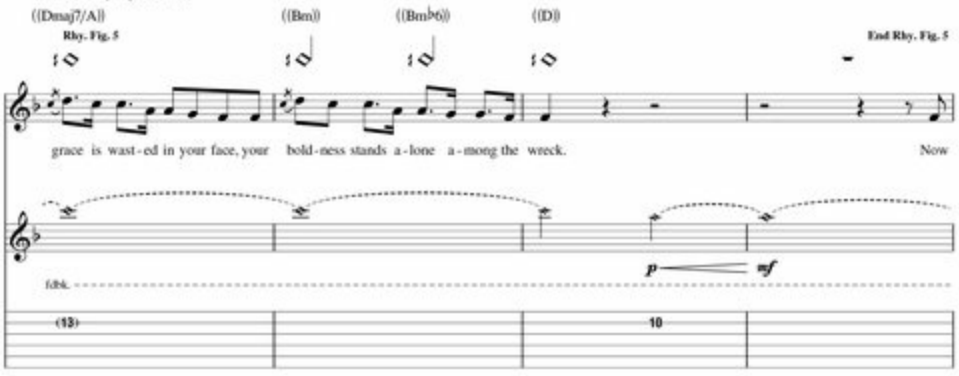
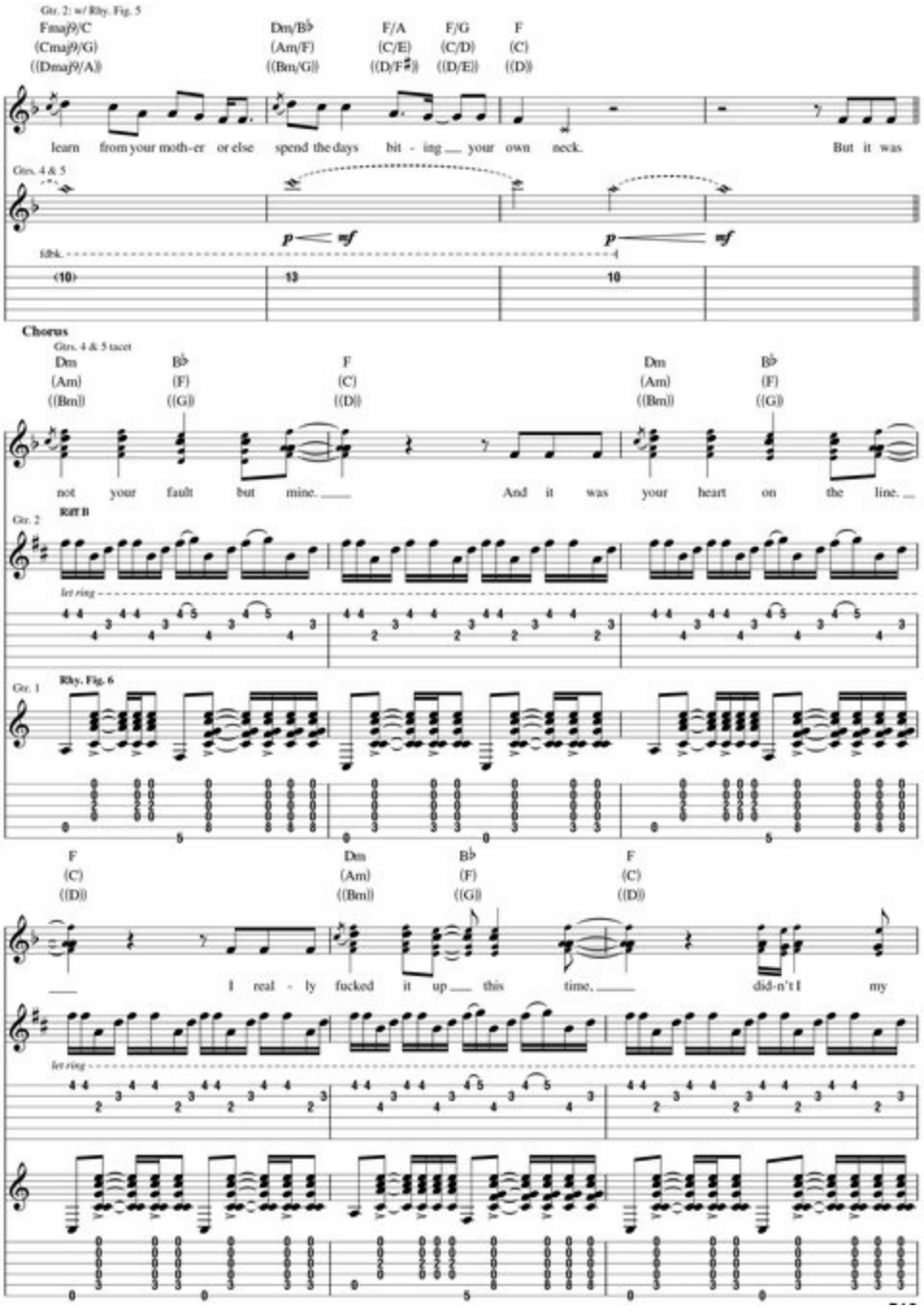
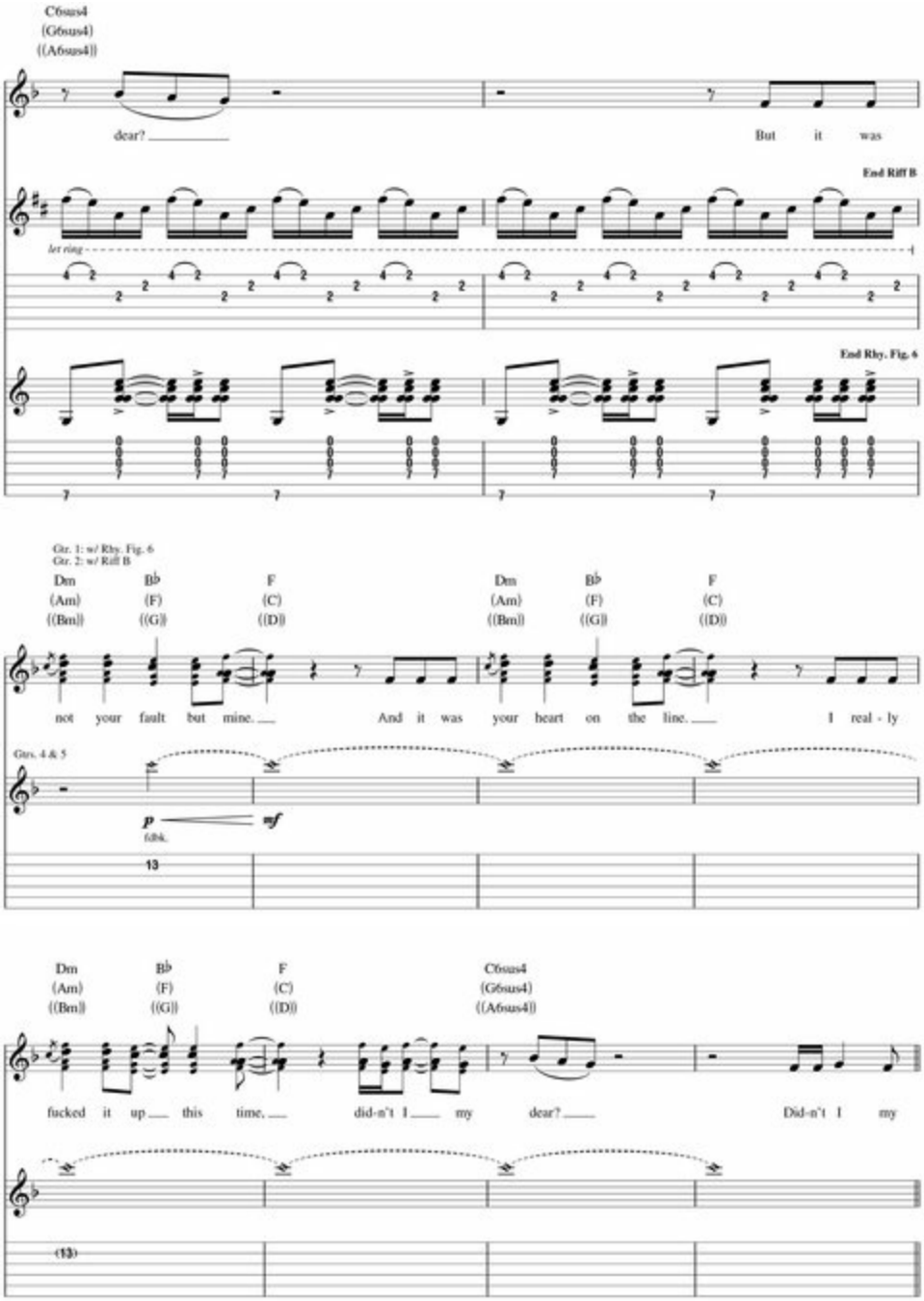
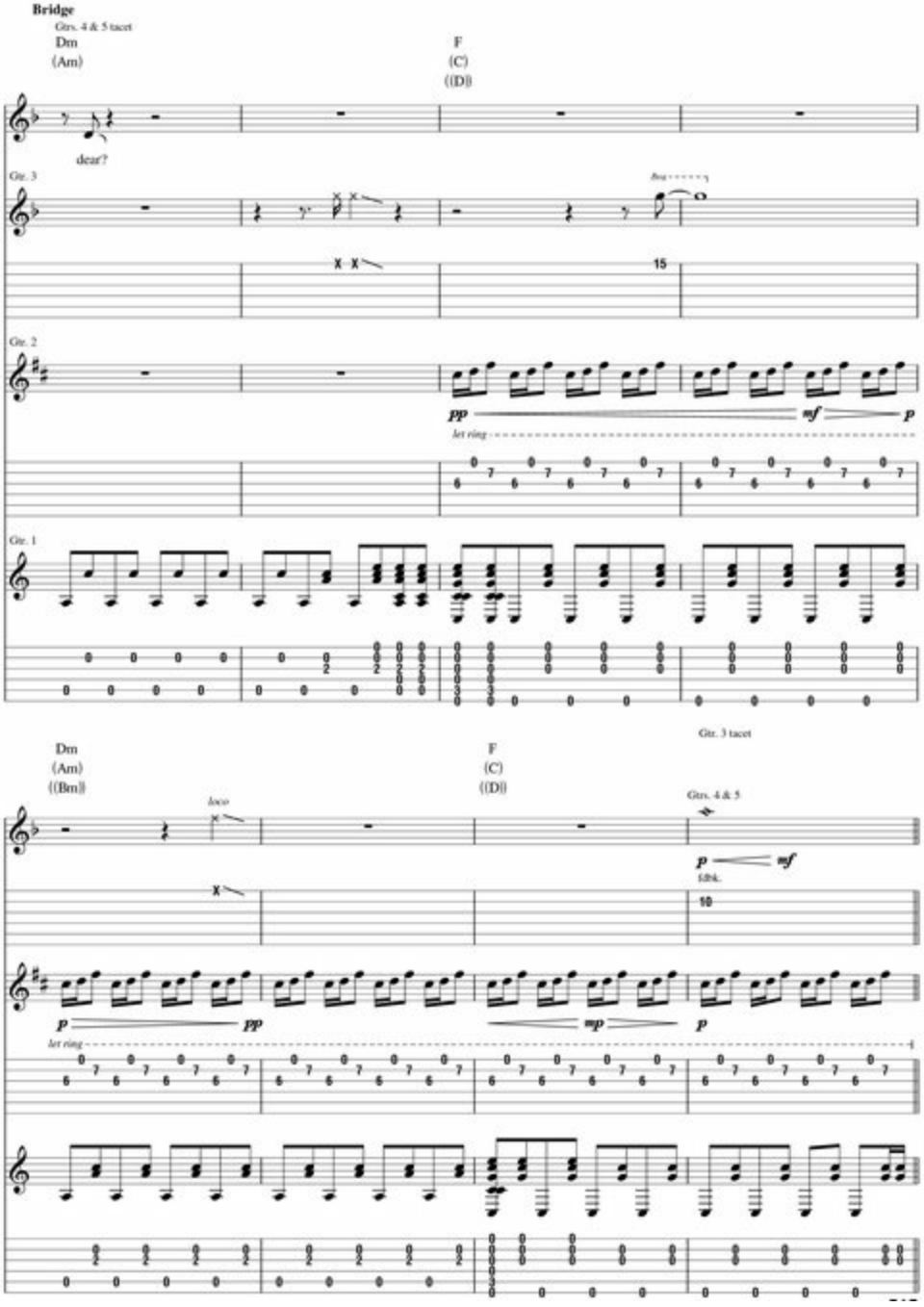
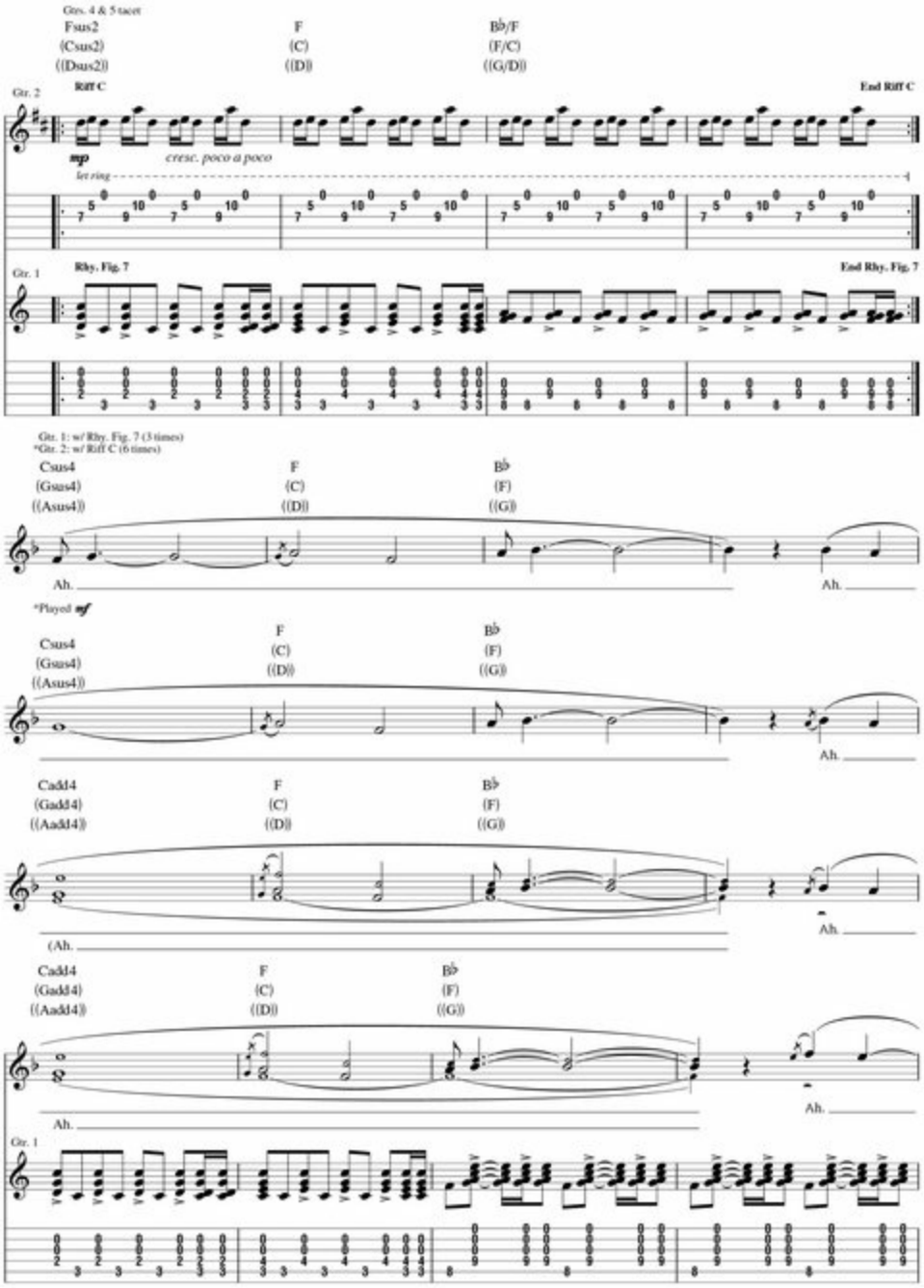
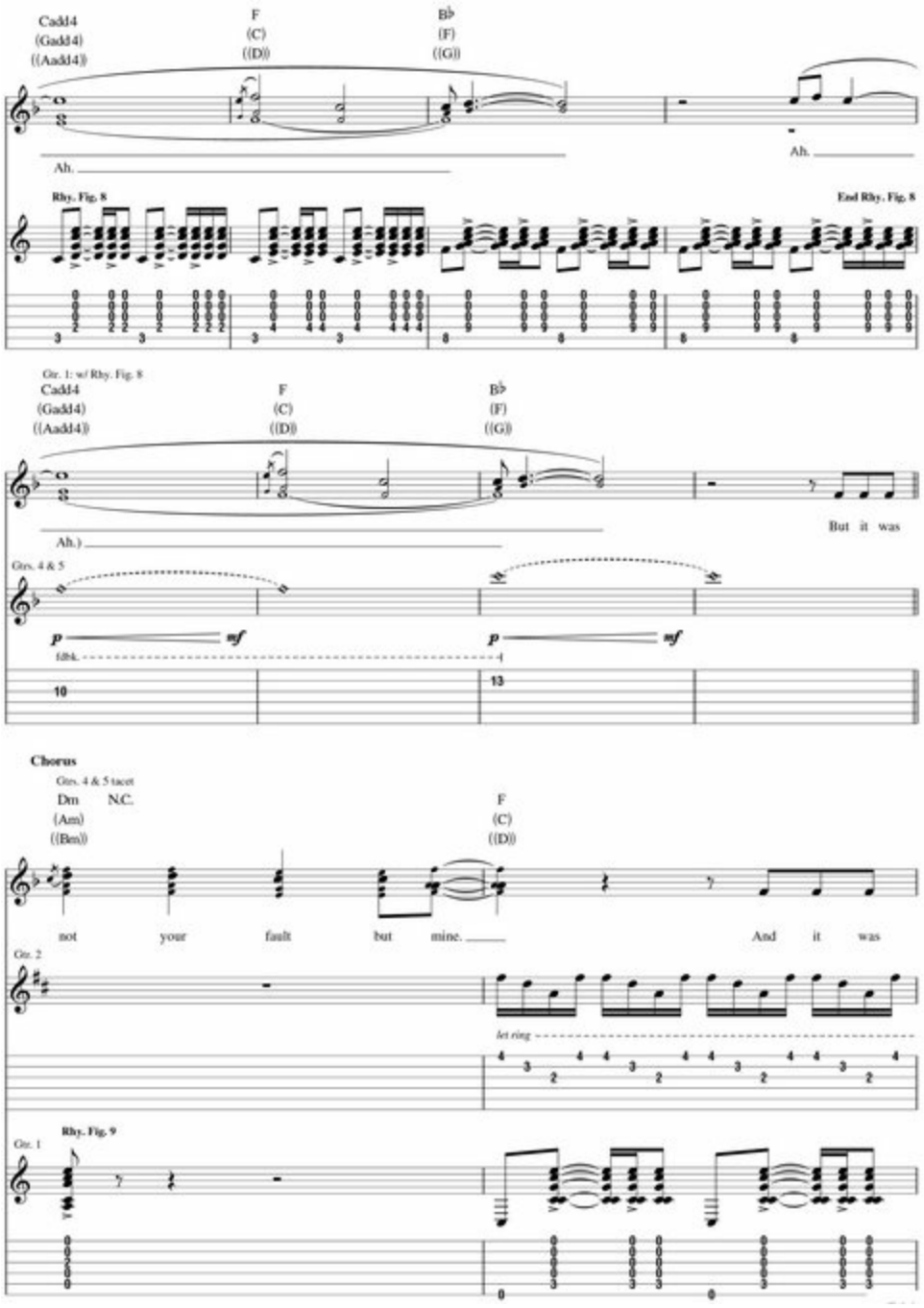
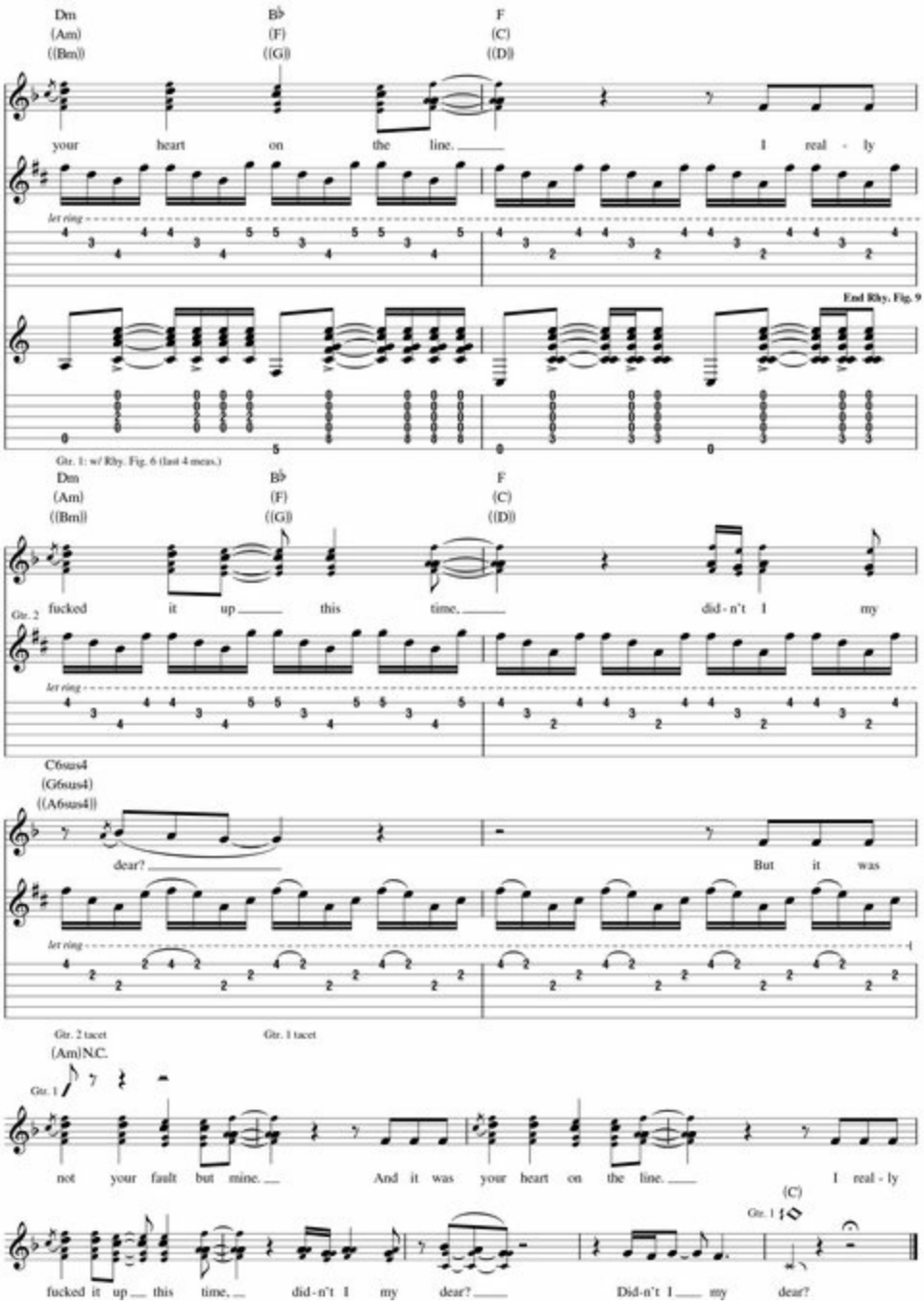

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Dm
(Am)
*((Bm))
F
(C)
((D))
Rhy. Fig. 2
End Rhy. Fig. 2
**Gtr. 2 (acous.)
mf
**Banjo arr. for gtr.
Gtr. 3 (elec.)
***
mf
w/ slight dist. & heavy reverb
w/ violin bow
3
*Symbols in double parentheses represent chord names respective to Gtr. 2.
***Vol. swell
Gtr. 2: w/ Rhy. Fig. 2
Dm
(Am)
((Bm))
Gtr. 3 tacet
F
(C)
((D))
Gtr. 3
3
Verse
Dm
(Am)
1. Weep for your - self my man, you'll nev - er be what is in your
†Gtrs. 4 & 5 (elec.)
††p
w/ slight dist., heavy reverb & ambient delay
fdbk.
10
†Composite arrangement
††Vol. swells throughout
Gtr. 1
Rhy. Fig. 3
P.M.
P.M.
P.M.
P.M.
P.M.

F
(C)
heart.
mp
fdbk.
End Rhy. Fig. 3
P.M.
Gtr. 1: w/ Rhy. Fig. 3
Dm
(Am)
F
(C)
Weep lit-tle li - on man, you're not as brave as you were at the start.
Gtrs. 4 & 5
p
mf
Fmaj9/C
(Cmaj9/G)
Dm/B♭
(Am/F)
F/A
(C/E)
F/G
(C/D)
Rate your - self and rake your - self, take all the cour - age you have
Gtr. 1
Rhy. Fig. 4

F
(C)
left
and
p mf
fdbk.
10
(B)
End Rhy. Fig. 4
P.M.
Gtr. 1: w/ Rhy. Fig. 4
Fmaj9/C
(Cmaj9/G)
Dm/B♭
(Am/F)
F/A
(C/E)
F/G
(C/D)
F
(C)
wast - ed on fix - ing all the prob-lems that you made in your own head. But it was
Gtrs. 4 & 5
fdbk.
13
8
13
Chorus
Gtrs. 4 & 5 tacet
Dm
(Am)
((Bm))
B♭
(F)
((G))
F
(C)
((D))
not your fault but mine, and it was your heart on the line, I real - ly
Gtr. 2
Gtr. 1

Dm
(Am)
([Bm])
B♭
(F)
([G])
F
(C)
([D])
C6sus4
(G6sus4)
([A6sus4])
fucked it up this time, did-n't I my dear? Did-n't I my...
Gtrs. 4 & 5
p mf
fdbk.
Gtr. 2
Gtr. 1
Interlude
Dm
(Am)
([Bm])
p mf
fdbk.
Riff A
w/ fingers
let ring

F
(C)
((D))
fdbk.
(10)
End Riff A
let ring
Gtr. 2: w/ Riff A
Dm
(Am)
((Bm))
Gtrs. 4 & 5
fdbk.
p
mf
(10)
13
Gtr. 1
F
(C)
((D))
(13)

Verse

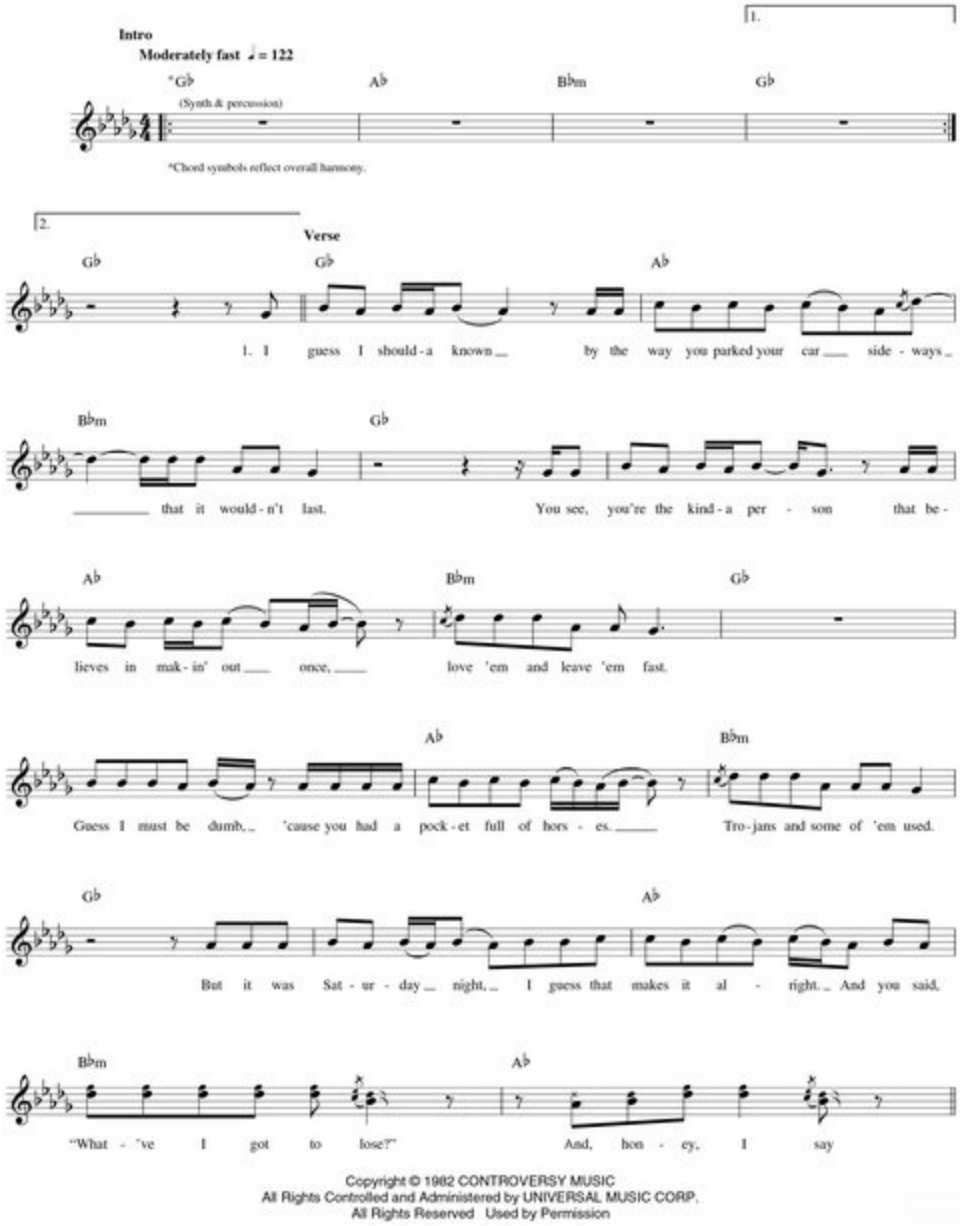
Gtr. 1: w/ Rhy. Fig. 3 (2 times)

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtr. 1: w/ Rhy. Fig. 4 (2 times)



Gtr. 2: w/ Rhy. Fig. 5
Fmaj9/C
(Cmaj9/G)
((Dmaj9/A))
Dm/B♭
(Am/F)
((Bm/G))
F/A
(C/E)
((D/F♯))
F/G
(C/D)
((D/E))
F
(C)
((D))
learn from your moth-er or else spend the days bit - ing your own neck. But it was
Gtrs. 4 & 5
p mf
p mf
tdhk.
10
13
10
Chorus
Gtrs. 4 & 5 tacet
Dm
(Am)
((Bm))
B♭
(F)
((G))
F
(C)
((D))
Dm
(Am)
((Bm))
B♭
(F)
((G))
not your fault but mine. And it was your heart on the line.
Riff B
Gtr. 2
let ring
Rhy. Fig. 6
Gtr. 1
F
(C)
((D))
Dm
(Am)
((Bm))
B♭
(F)
((G))
F
(C)
((D))
I real - ly fucked it up this time. did-n't I my
let ring

C6sus4
(G6sus4)
((A6sus4))
dear? ___
But it was
End Riff B
let ring
End Rhy. Fig. 6
Gtr. 1: w/ Rhy. Fig. 6
Gtr. 2: w/ Riff B
Dm
(Am)
((Bm))
B♭
(F)
((G))
F
(C)
((D))
not your fault but mine. ___
And it was your heart on the line. ___
I real - ly
Gtrs. 4 & 5
p
fdbk.
mf
13
C6sus4
(G6sus4)
((A6sus4))
fucked it up ___ this time. ___
did-n't I ___ my dear? ___
Did-n't I my
(13)

Bridge
Gtrs. 4 & 5 tacet
Dm
(Am)
F
(C)
((D))
dear?
Gtr. 3
Gtr. 2
pp
mf
p
let ring
Gtr. 1
Gtr. 3 tacet
Dm
(Am)
((Bm))
loco
F
(C)
((D))
Gtrs. 4 & 5
p
mf
fdbk.
10
p
pp
mp
p
let ring

Gtrs. 4 & 5 tacet
Fsus2
(Csus2)
((Dsus2))
F
(C)
((D))
B♭/F
(F/C)
((G/D))
Riff C
End Riff C
Gtr. 2
mp
cresc. poco a poco
let ring
Gtr. 1
Rhy. Fig. 7
End Rhy. Fig. 7
Gtr. 1: w/ Rhy. Fig. 7 (3 times)
*Gtr. 2: w/ Riff C (6 times)
Csus4
(Gsus4)
((Asus4))
F
(C)
((D))
B♭
(F)
((G))
Ah.
*Played mf
Cadd4
(Gadd4)
((Aadd4))
(Ah.)
Gtr. 1

Cadd4
(Gadd4)
(Aadd4)
F
(C)
(D)
B♭
(F)
(G)
Ah.
Ah.
Rhy. Fig. 8
End Rhy. Fig. 8
Gtr. 1: w/ Rhy. Fig. 8
Cadd4
(Gadd4)
(Aadd4)
F
(C)
(D)
B♭
(F)
(G)
Ah.)
But it was
Gtrs. 4 & 5
p
mf
p
mf
fdbk.
10
13
Chorus
Gtrs. 4 & 5 tacet
Dm
(Am)
(Bm)
N.C.
F
(C)
(D)
not your fault but mine.
And it was
Gtr. 2
let ring
Rhy. Fig. 9
Gtr. 1

Dm
(Am)
(Bm)
B♭
(F)
(G)
F
(C)
(D)
your heart on the line. I real - ly
let ring
End Rhy. Fig. 9
Gtr. 1: w/ Rhy. Fig. 6 (last 4 meas.)
Dm
(Am)
(Bm)
B♭
(F)
(G)
F
(C)
(D)
Gtr. 2
fucked it up this time, did - n't I my
let ring
C6sus4
(G6sus4)
(A6sus4)
dear? But it was
let ring
Gtr. 2 tacet
Gtr. 1 tacet
(Am)N.C.
Gtr. 1
not your fault but mine. And it was your heart on the line. I real - ly
(C)
Gtr. 1
fucked it up this time, did - n't I my dear? Did - n't I my dear?

from Prince - *1999*

Little Red Corvette

Words and Music by Prince

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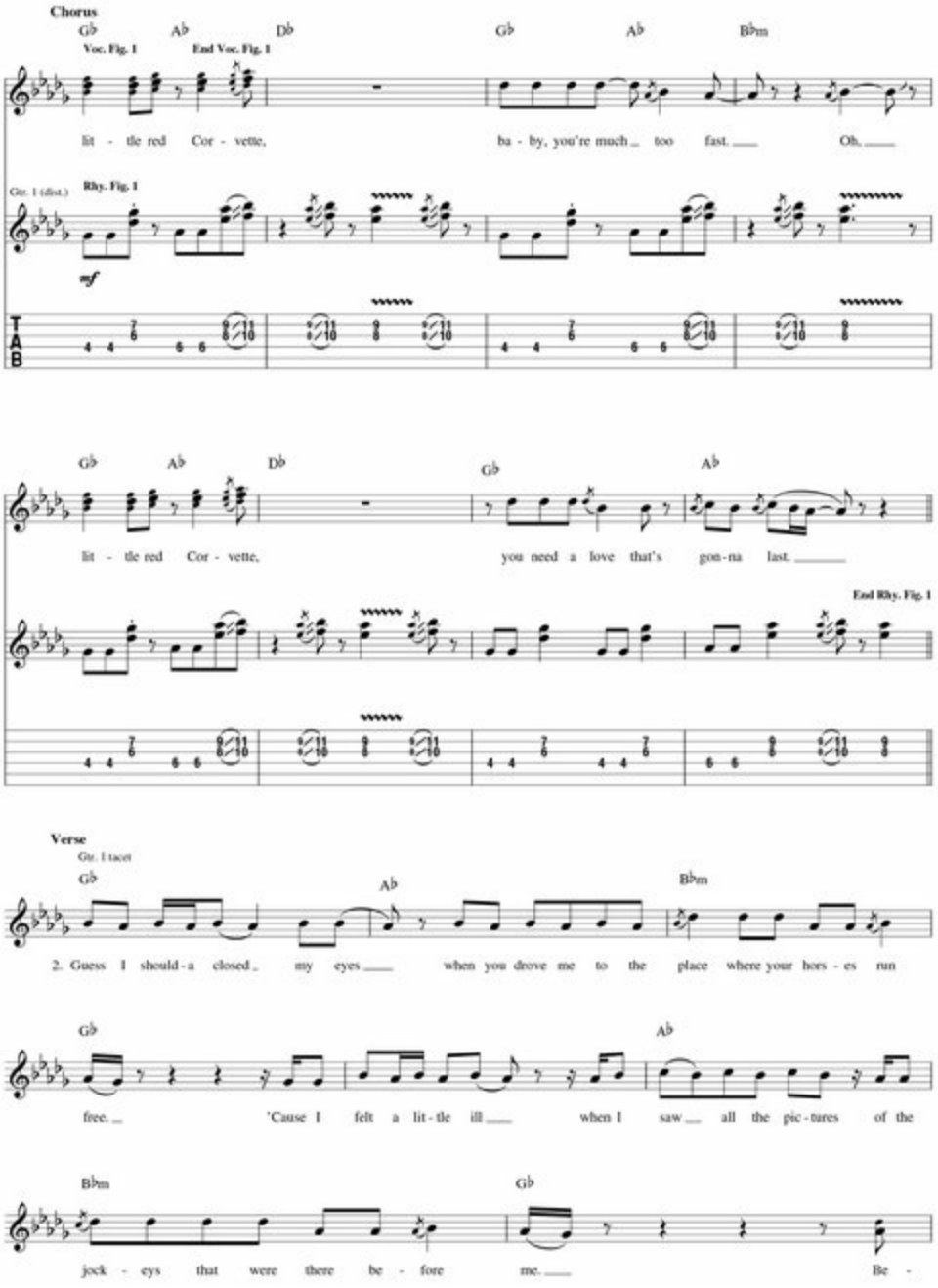
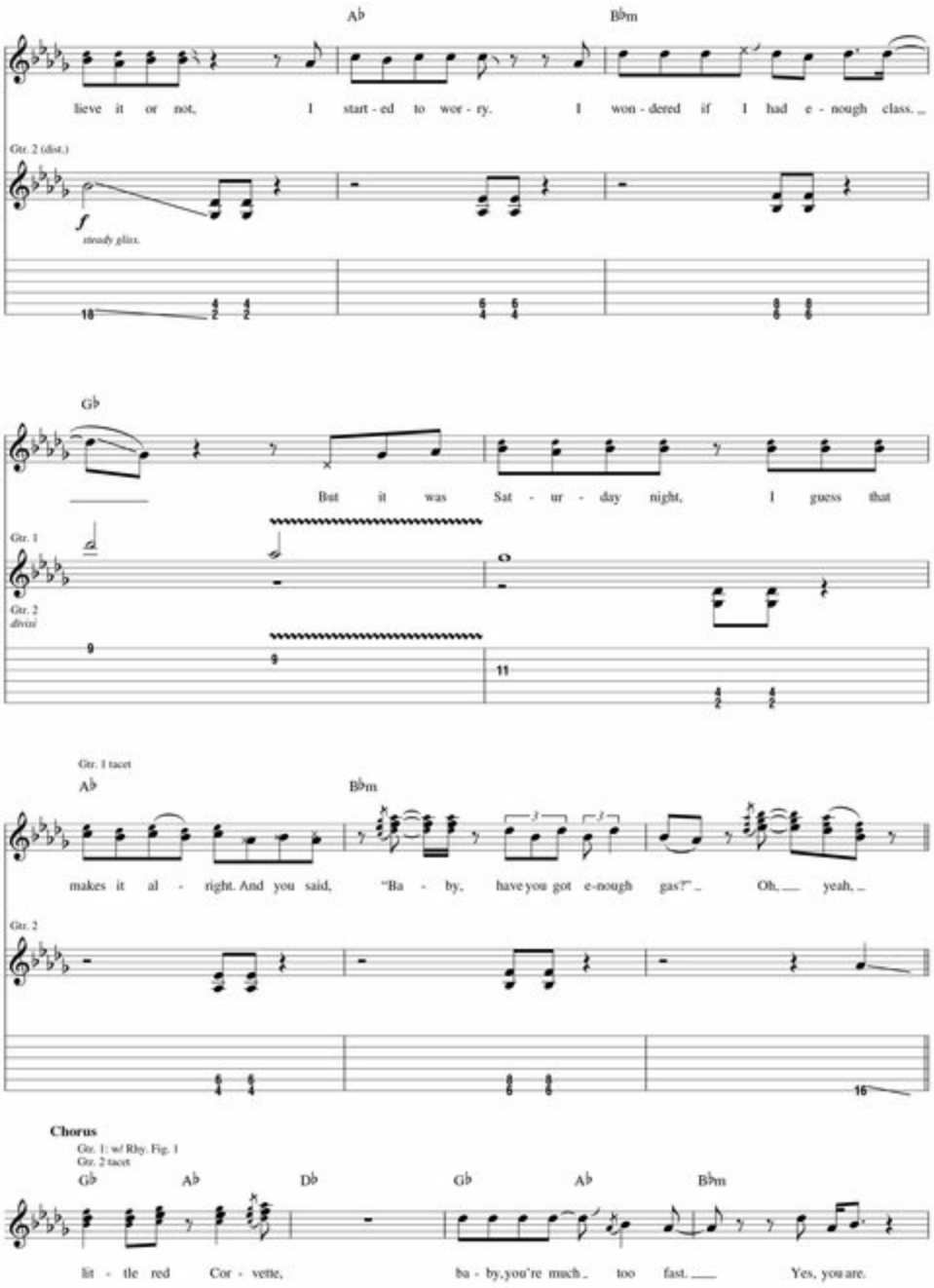
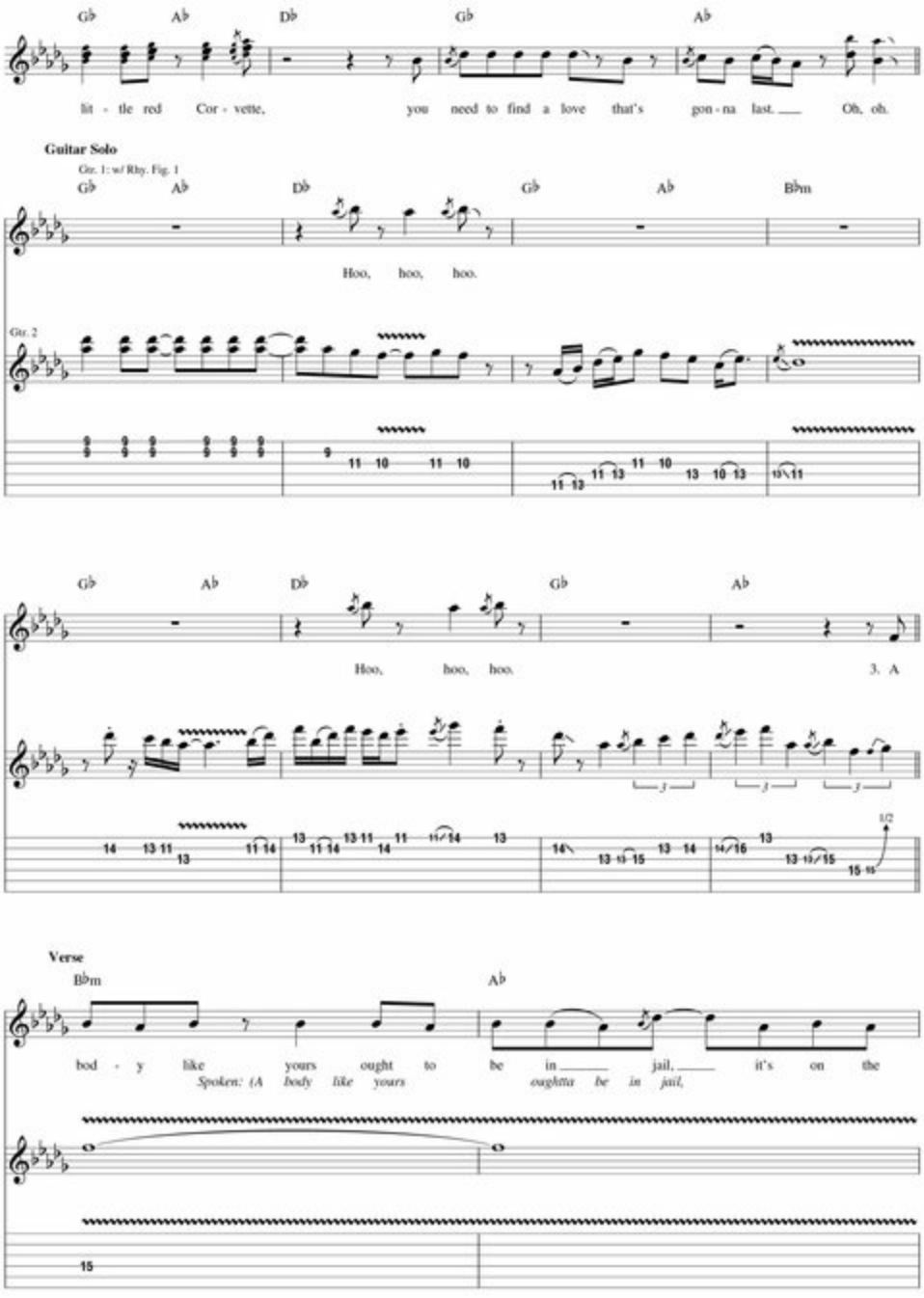
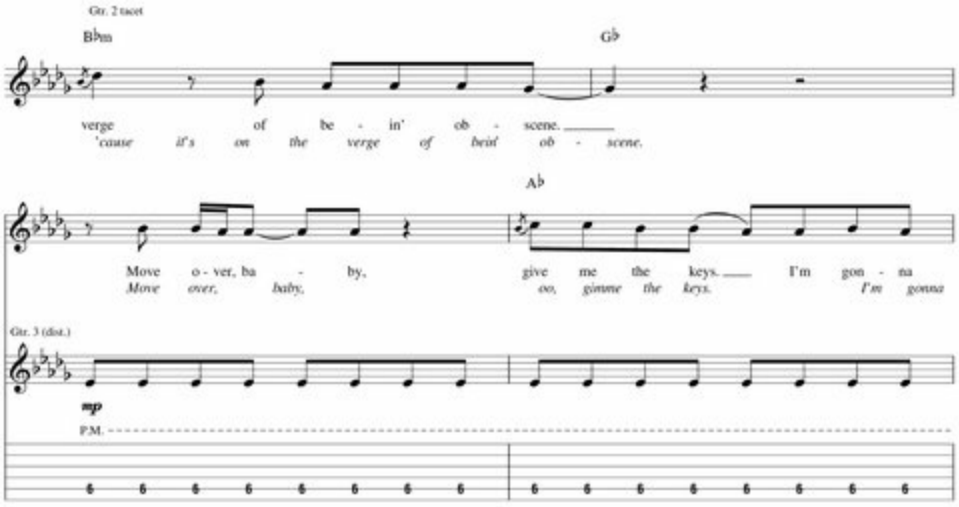
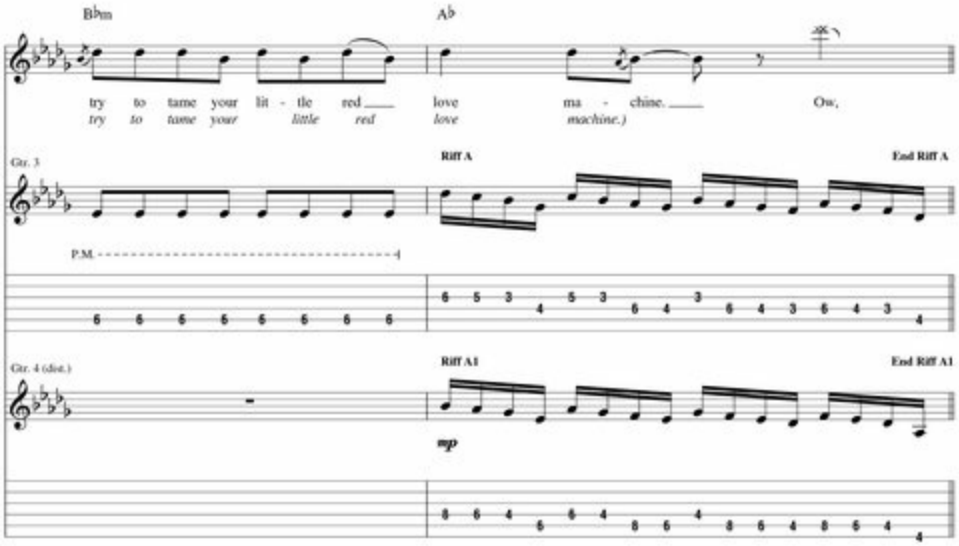
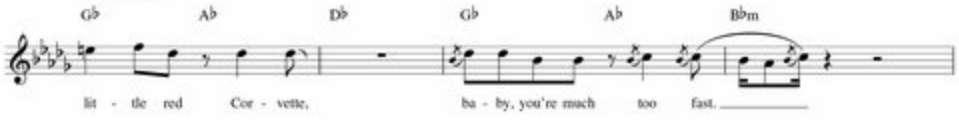
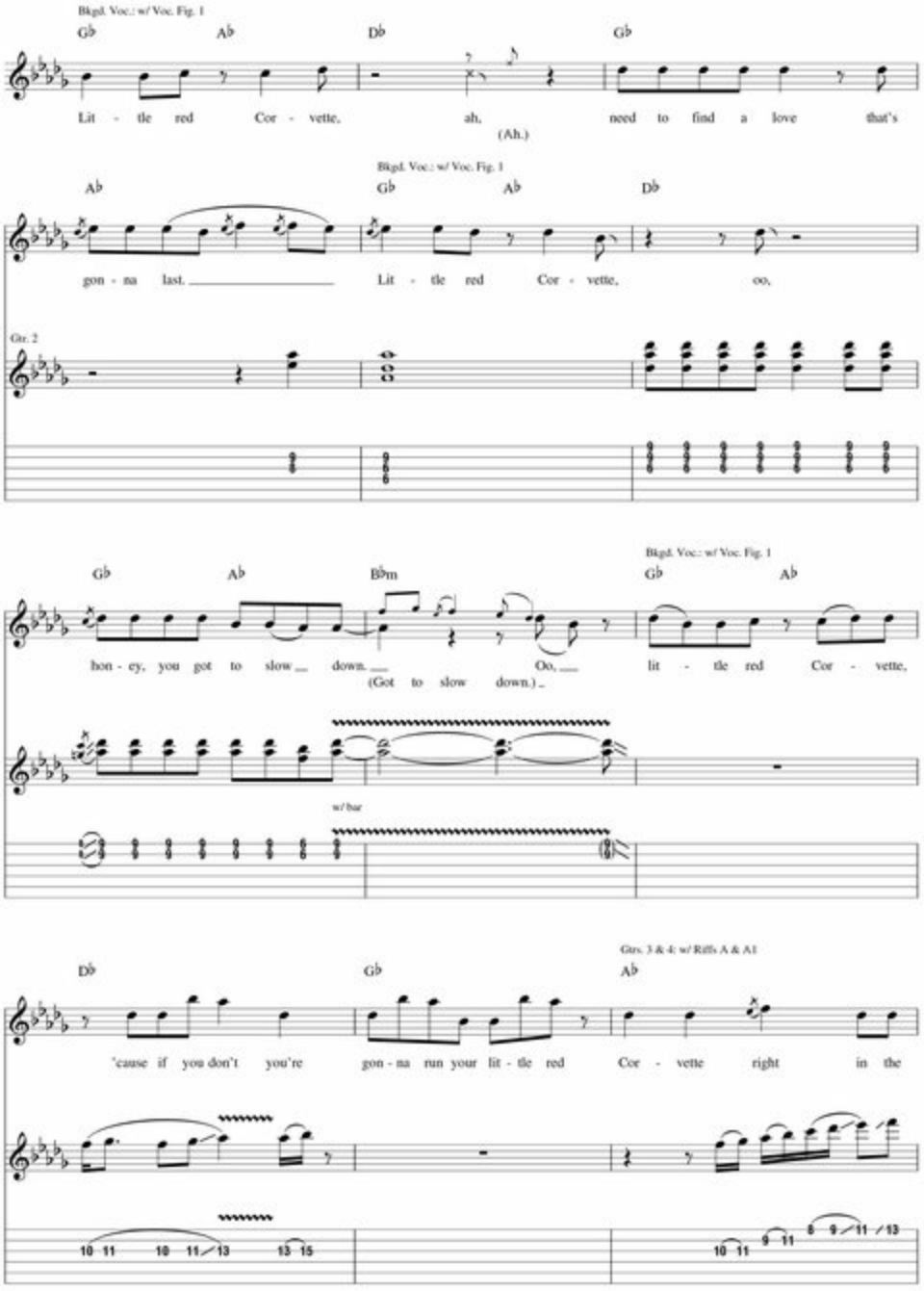
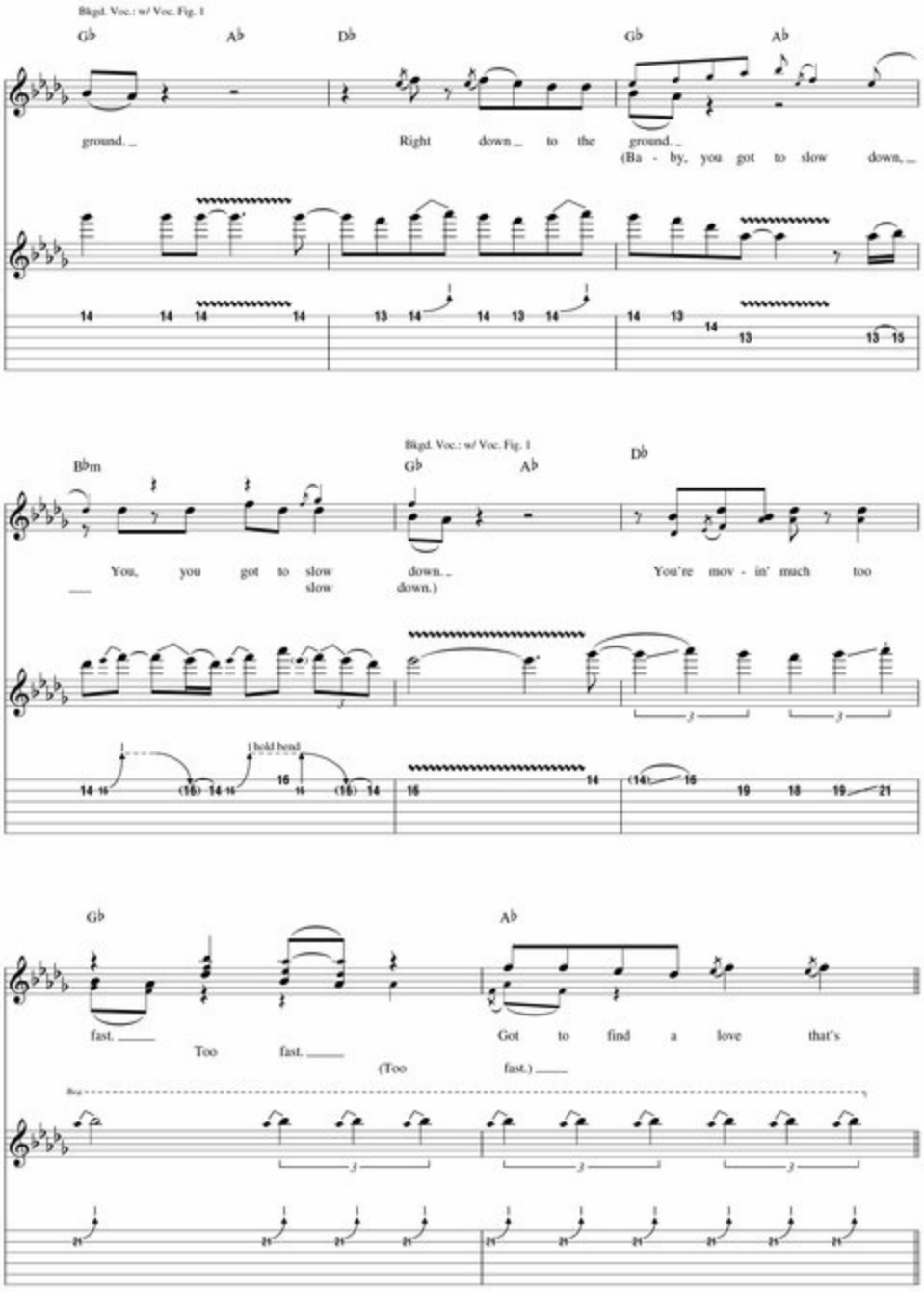
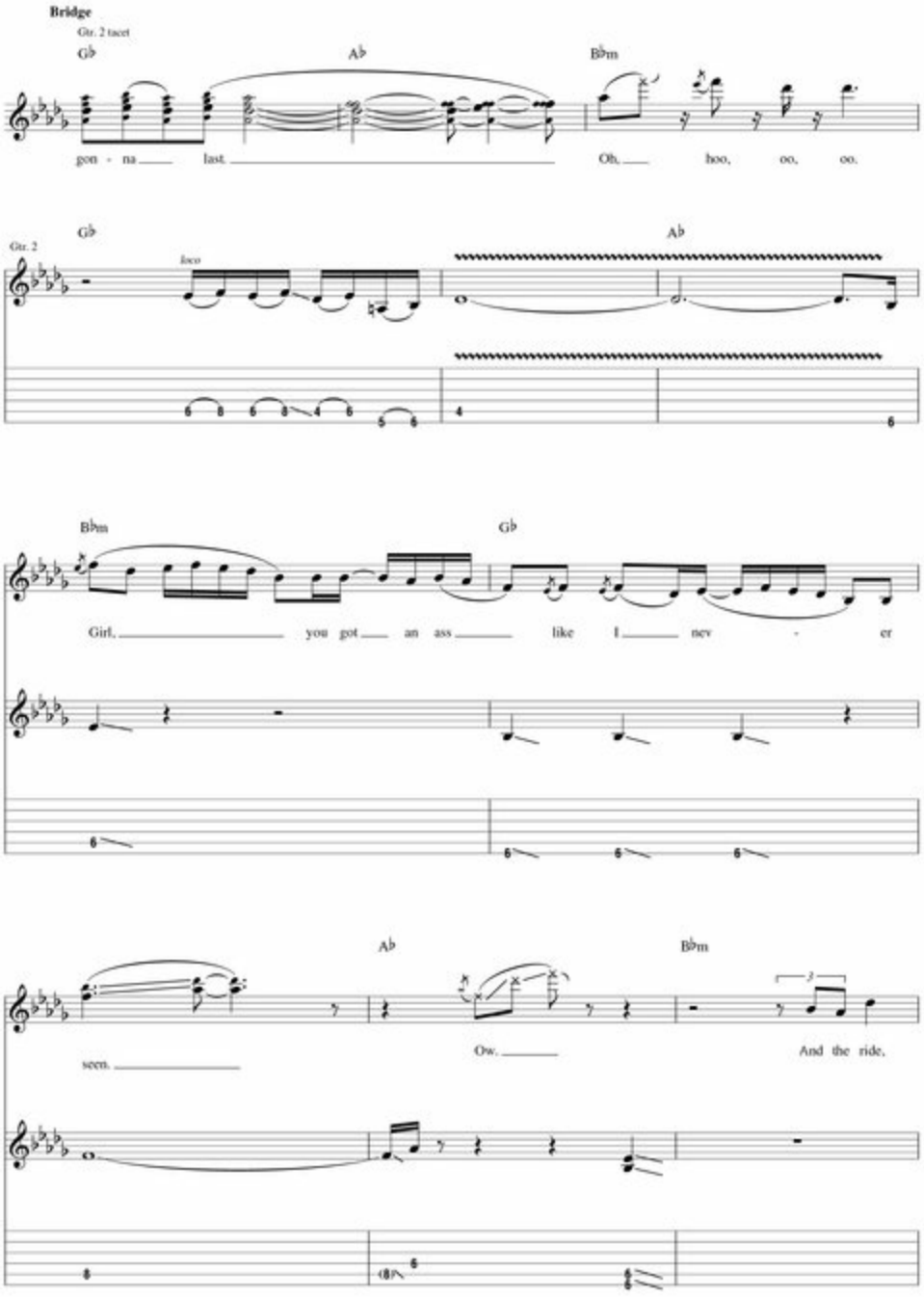
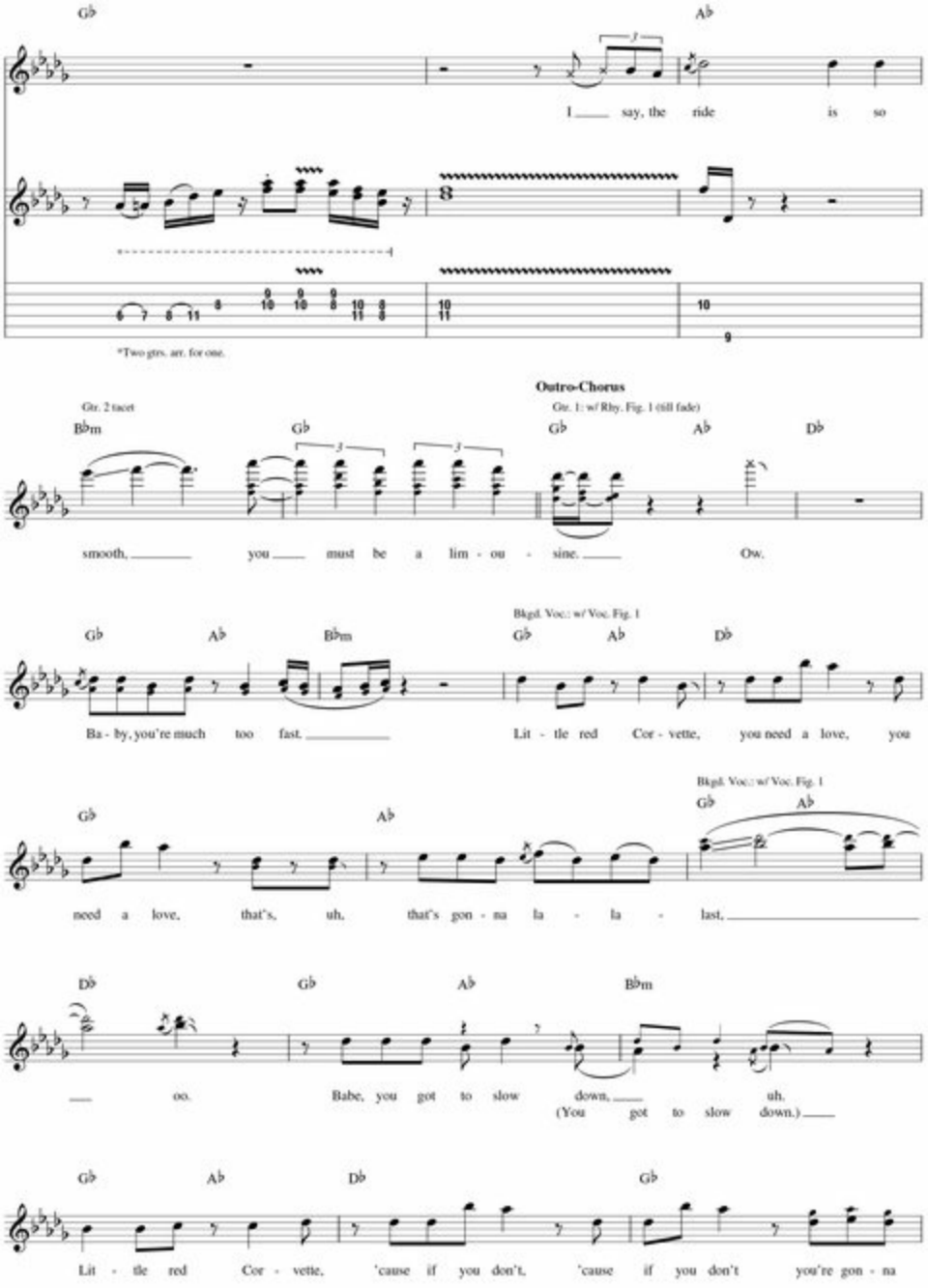
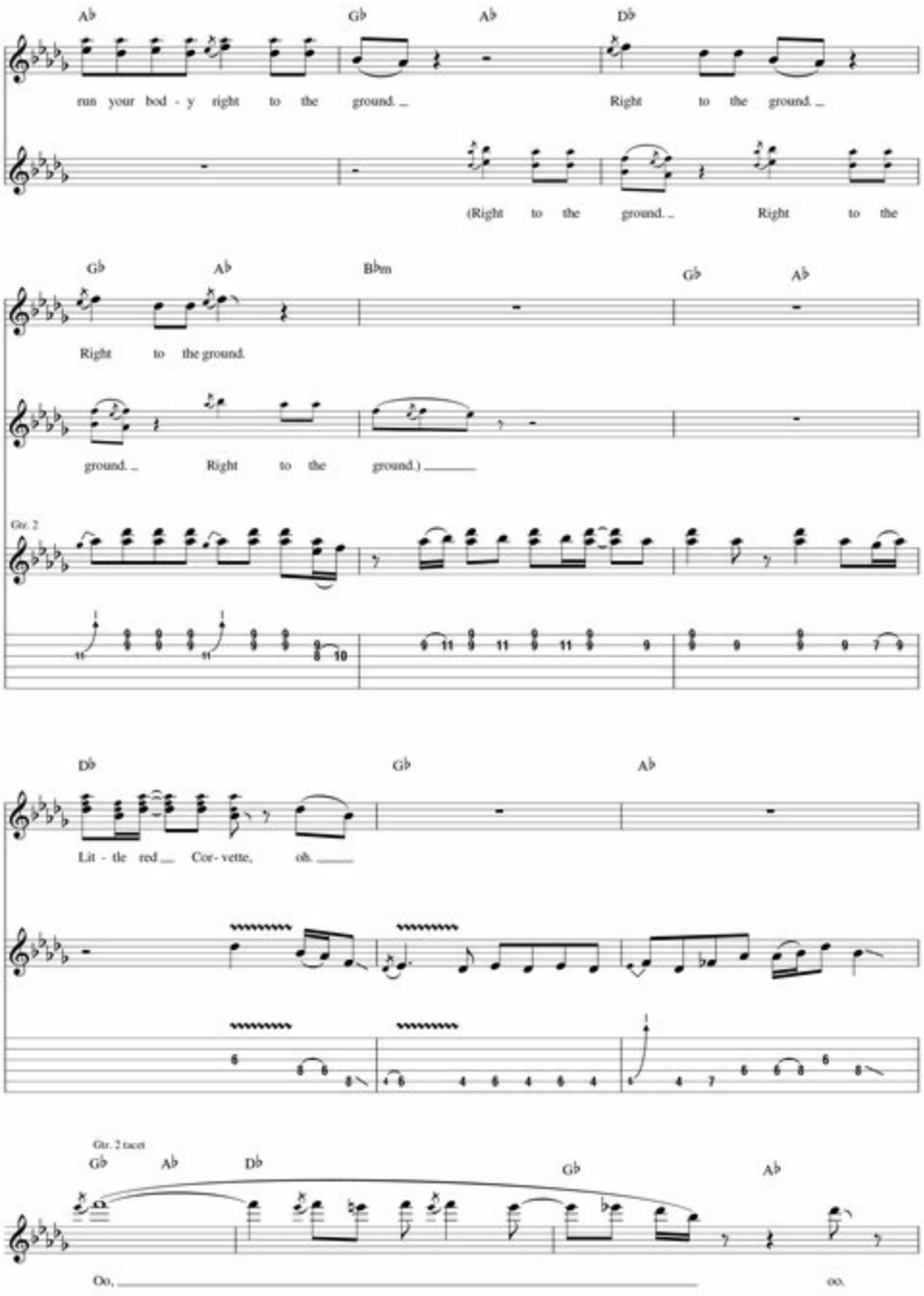
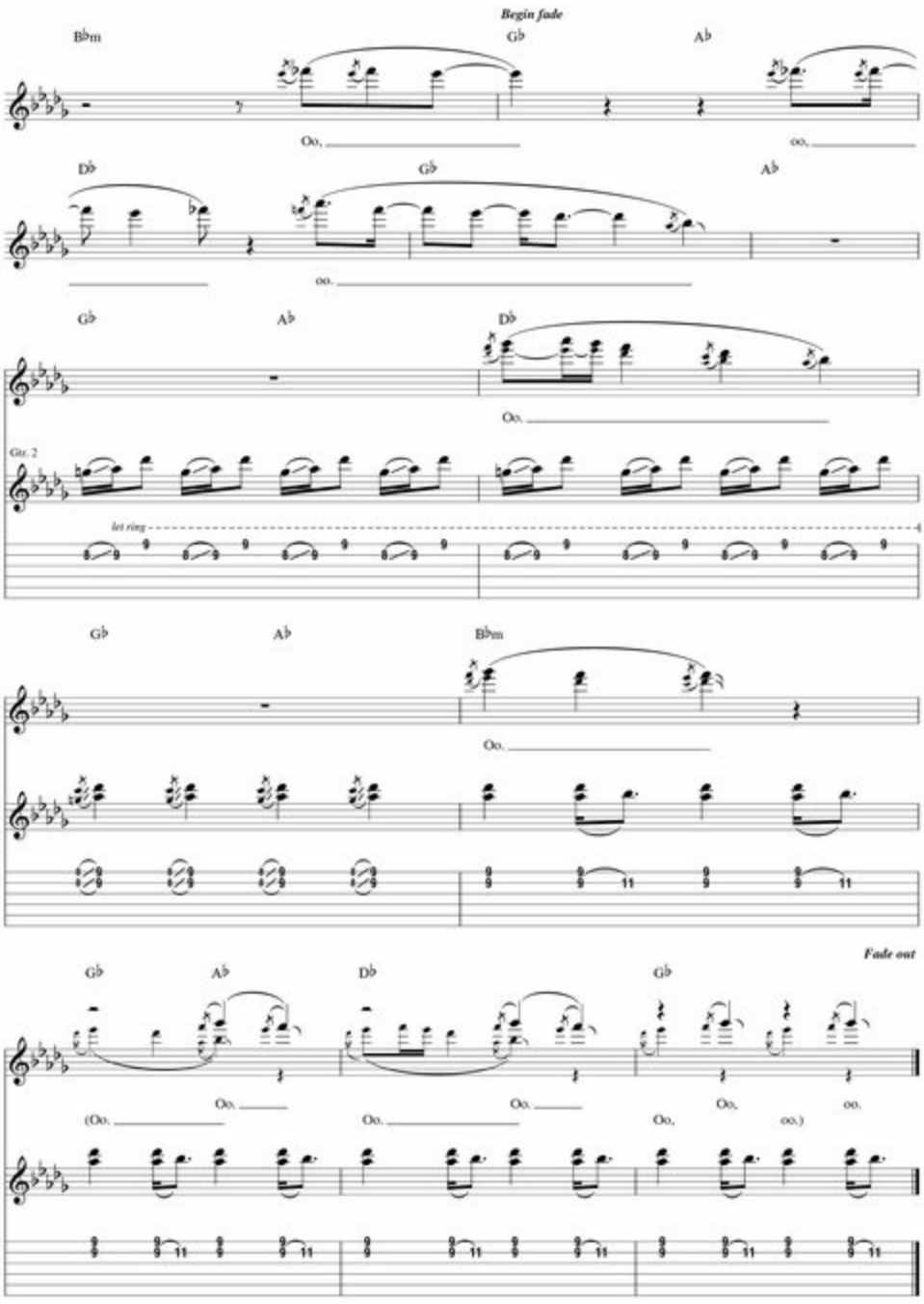
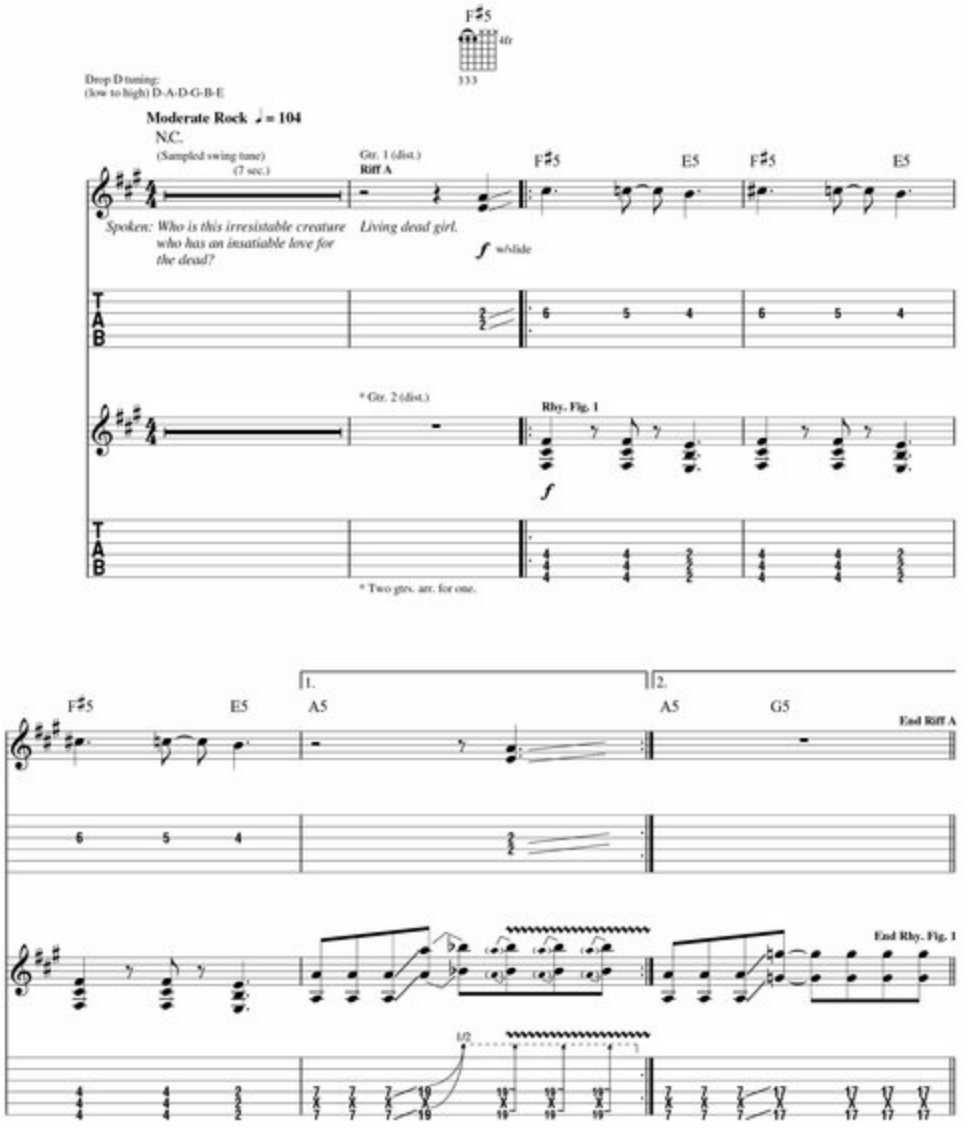

Chorus
G♭ A♭ D♭ G♭ A♭ B♭m
Voc. Fig. 1
End Voc. Fig. 1
lit - tle red Cor - vette, ba - by, you're much too fast. Oh,
Gtr. 1 (dist.)
Rhy. Fig. 1
mf
T A B
G♭ A♭ D♭ G♭ A♭
lit - tle red Cor - vette, you need a love that's gon - na last.
End Rhy. Fig. 1
Verse
Gtr. 1 tacet
G♭ A♭ B♭m
2. Guess I should - a closed my eyes when you drove me to the place where your hors - es run
G♭ A♭
free. 'Cause I felt a lit - tle ill when I saw all the pic - tures of the
B♭m G♭
jock - eys that were there be - fore me. Be -

A♭
B♭m
lieve it or not, I start - ed to wor - ry. I won - dered if I had e - nough class.
Gtr. 2 (dist.)
f
steady gliss.
18
G♭
But it was Sat - ur - day night, I guess that
Gtr. 1
Gtr. 2
divisi
9
9
11
Gtr. 1 tacet
A♭
B♭m
makes it al - right. And you said, "Ba - by, have you got e-nough gas?" Oh, yeah,
Gtr. 2
15
Chorus
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet
G♭
A♭
D♭
G♭
A♭
B♭m
lit - tle red Cor - vette, ba - by, you're much too fast. Yes, you are.

G♭ A♭ D♭ G♭ A♭
lit - tle red Cor - vette, you need to find a love that's gon - na last. Oh, oh.
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1
G♭ A♭ D♭ G♭ A♭ B♭m
Hoo, hoo, hoo.
Gtr. 2
11 10 11 10
11 13 11 13 11 10 13 10 13
10 11
G♭ A♭ D♭ G♭ A♭
Hoo, hoo, hoo. 3. A
14 13 11 13 11 14 13 11 14 13 11 14 11 14 13 14 13 15 13 14 14 16 13 13 15 15
1/2
Verse
B♭m A♭
bod - y like yours ought to be in jail, it's on the
Spoken: (A body like yours oughtta be in jail,
15

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1 (3 times)
Gtrs. 3 & 4 tacet

Bkgd. Voc.: w/ Voc. Fig. 1
G♭ A♭ D♭ G♭
Lit - tle red Cor - vette, ah, need to find a love that's
(Ah.)
Bkgd. Voc.: w/ Voc. Fig. 1
A♭ G♭ A♭ D♭
gon - na last. Lit - tle red Cor - vette, oo,
Gtr. 2
G♭ A♭ B♭m G♭ A♭
hon - ey, you got to slow down. Oo, lit - tle red Cor - vette,
(Got to slow down.)
Bkgd. Voc.: w/ Voc. Fig. 1
w/ bar
D♭ G♭ A♭
'cause if you don't you're gon - na run your lit - tle red Cor - vette right in the
Gtrs. 3 & 4: w/ Riffs A & A1
10 11 10 11 13 13 15
10 11 9 11 9 11 13

Bkgd. Voc.: w/ Voc. Fig. 1
G♭ A♭ D♭ G♭ A♭
ground. Right down to the ground.
(Ba - by, you got to slow down,
Bkgd. Voc.: w/ Voc. Fig. 1
B♭m G♭ A♭ D♭
You, you got to slow down. You're mov - in' much too
slow down.)
hold bend
G♭ A♭
fast. Too fast. (Too fast.) Got to find a love that's
Bkg

Bridge
Gtr. 2 tacet
G♭
A♭
B♭m
gon - na last
Oh, hoo, oo, oo.
Gtr. 2
loco
G♭
A♭
B♭m
G♭
Girl, you got an ass like I nev - er
A♭
B♭m
seen.
Ow.
And the ride,

G♭
A♭
I say, the ride is so
*Two gtrs. arr. for one.
Outro-Chorus
Gtr. 2 tacet
Gtr. 1: w/ Rhy. Fig. 1 (till fade)
B♭m
G♭
A♭
D♭
smooth, you must be a lim - ou - sine. Ow.
Bkgd. Voc.: w/ Voc. Fig. 1
Ba - by, you're much too fast. Lit - tle red Cor - vette, you need a love, you
need a love, that's, uh, that's gon - na la - la - last,
oo. Babe, you got to slow down, uh.
(You got to slow down.)
Lit - tle red Cor - vette, 'cause if you don't, 'cause if you don't you're gon - na

A♭ G♭ A♭ D♭
run your bod - y right to the ground. Right to the ground.
(Right to the ground. Right to the
G♭ A♭ B♭m G♭ A♭
Right to the ground.
ground. Right to the ground.)
Gtr. 2
D♭ G♭ A♭
Lit - tle red Cor - vette, oh.
Gtr. 2 tacet
G♭ A♭ D♭ G♭ A♭
Oo, oo.

Begin fade
B♭m
G♭
A♭
Oo,
oo,
D♭
G♭
A♭
oo.
G♭
A♭
D♭
Oo.
Gtr. 2
let ring
G♭
A♭
B♭m
Oo.
11
Fade out
G♭
A♭
D♭
G♭
(Oo.
Oo.
Oo.
Oo.
Oo,
oo.
oo.)

from Rob Zombie - *Hellbilly Deluxe*

Living Dead Girl

Words by Scott Humphrey and Rob Zombie

Music by Rob Zombie

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Gtrs. 1 & 2 tacet
2nd time, Gtr. 4: w/ Fill 1 (3 times)

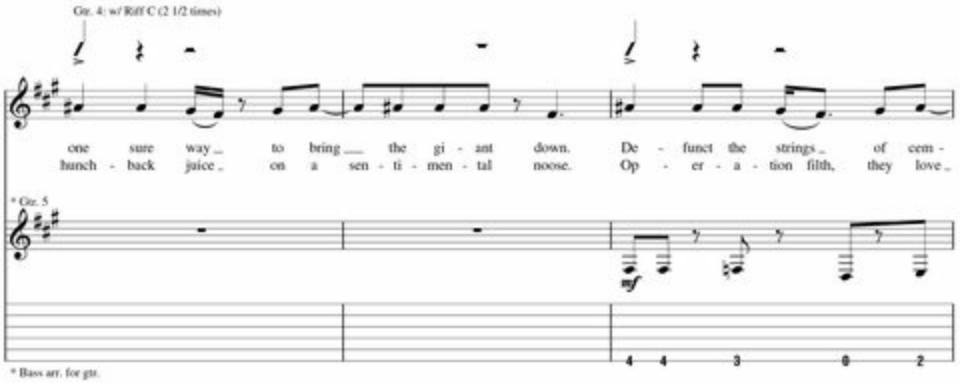
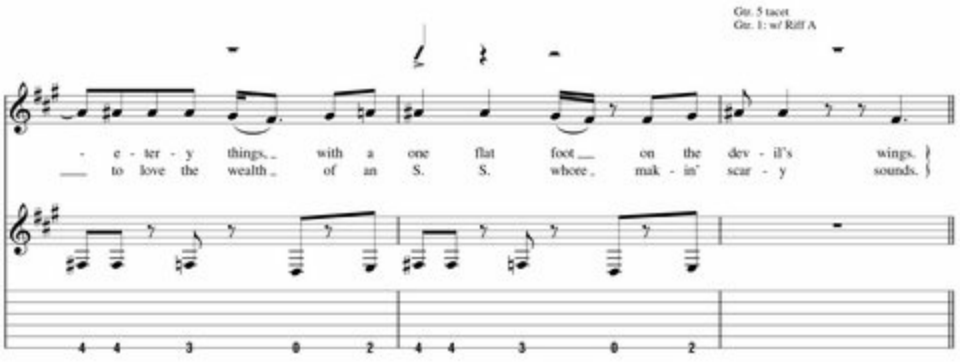
N.C.

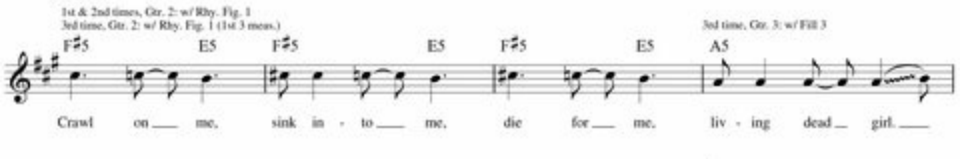
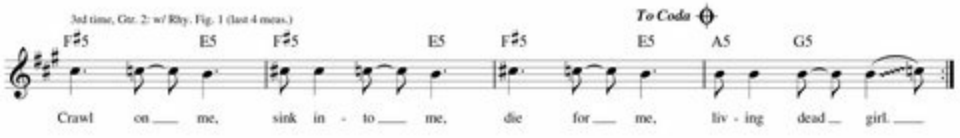
Whispered: What are you think - ing a - bout?
(Ah.

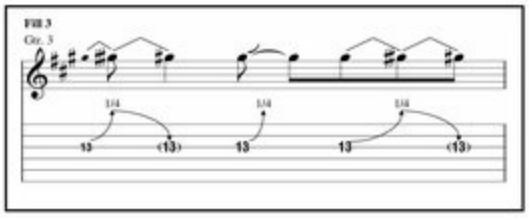
Riff B **End Riff B**

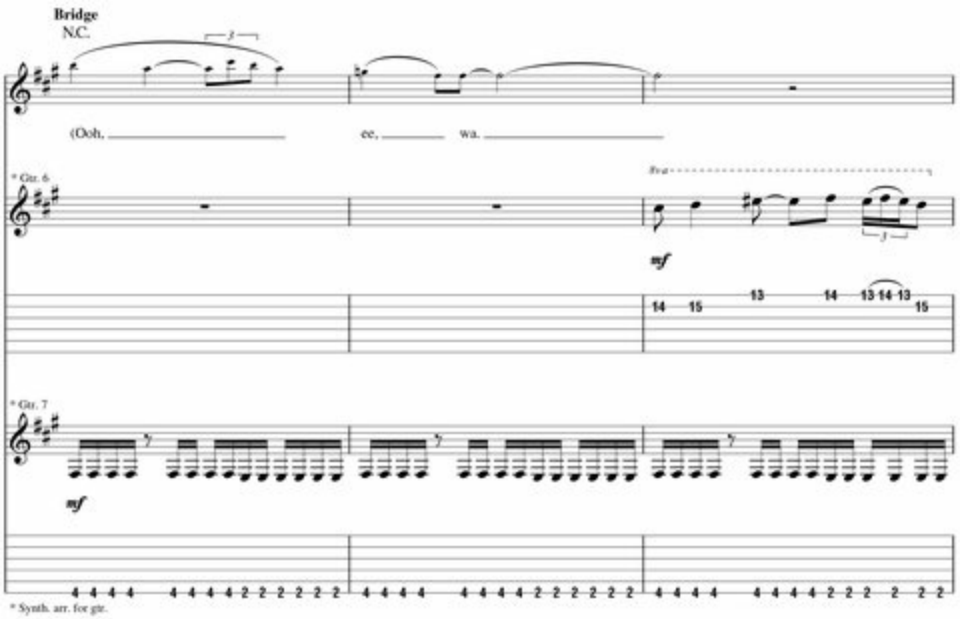
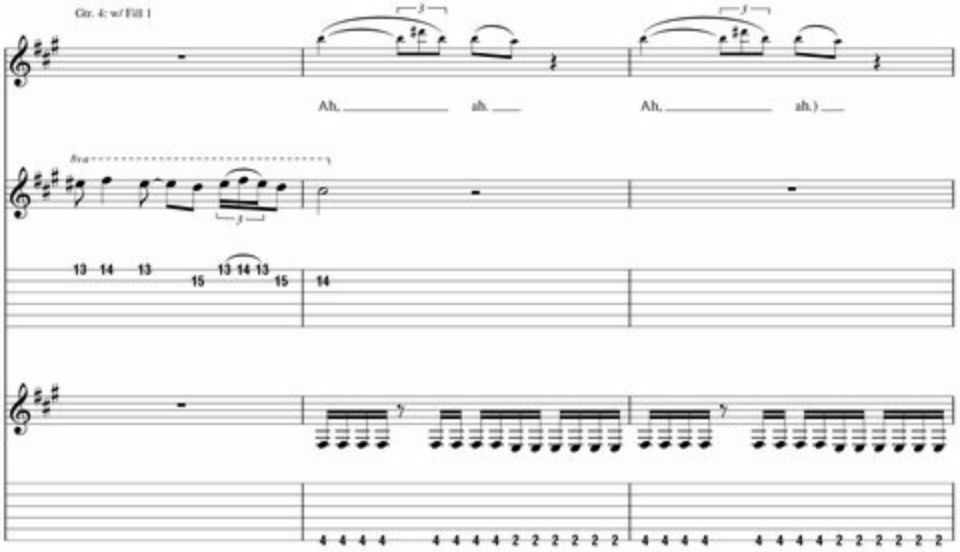
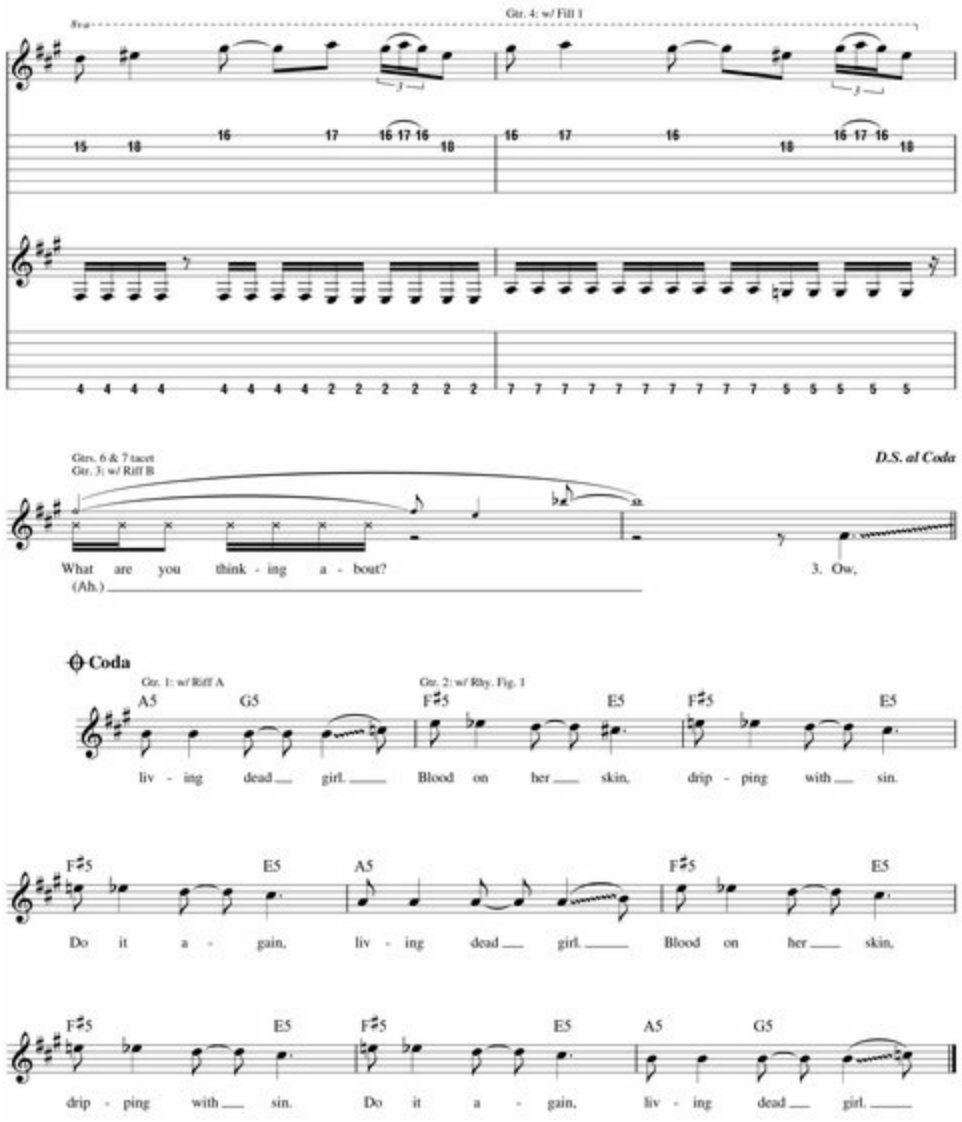
*Gtr. 3 (clean) 8va

mf

14 14 14

Gtr. 4: w/ Riff C (2 1/2 times)
one sure way to bring the gi - ant down. De - funct the strings of cem -
hunch - back juice on a sen - ti - men - tal noose. Op - er - a - tion filth, they love
* Gtr. 5
mf
4 4 3 0 2
* Bass arr. for gtr.

Gtr. 5 tacet
Gtr. 1: w/ Riff A
- e - ter - y things, with a one flat foot on the dev - il's wings.
to love the wealth of an S. S. whore mak - in' scar - y sounds.
4 4 3 0 2
4 4 3 0 2

Chorus

1st & 2nd times, Gtr. 2: w/ Rhy. Fig. 1
3rd time, Gtr. 2: w/ Rhy. Fig. 1 (1st 3 meas.)
3rd time, Gtr. 3: w/ Fill 3
F♯5 E5 F♯5 E5 F♯5 E5 A5
Crawl on me, sink in - to me, die for me, liv - ing dead girl.

3rd time, Gtr. 2: w/ Rhy. Fig. 1 (last 4 meas.)
To Coda
F♯5 E5 F♯5 E5 F♯5 E5 A5 G5
Crawl on me, sink in - to me, die for me, liv - ing dead girl.

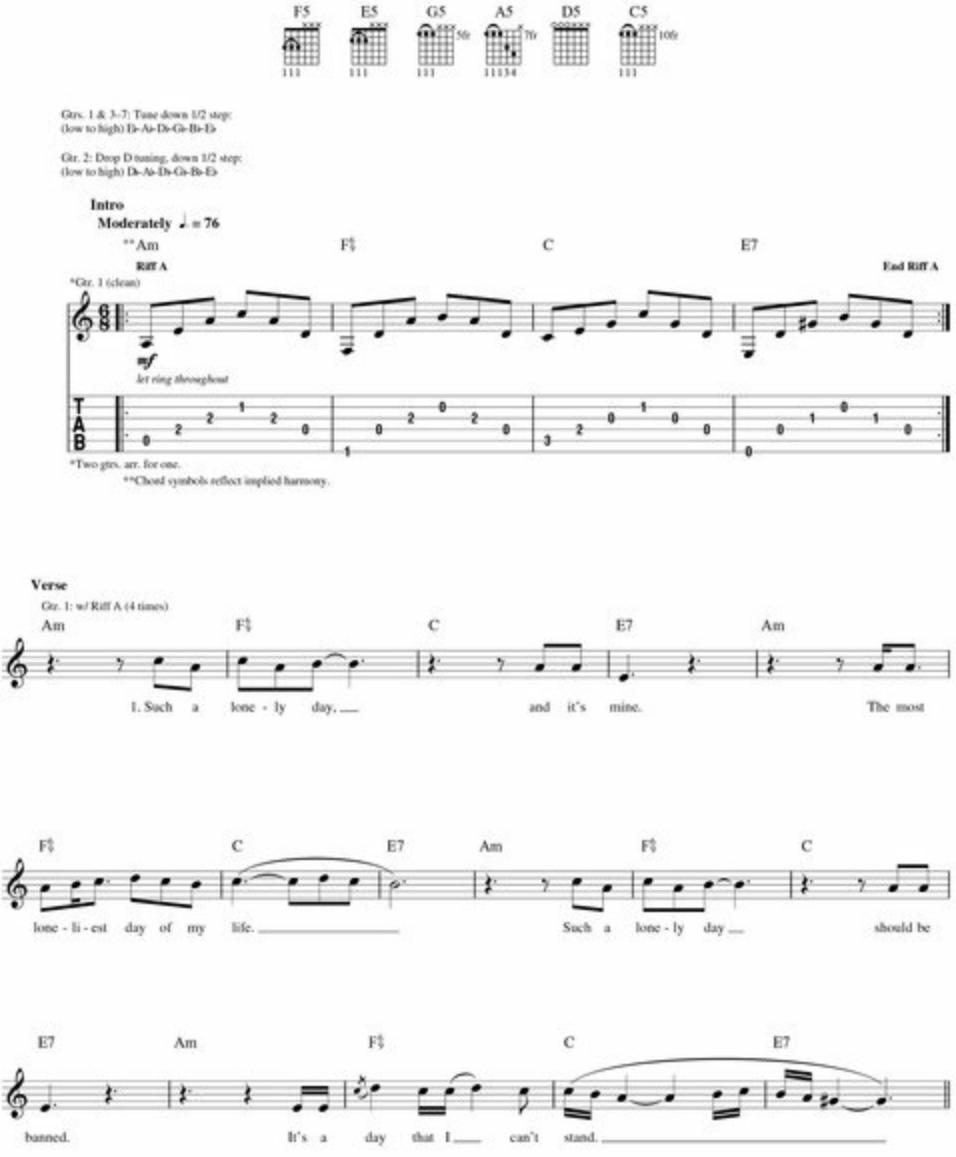

Fill 3
Gtr. 3
1/4 1/4 1/4
13 (13) 13 13 (13)


Bridge
N.C.
(Ooh,
ee,
wa.
* Gtr. 6
8va
mf
* Gtr. 7
mf
* Synth. arr. for gtr.

Gtr. 4: w/ Fill 1
Ah.
ah.
Ah.
ah.)
8va

Additional Lyrics

3. Cyclone Jack, hallucinating hack,
   Thinks Donna Reed eats dollar bills.
   Goldfoot's machine creates another fiend,
   So beautiful they make you kill.

from System of a Down - *Hypnotize*

L o n e l y D a y

Words and Music by Daron Malakian and Serj Tankian

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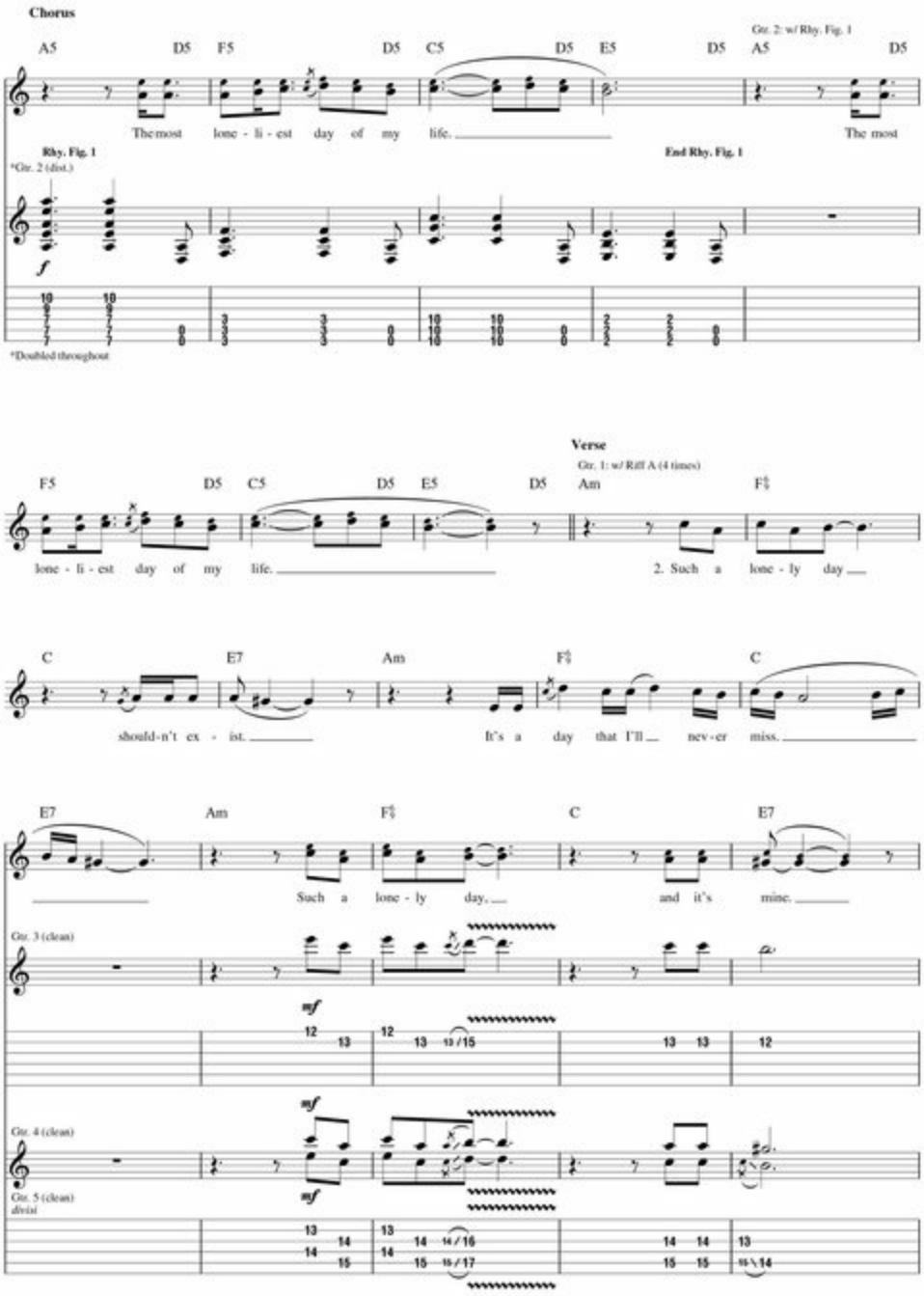
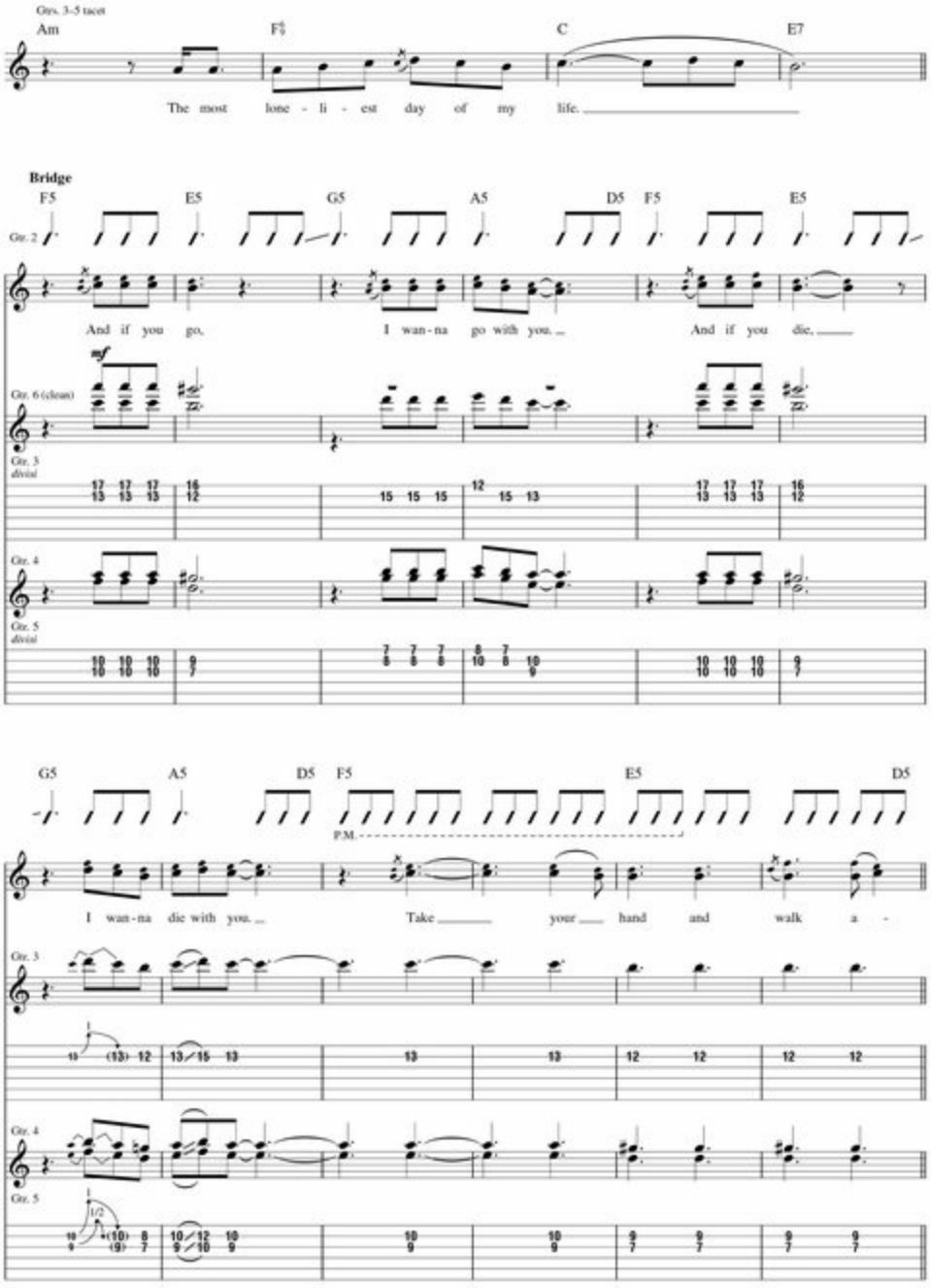
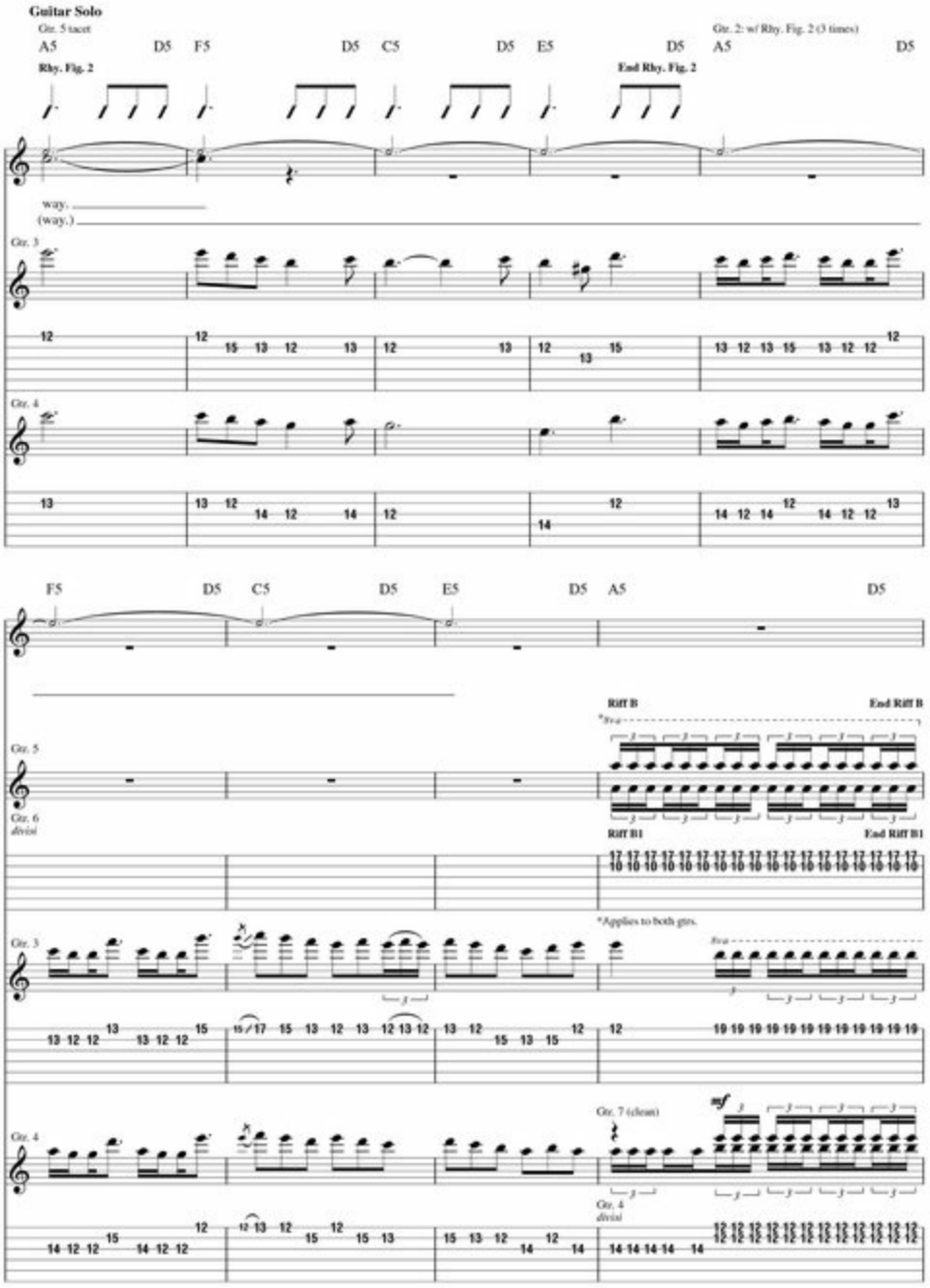
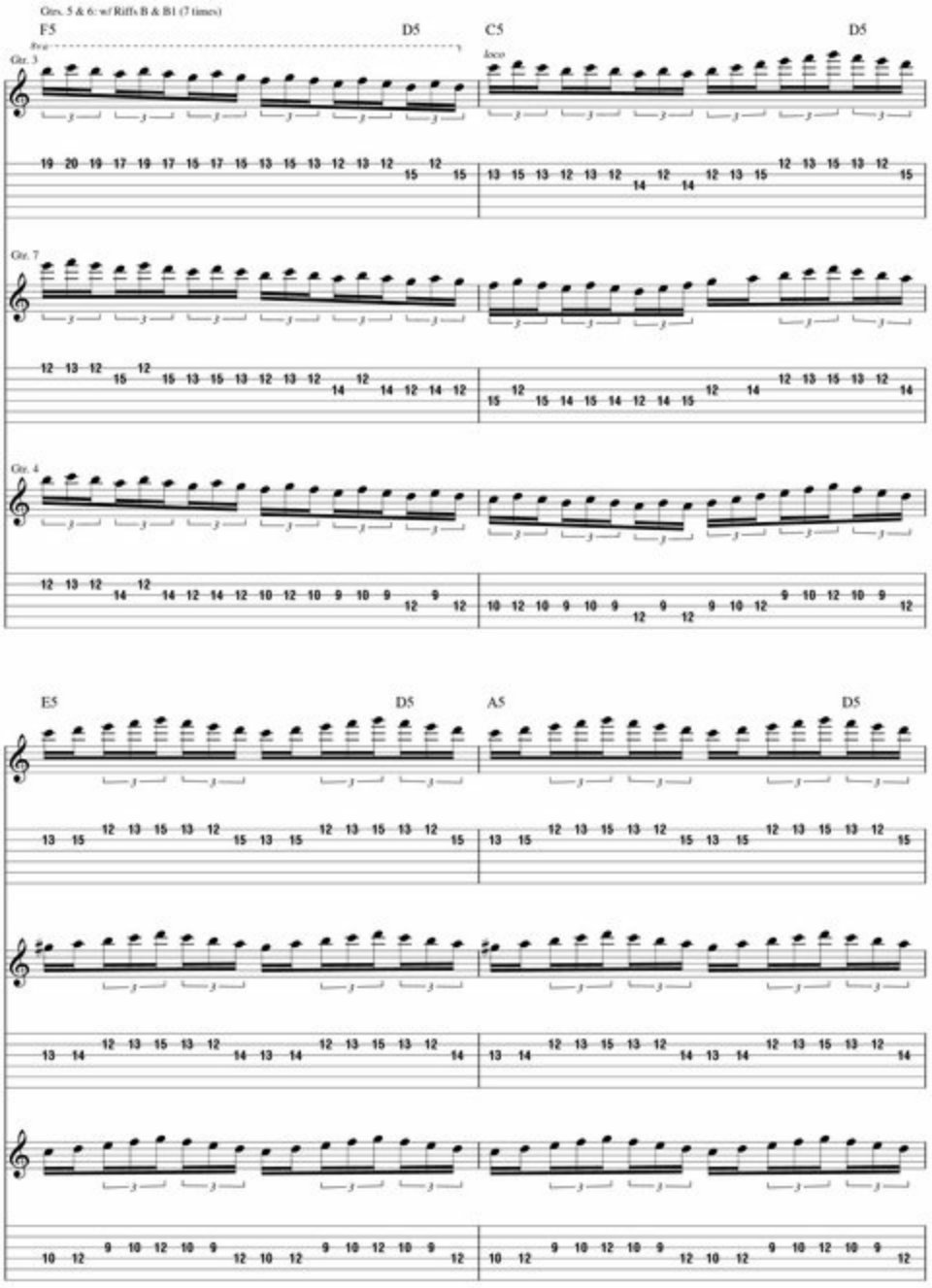
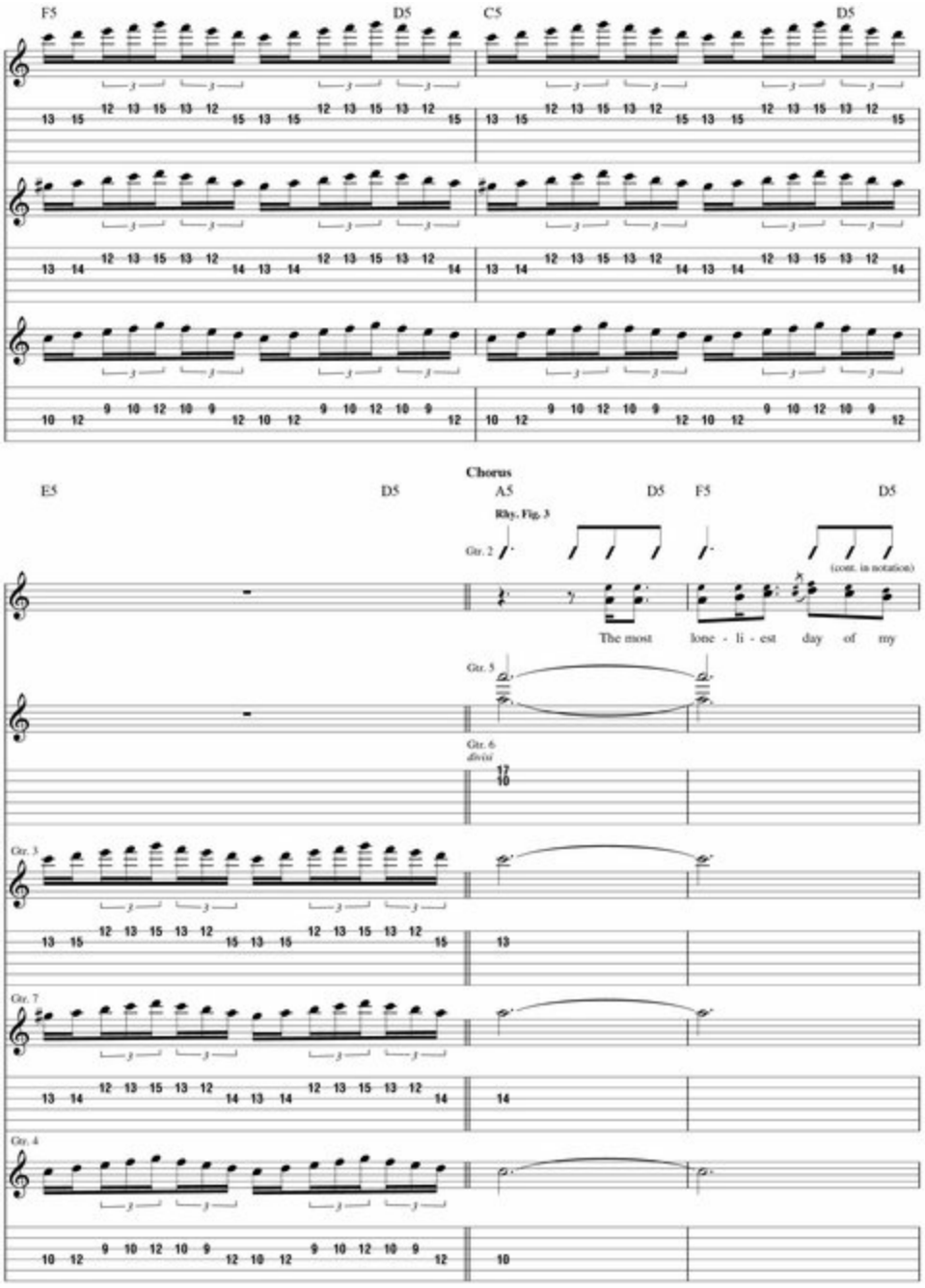
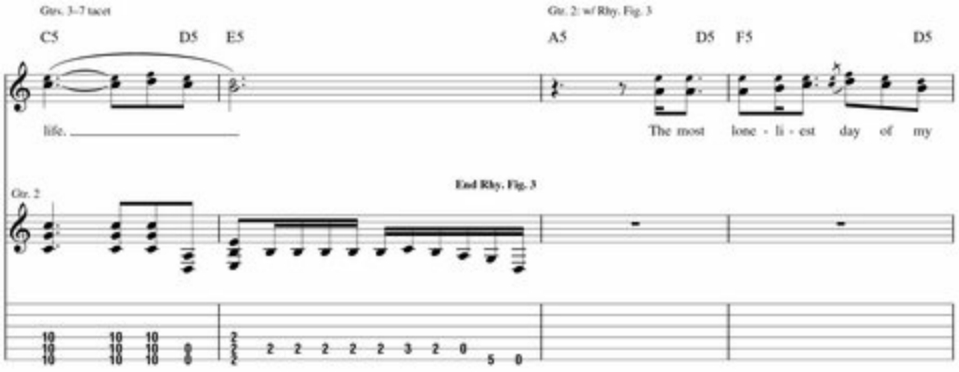
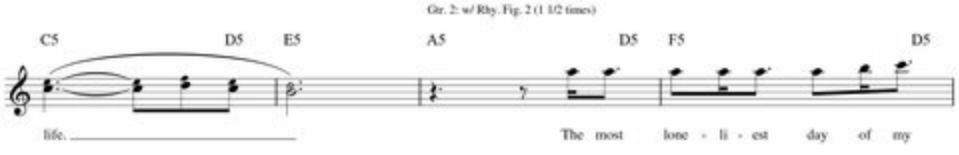
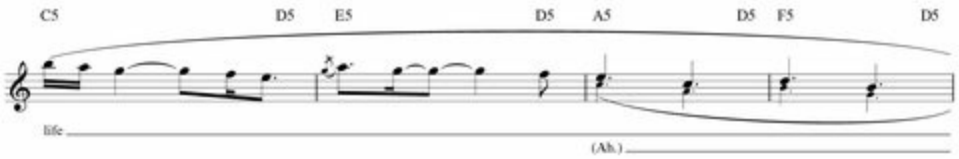
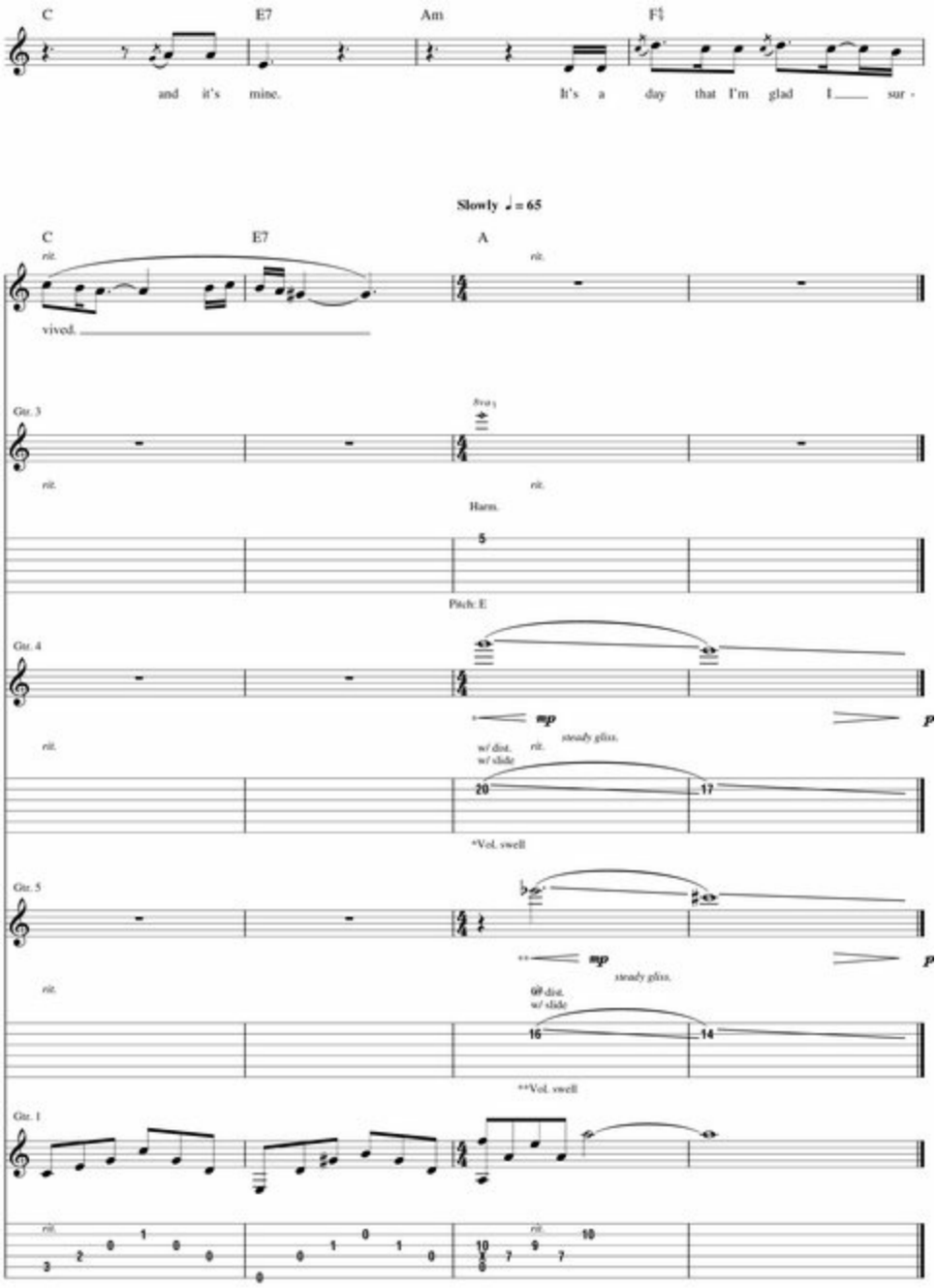

Chorus
Gtr. 2: w/ Rhy. Fig. 1
A5 D5 F5 D5 C5 D5 E5 D5 A5 D5
The most lone - li - est day of my life. The most
Rhy. Fig. 1
End Rhy. Fig. 1
*Gtr. 2 (dist.)
*Doubled throughout
Verse
Gtr. 1: w/ Riff A (4 times)
F5 D5 C5 D5 E5 D5 Am F♯
lone - li - est day of my life. 2. Such a lone - ly day
C E7 Am F♯ C
should-n't ex - ist. It's a day that I'll nev-er miss.
E7 Am F♯ C E7
Such a lone - ly day, and it's mine.
Gtr. 3 (clean)
Gtr. 4 (clean)
Gtr. 5 (clean)
divisi

Gtrs. 3-5 tacet
Am
F♯
C
E7
The most lone - li - est day of my life.
Bridge
F5
E5
G5
A5
D5
F5
E5
Gtr. 2
And if you go, I wan - na go with you. And if you die,
mf
Gtr. 6 (clean)
Gtr. 3
divisi
Gtr. 4
Gtr. 5
divisi
G5
A5
D5
F5
E5
D5
P.M.
I wan - na die with you. Take your hand and walk a -
Gtr. 3
Gtr. 4
Gtr. 5
1/2

Guitar Solo
Gtr. 5 tacet
A5
D5
F5
D5
C5
D5
E5
D5
A5
D5
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2 (3 times)
way.
(way.)
Gtr. 3
Gtr. 4
F5
D5
C5
D5
E5
D5
A5
D5
Riff B
End Riff B
Gtr. 5
Gtr. 6
divisi
Riff B1
End Riff B1
*Applies to both gtrs.
Gtr. 3
Gtr. 7 (clean)
Gtr. 4
divisi

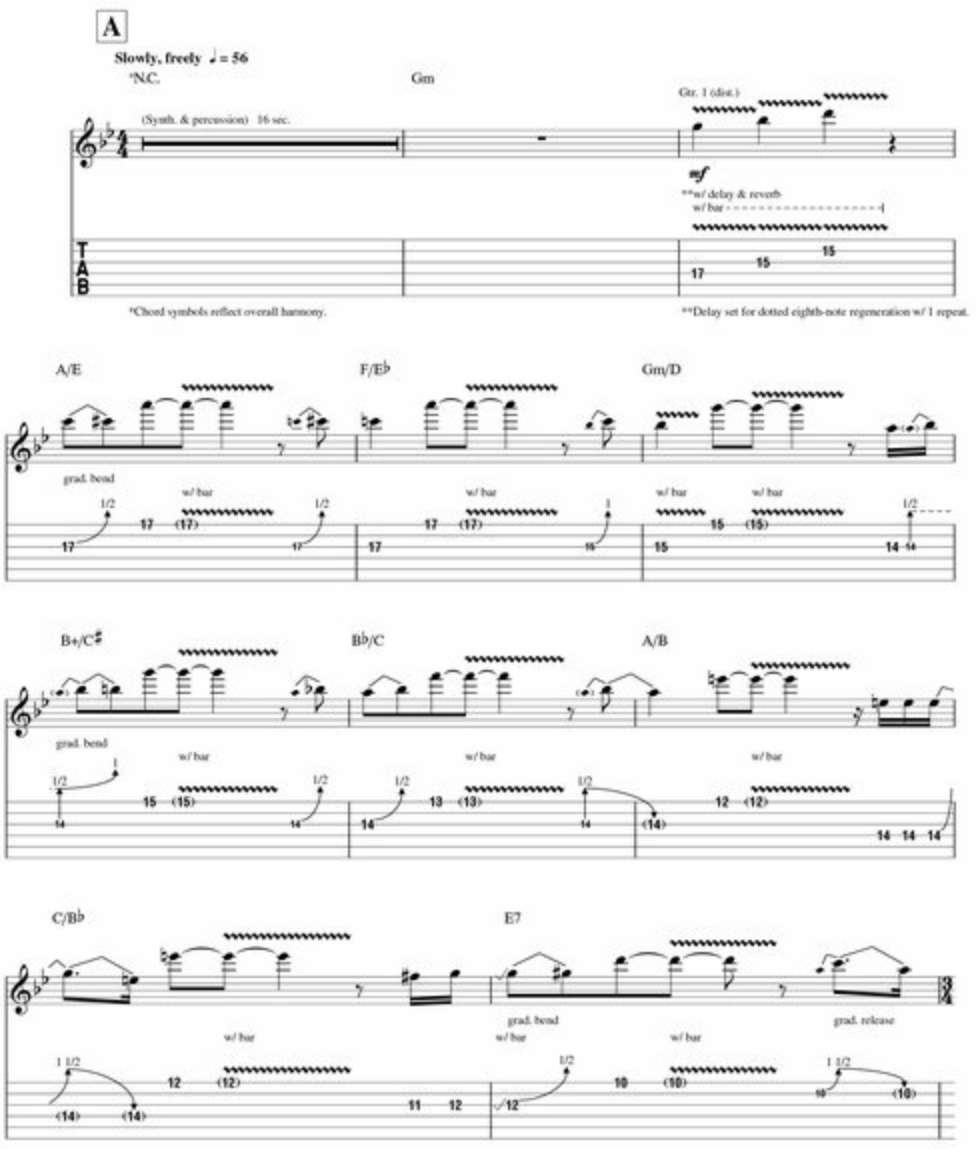

Gtrs. 5 & 6: w/ Riffs B & B1 (7 times)
F5
D5
C5
D5
Rhy.
loco
Gtr. 3
Gtr. 7
Gtr. 4
E5
D5
A5
D5

F5
D5
C5
D5
E5
D5
Chorus
A5
D5
F5
D5
Rhy. Fig. 3
Gtr. 2
(cont. in notation)
The most lone - li - est day of my
Gtr. 5
Gtr. 6
div.ii
Gtr. 3
Gtr. 7
Gtr. 4

Gtrs. 3–7 tacet
Gtr. 2: w/ Rhy. Fig. 3
C5
D5
E5
A5
D5
F5
D5
life.
The most lone - li - est day of my
End Rhy. Fig. 3
Gtr. 2

Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)
C5
D5
E5
A5
D5
F5
D5
life.
The most lone - li - est day of my

C5
D5
E5
D5
A5
D5
F5
D5
life
(Ah.)

Outro-Verse

Gtr. 1: w/ Riff A (1 1/2 times)
Gtr. 2 tacet
C5
D5
E5
D5
Am
F♯
Such a lone - ly day.
Gtr. 2

C
E7
Am
F♮
and it's mine.
It's a day that I'm glad I sur -
Slowly ♩= 65
C
E7
A
rit.
vived.
Gtr. 3
Harm.
5
Pitch: E
Gtr. 4
mp
steady gliss.
w/ dist.
w/ slide
20
17
*Vol. swell
Gtr. 5
mp
steady gliss.
w/ dist.
w/ slide
16
14
**Vol. swell
Gtr. 1

from Gary Moore - *Wild Frontier*

The Loner

Words and Music by Gary Moore and Max Middleton

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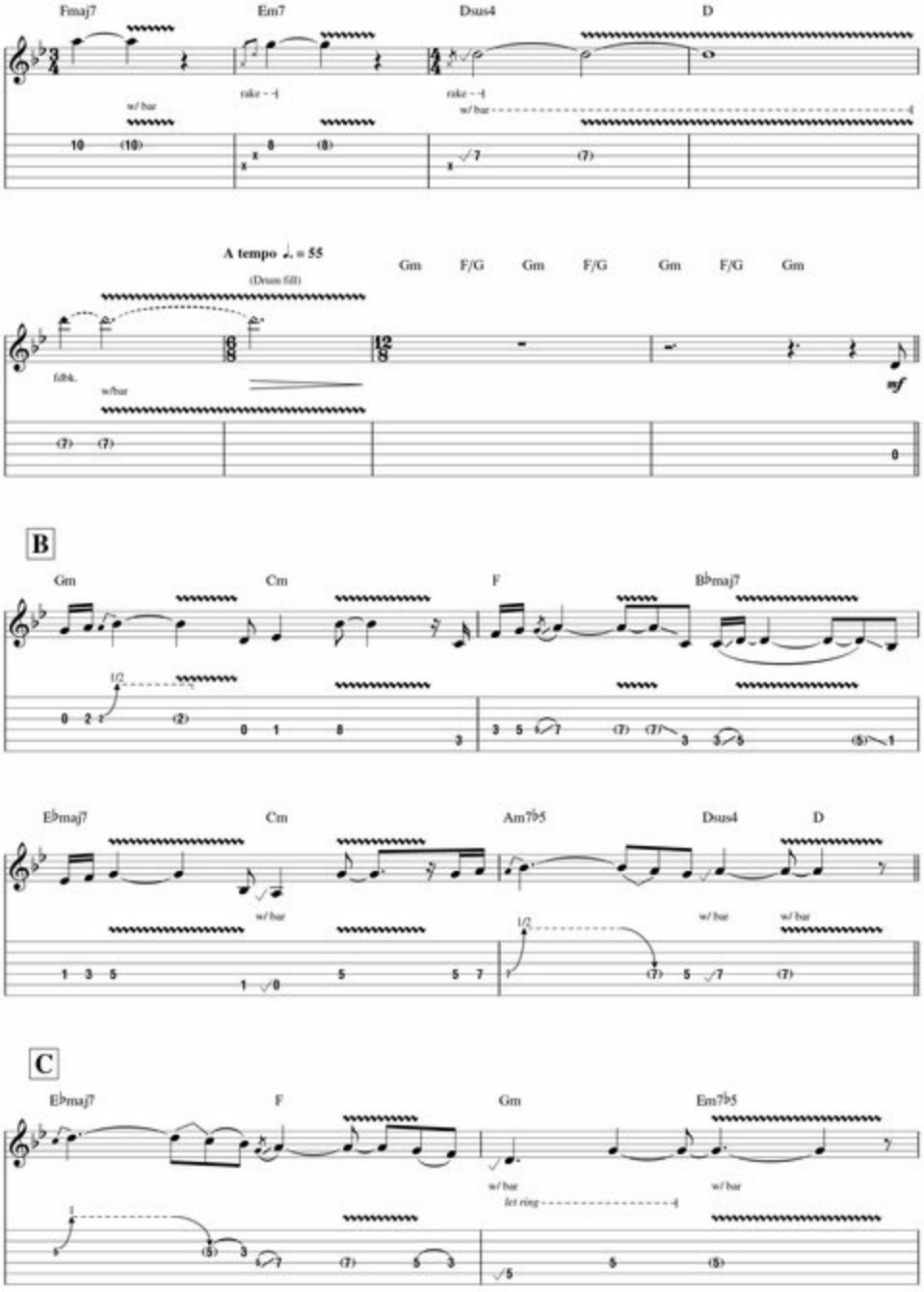
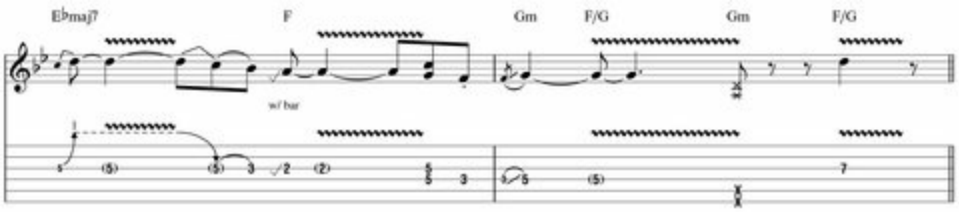
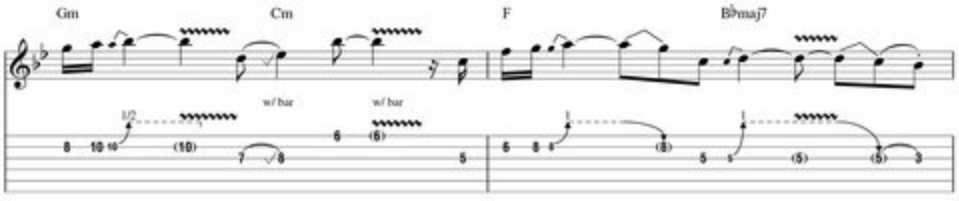
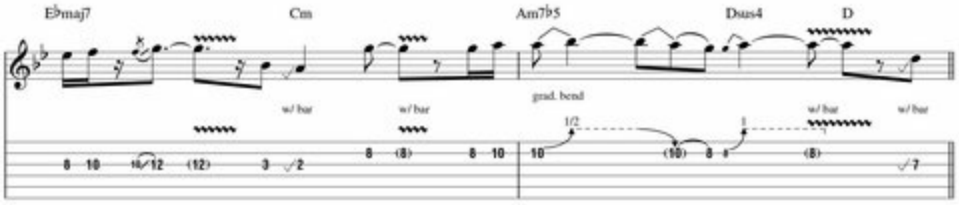
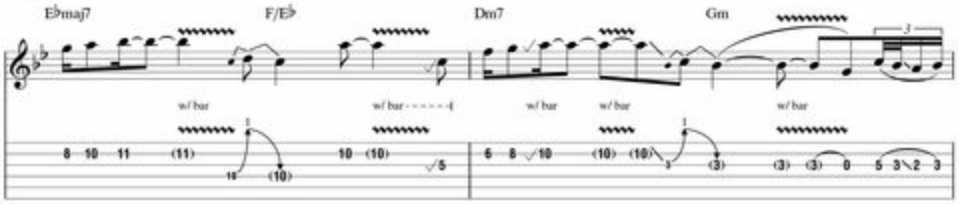
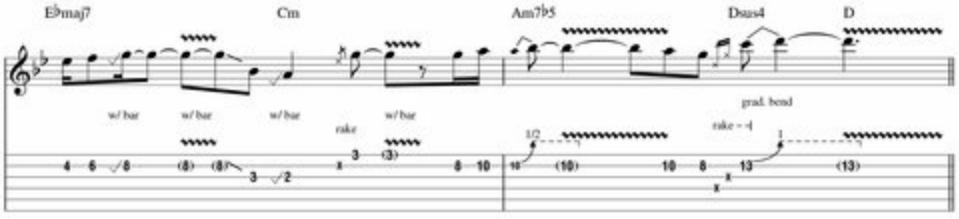
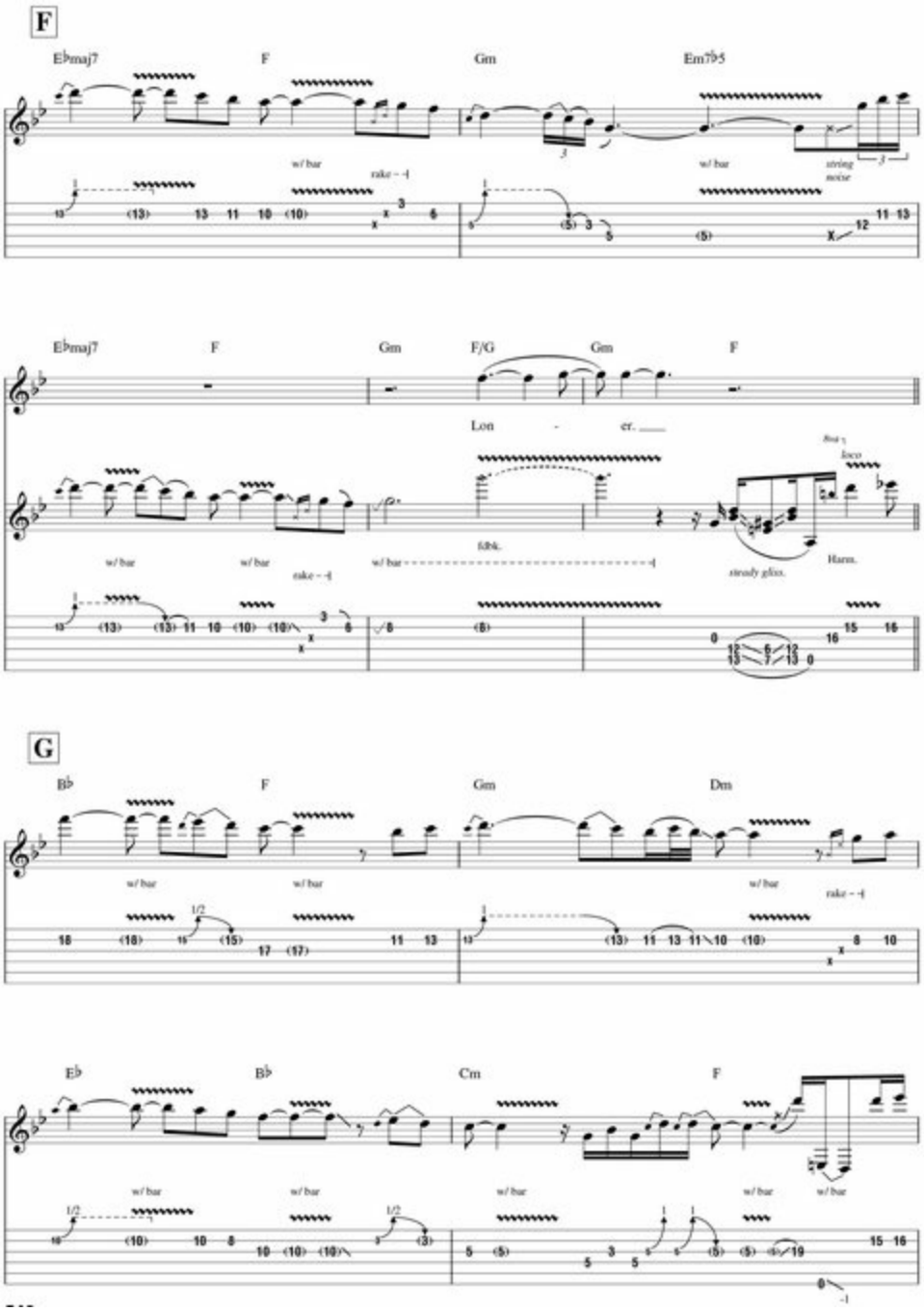
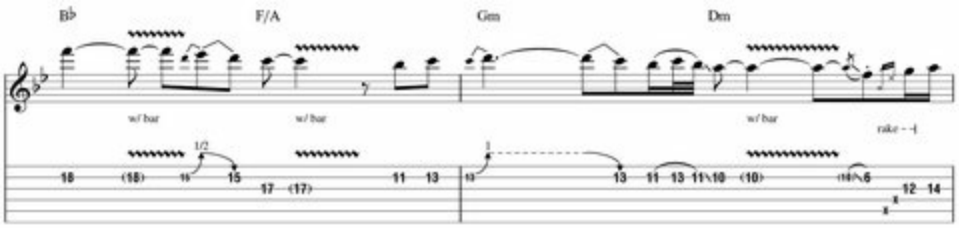
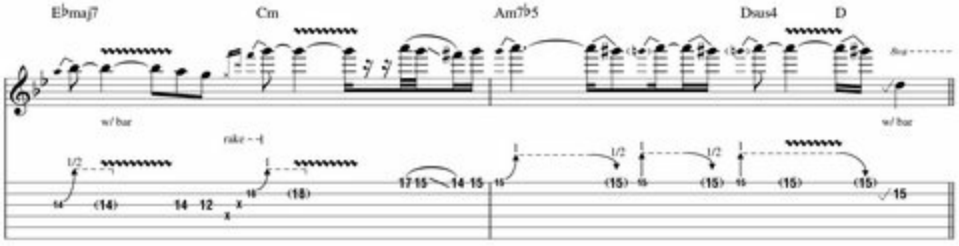
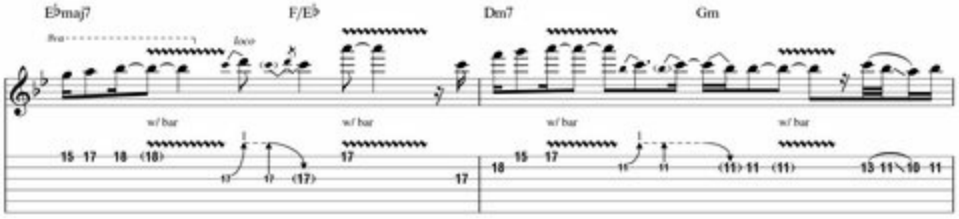
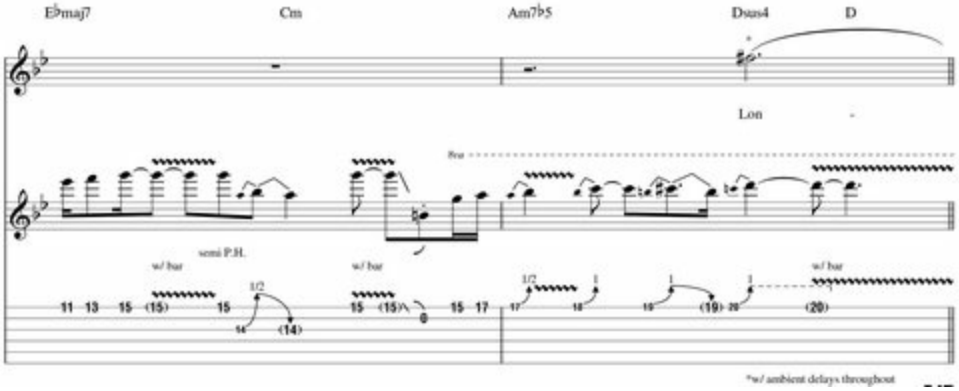
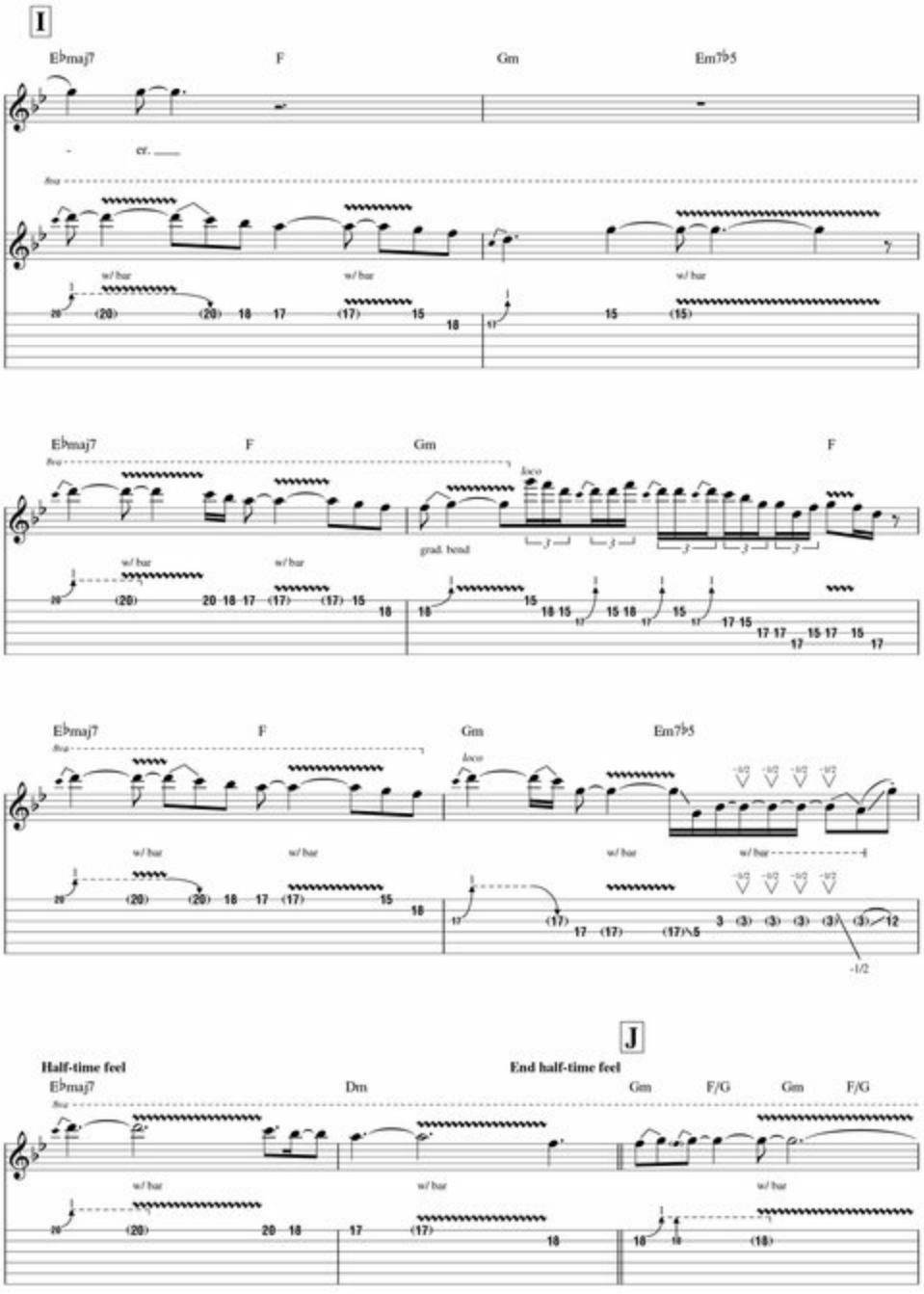

Fmaj7
Em7
Dsus4
D
rake
w/ bar
A tempo ♩. = 55
(Drum fill)
Gm
F/G
Gm
F/G
Gm
F/G
Gm
fdbk.
mf
B
Gm
Cm
F
B♭maj7
E♭maj7
Cm
Am7♭5
Dsus4
D
let ring
C
E♭maj7
F
Gm
Em7♭5

E♭maj7
F
Gm
F/G
Gm
F/G
w/ bar

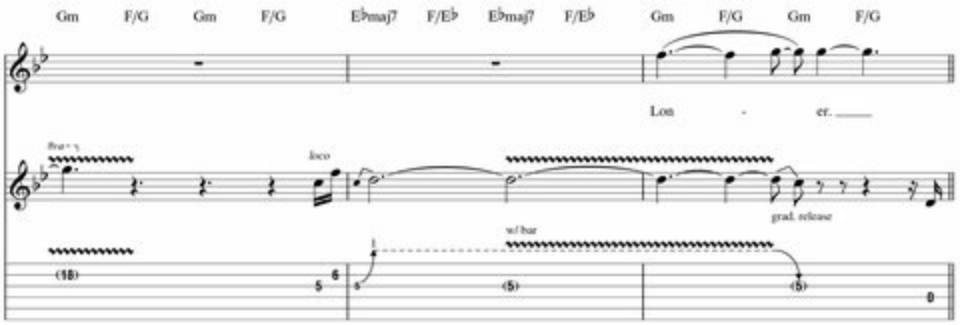
D

Gm
Cm
F
B♭maj7
w/ bar
w/ bar

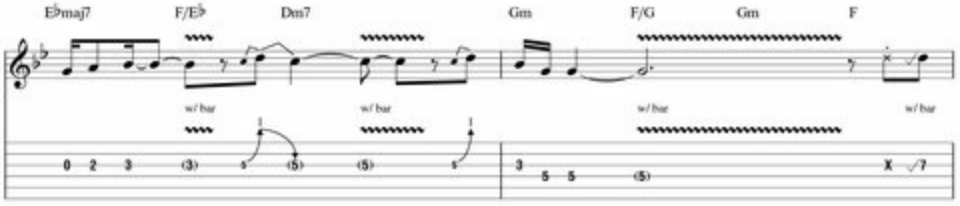

E♭maj7
Cm
Am7♭5
Dsus4
D
grad. bend
w/ bar
w/ bar
w/ bar
w/ bar

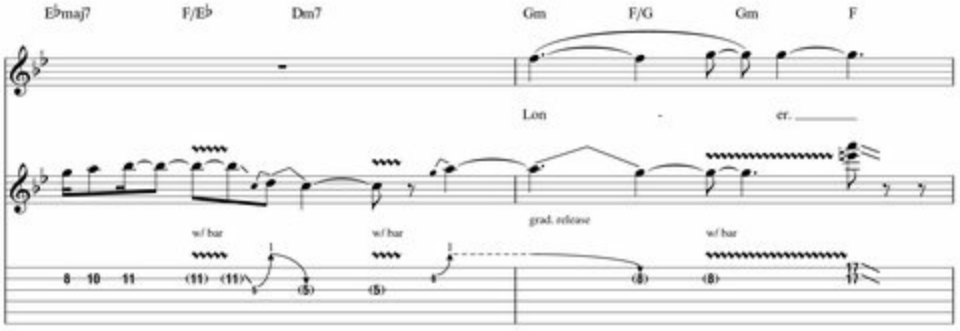
E

E♭maj7
F/E♭
Dm7
Gm
w/ bar
w/ bar
w/ bar
w/ bar
w/ bar

E♭maj7
Cm
Am7♭5
Dsus4
D
grad. bend
w/ bar
w/ bar
w/ bar
rake
w/ bar
rake

F
E♭maj7
F
Gm
Em7♭5
w/ bar
rake
string noise
E♭maj7
F
Gm
F/G
Gm
F
Lon - er.
fdbk.
w/ bar
steady gliss.
Harm.
G
B♭
F
Gm
Dm
w/ bar
rake
E♭
B♭
Cm
F
w/ bar

B♭
F/A
Gm
Dm
w/ bar
w/ bar
w/ bar
rake
18 (18) 15 15 17 (17) 11 13
13 13 11 13 11 10 (10) (10) 6 12 14

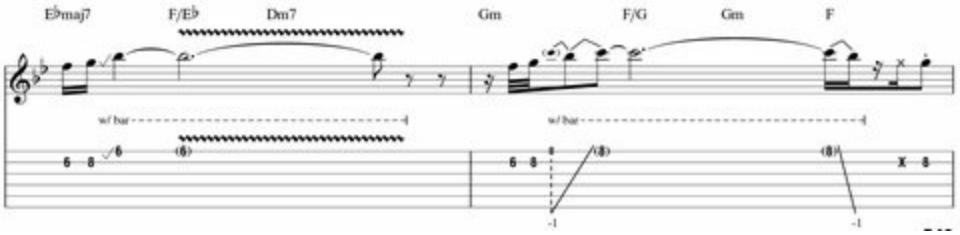

E♭maj7
Cm
Am7♭5
Dsus4
D
8va
w/ bar
w/ bar
rake
(14) 14 12 (18) 17 15 14 15 15 (15) (15) (15) (15) 15

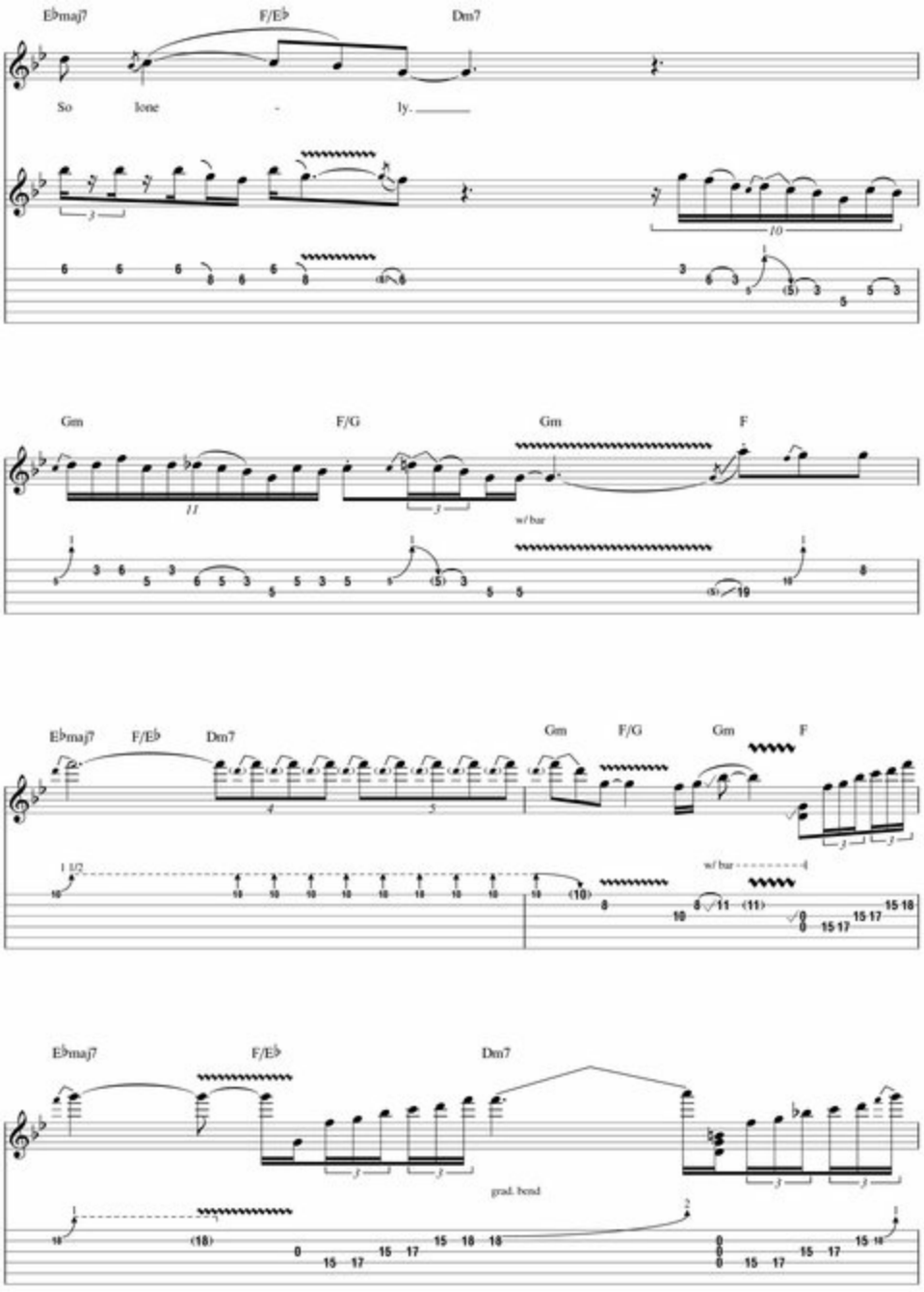
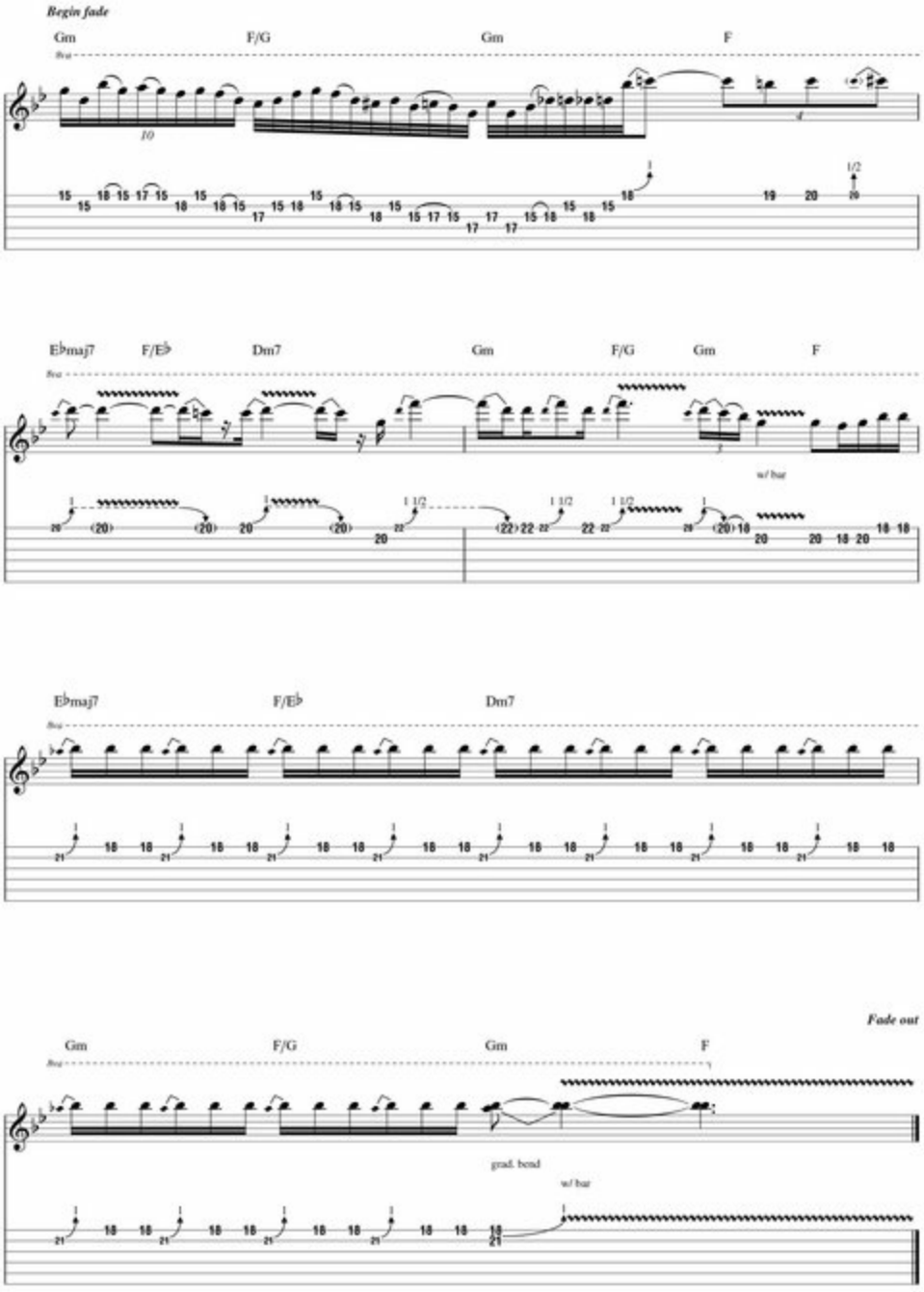
H

E♭maj7
F/E♭
Dm7
Gm
8va
loco
w/ bar
w/ bar
w/ bar
w/ bar
15 17 18 (18) (17) 17 17 18 15 17 (11) 11 (11) 13 11 10 11

E♭maj7
Cm
Am7♭5
Dsus4
D
Lon
8va
semi P.H.
w/ bar
w/ bar
w/ bar
11 13 15 (15) 15 (14) 15 (15) 0 15 17 (19) (20)
*w/ ambient delays throughout

I
E♭maj7
F
Gm
Em7♭5
cr.
fing
w/ bar
J
Half-time feel
End half-time feel
Dm
Gm
F/G
Gm
F/G


Gm F/G Gm F/G E♭maj7 F/E♭ E♭maj7 F/E♭ Gm F/G Gm F/G
Lon - er.
8va - - -
loco
grad. release
w/ bar

K

E♭maj7 F/E♭ Dm7 Gm F/G Gm F
w/ bar

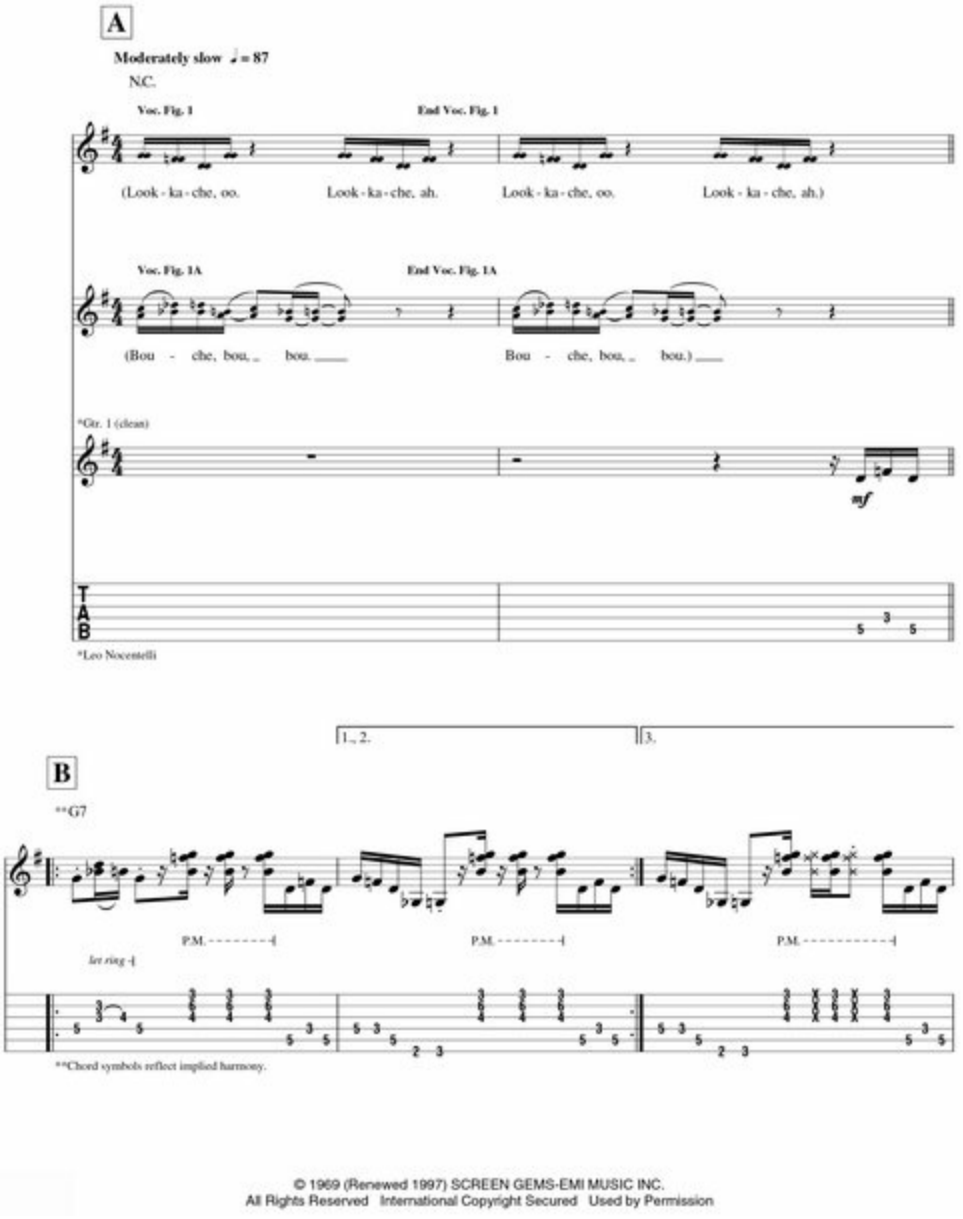

E♭maj7 F/E♭ Dm7 Gm F/G Gm F
Lon - er.
grad. release
w/ bar


E♭maj7 F/E♭ Dm7 Gm F/G Gm F
w/ bar


E♭maj7
F/E♭
Dm7
So lone - ly.
Gm
F/G
Gm
F
w/ bar
E♭maj7
F/E♭
Dm7
Gm
F/G
Gm
F
w/ bar
E♭maj7
F/E♭
Dm7
grad. bend

Begin fade
Gm
F/G
Gm
F
fret
10
w/ bar
E♭maj7
F/E♭
Dm7
Gm
F/G
Gm
F
fret
w/ bar
E♭maj7
F/E♭
Dm7
fret
Fade out
Gm
F/G
Gm
F
fret
grad. bend
w/ bar

from The Meters - *Look-Ka Py Py*

L o o k - K a - P y P y

Words and Music by Leo Nocentelli, George Porter, Arthur Neville and Joseph Modeliste

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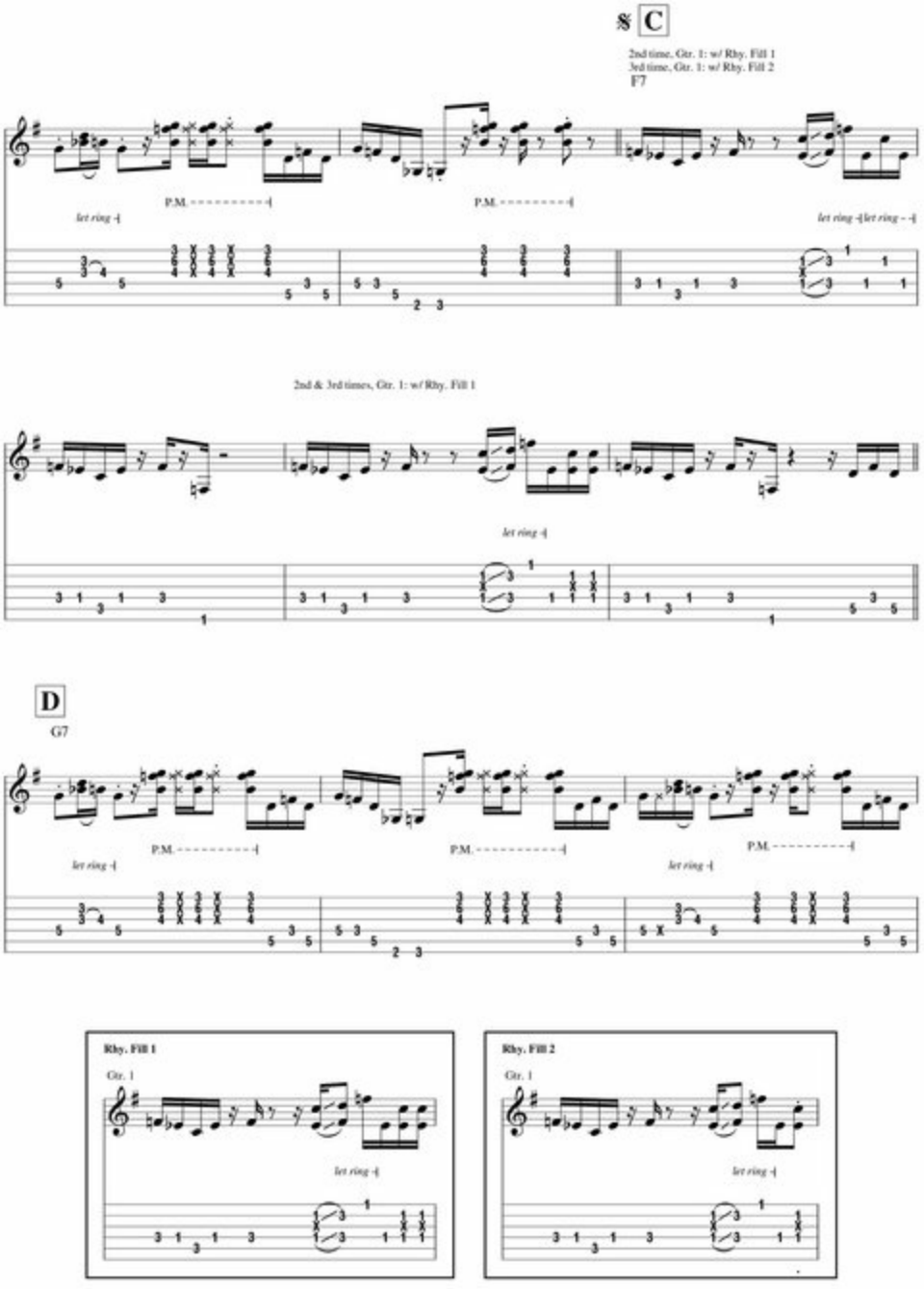
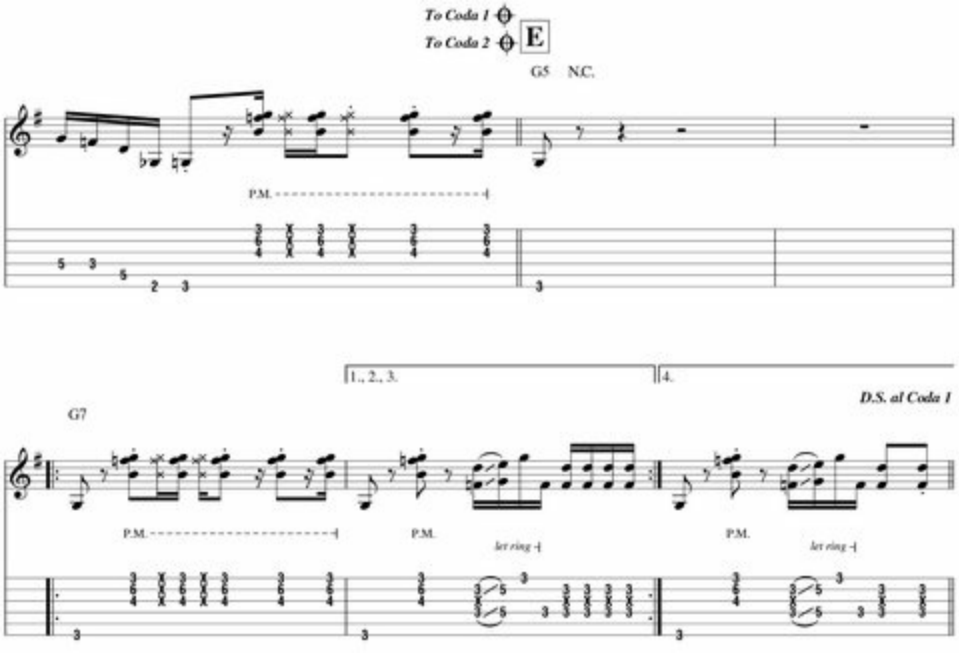
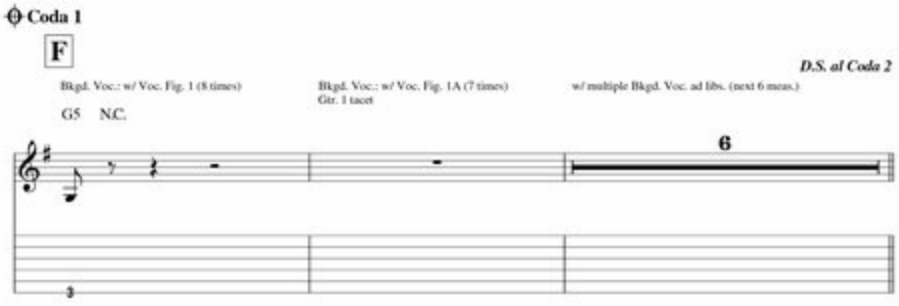
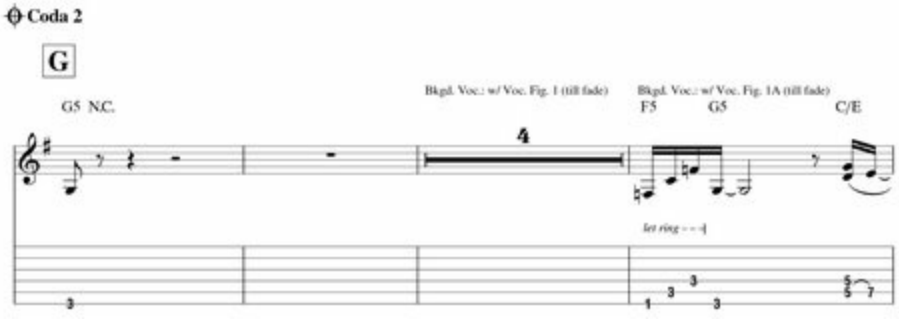
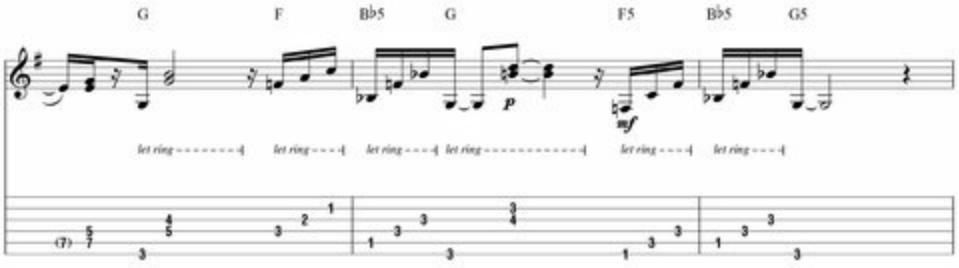
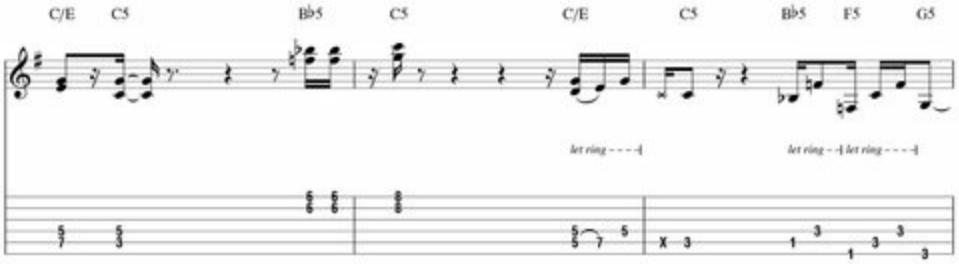
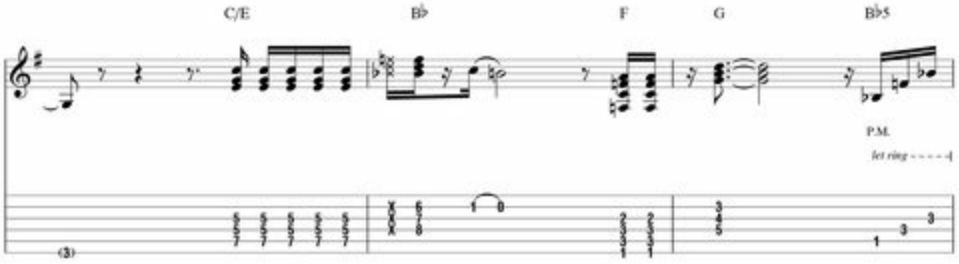
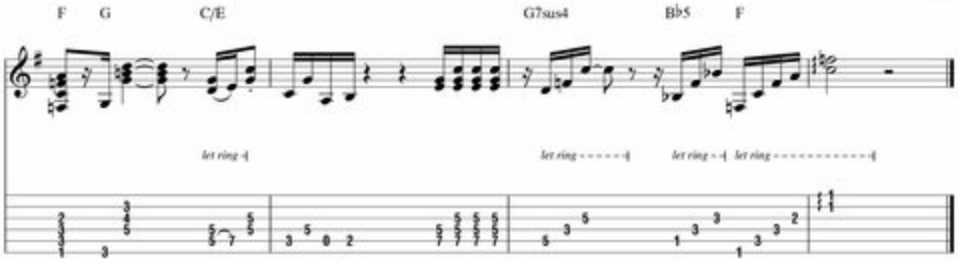
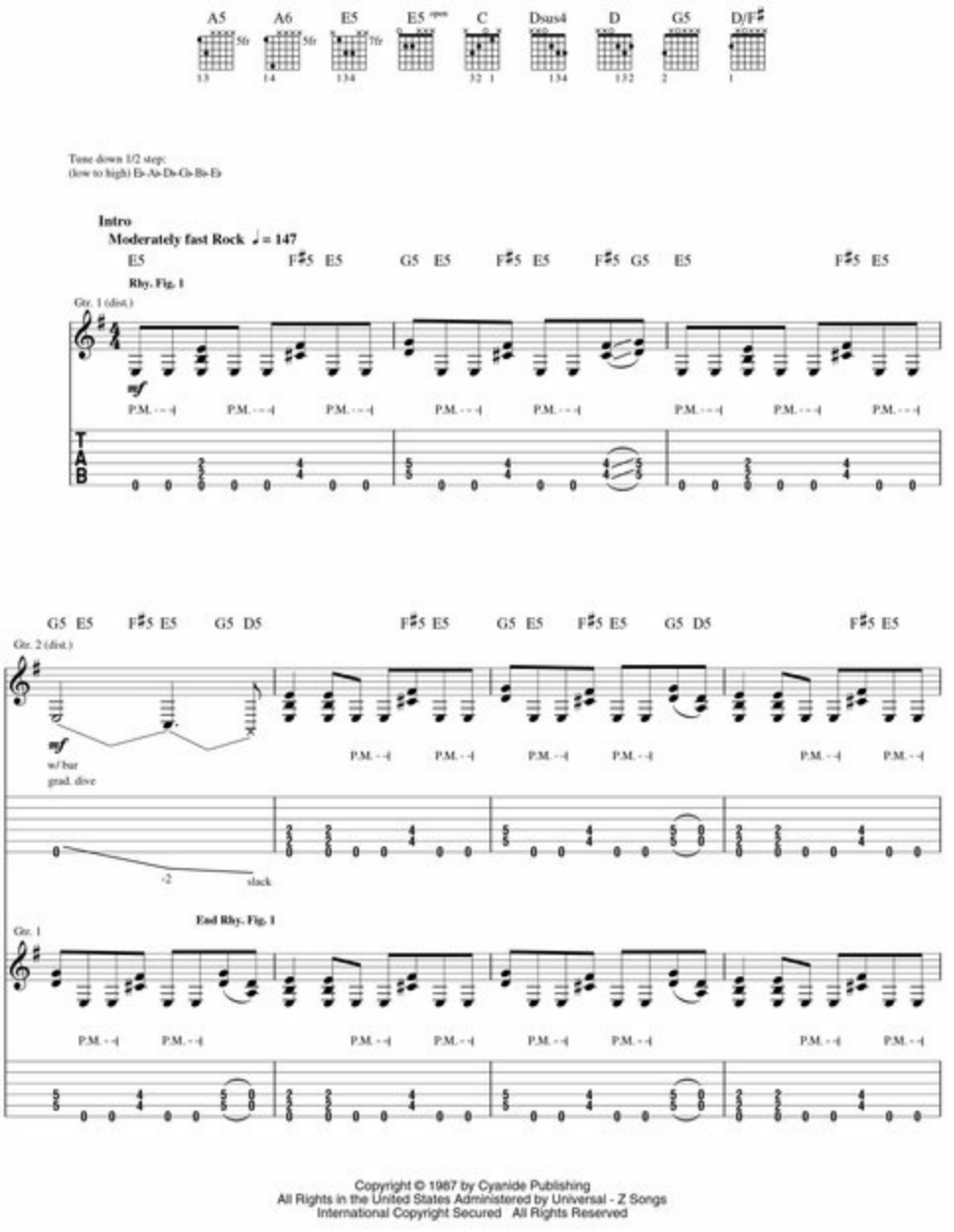

C
2nd time, Gtr. 1: w/ Rhy. Fill 1
3rd time, Gtr. 1: w/ Rhy. Fill 2
F7
P.M.
let ring
2nd & 3rd times, Gtr. 1: w/ Rhy. Fill 1
D
G7
Rhy. Fill 1
Gtr. 1
Rhy. Fill 2
Gtr. 1

To Coda 1
To Coda 2
E
G5 N.C.
P.M.
1., 2., 3.
4.
D.S. al Coda 1
G7
P.M.
let ring
P.M.
P.M.
let ring

Coda 1
F
D.S. al Coda 2
Bkgd. Voc.: w/ Voc. Fig. 1 (8 times)
Bkgd. Voc.: w/ Voc. Fig. 1A (7 times)
Gtr. 1 tacet
w/ multiple Bkgd. Voc. ad libs. (next 6 meas.)
G5 N.C.
6

Coda 2
G
Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)
Bkgd. Voc.: w/ Voc. Fig. 1A (till fade)
G5 N.C.
F5
G5
C/E
4
let ring

Begin fade

Fade out

from Poison - *Look What the Cat Dragged In*

Look What the Cat Dragged In

Words and Music by Bobby Dall, Brett Michaels, Bruce Johannesson and Rikki Rockett

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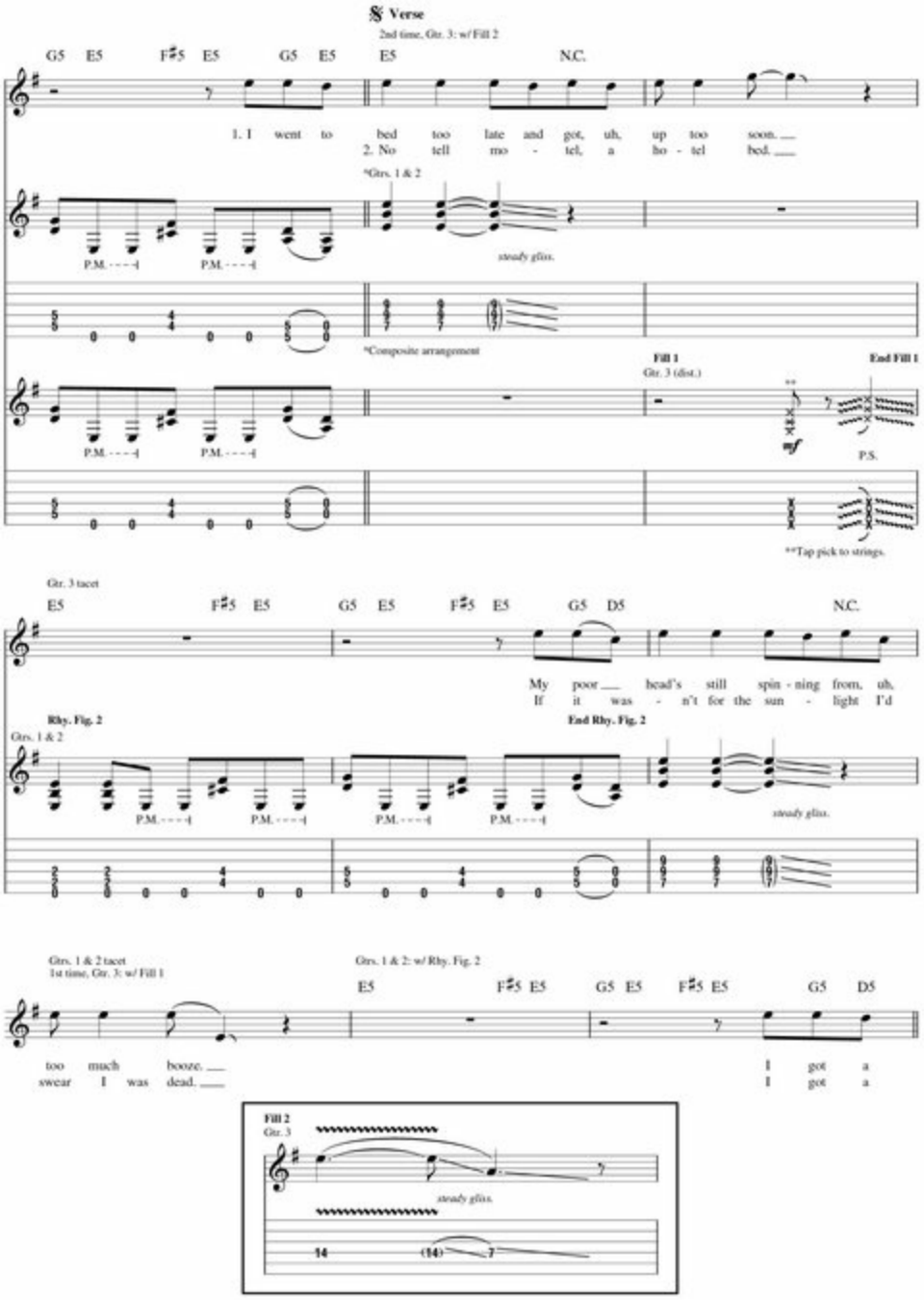
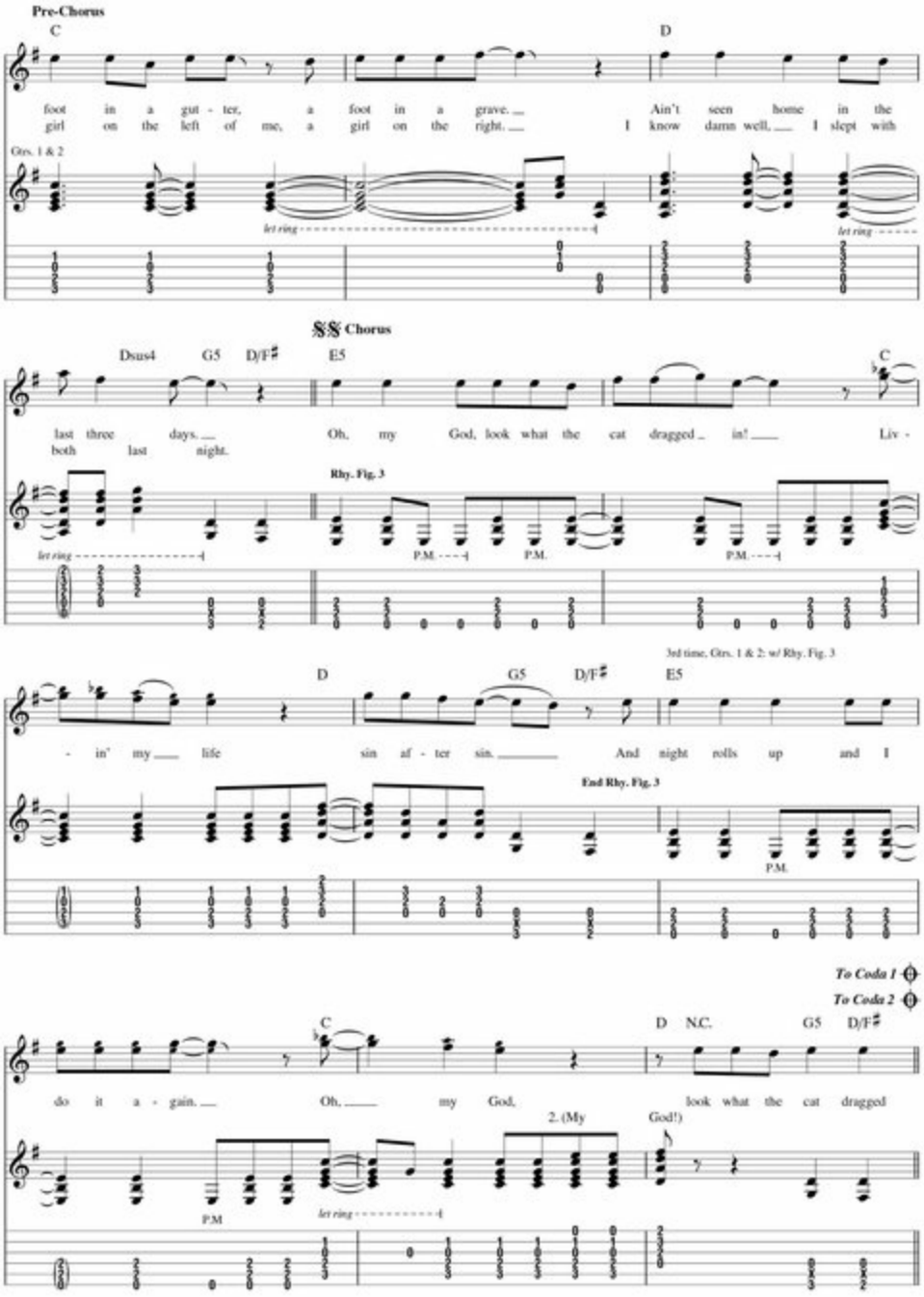
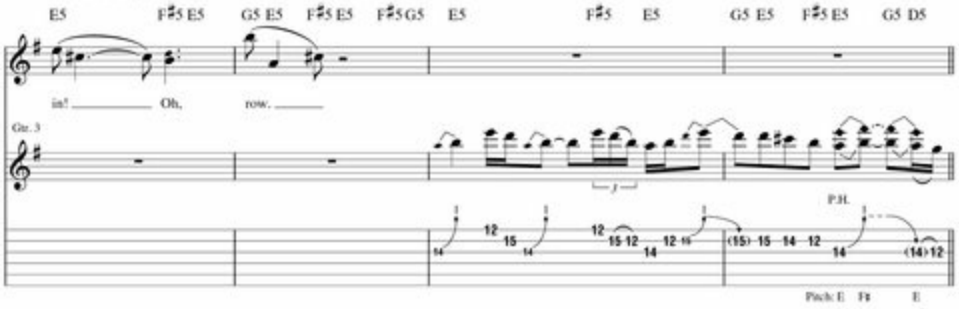
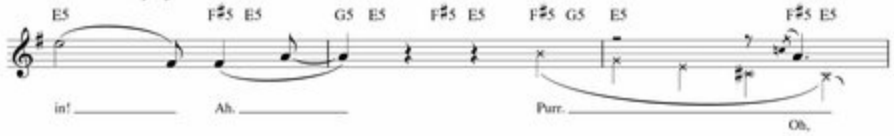
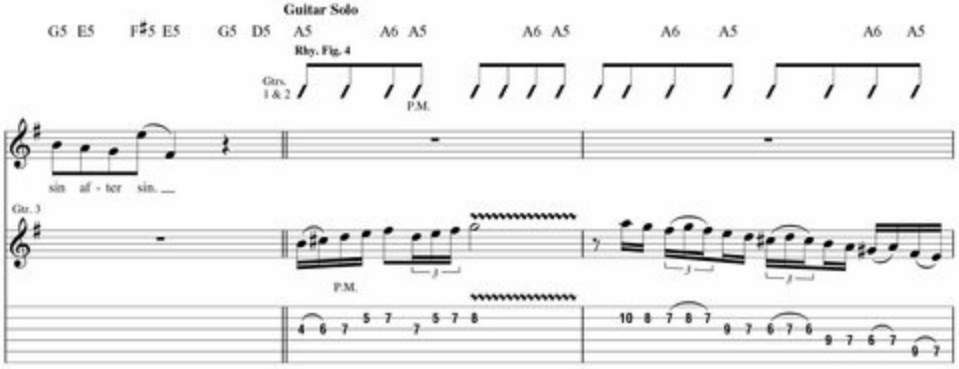

𝄋 Verse
2nd time, Gtr. 3: w/ Fill 2
G5 E5 F♯5 E5 G5 E5 E5 N.C.
1. I went to bed too late and got, uh, up too soon.
2. No tell mo - tel, a ho - tel bed.
*Gtrs. 1 & 2
P.M.
steady gliss.
*Composite arrangement
Fill 1
Gtr. 3 (dist.)
End Fill 1
mf
P.S.
**Tap pick to strings.
Gtr. 3 tacet
E5 F♯5 E5 G5 E5 F♯5 E5 G5 D5 N.C.
My poor head's still spin - ning from, uh,
If it was - n't for the sun - light I'd
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2
steady gliss.
Gtrs. 1 & 2 tacet
1st time, Gtr. 3: w/ Fill 1
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5 F♯5 E5 G5 E5 F♯5 E5 G5 D5
too much booze.
swear I was dead.
I got a
I got a
Fill 2
Gtr. 3
steady gliss.
14 (14) 7

Pre-Chorus
C
D
foot in a gut - ter, a foot in a grave. Ain't seen home in the
girl on the left of me, a girl on the right. I know damn well, I slept with
Gtrs. 1 & 2
let ring
let ring
𝄋 Chorus
Dsus4 G5 D/F♯ E5 C
last three days. Oh, my God, look what the cat dragged in! Liv -
both last night.
Rhy. Fig. 3
let ring
P.M.
P.M.
P.M.
D G5 D/F♯ E5
3rd time, Gtrs. 1 & 2: w/ Rhy. Fig. 3
- in' my life sin af - ter sin. And night rolls up and I
End Rhy. Fig. 3
P.M.
To Coda 1
To Coda 2
C D N.C. G5 D/F♯
do it a - gain. Oh, my God, look what the cat dragged
2. (My God!)
P.M
let ring

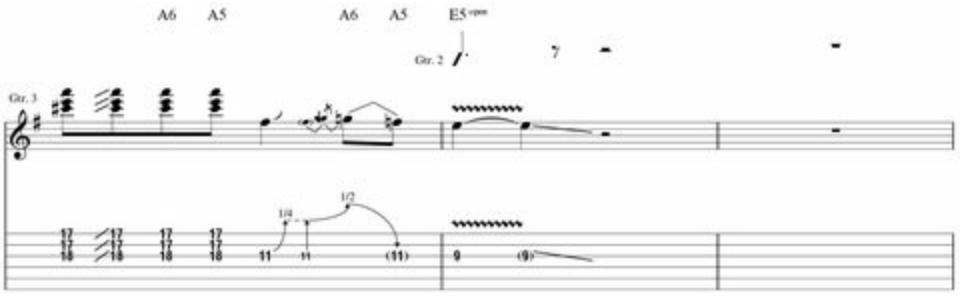
D.S. al Coda 1

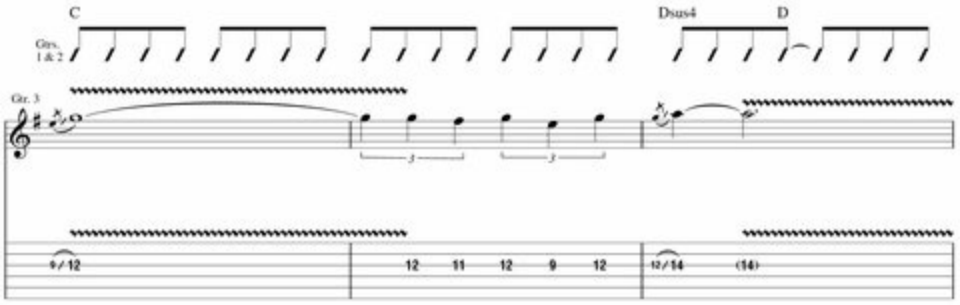
Interlude

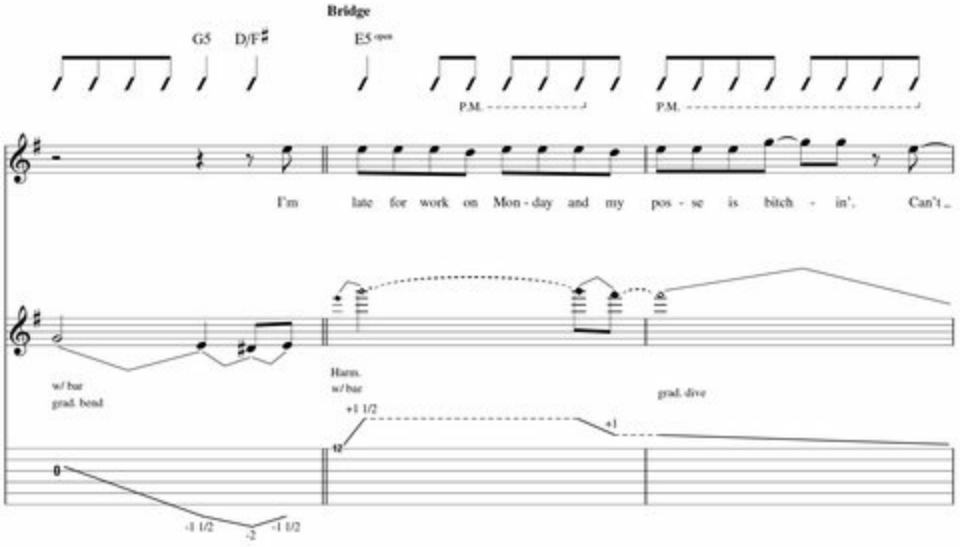
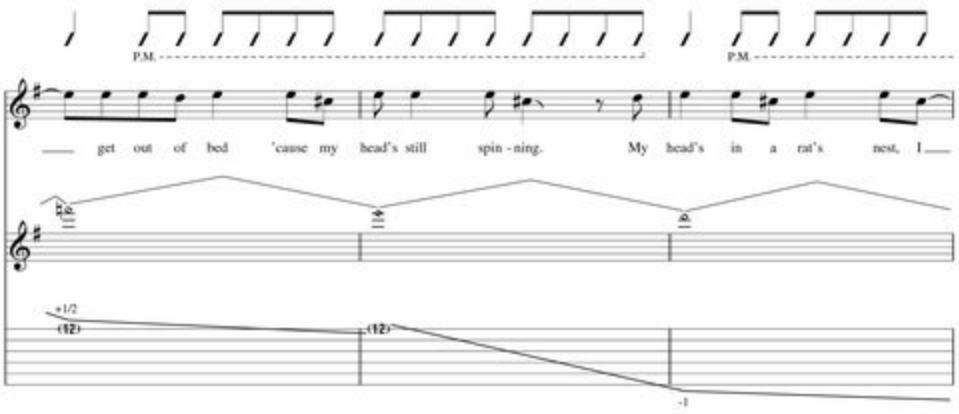
Gtrs. 1 & 2: w/ Rhy. Fig. 1

Coda 1

Interlude

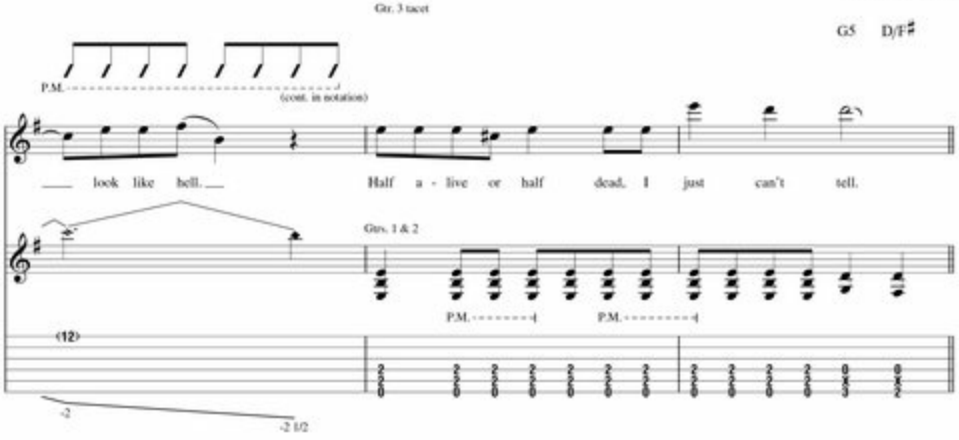
Gtrs. 1 & 2: w/ Rhy. Fig. 1

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 4
Gtr. 2: w/ Rhy. Fig. 4 (1st 2 meas.)

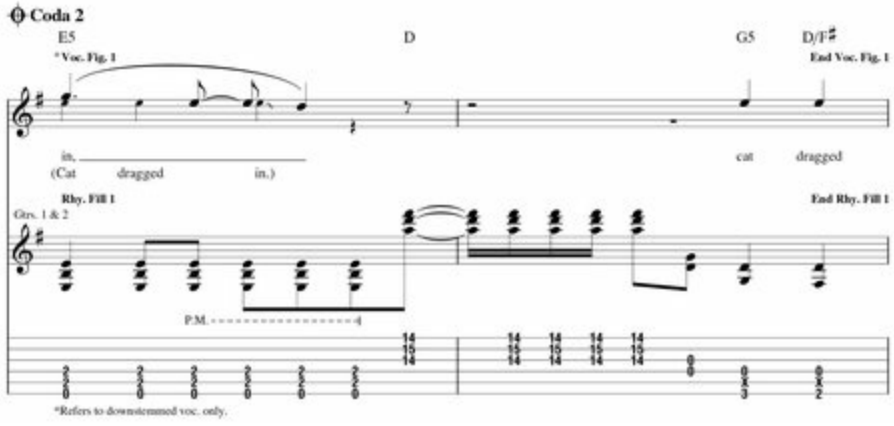
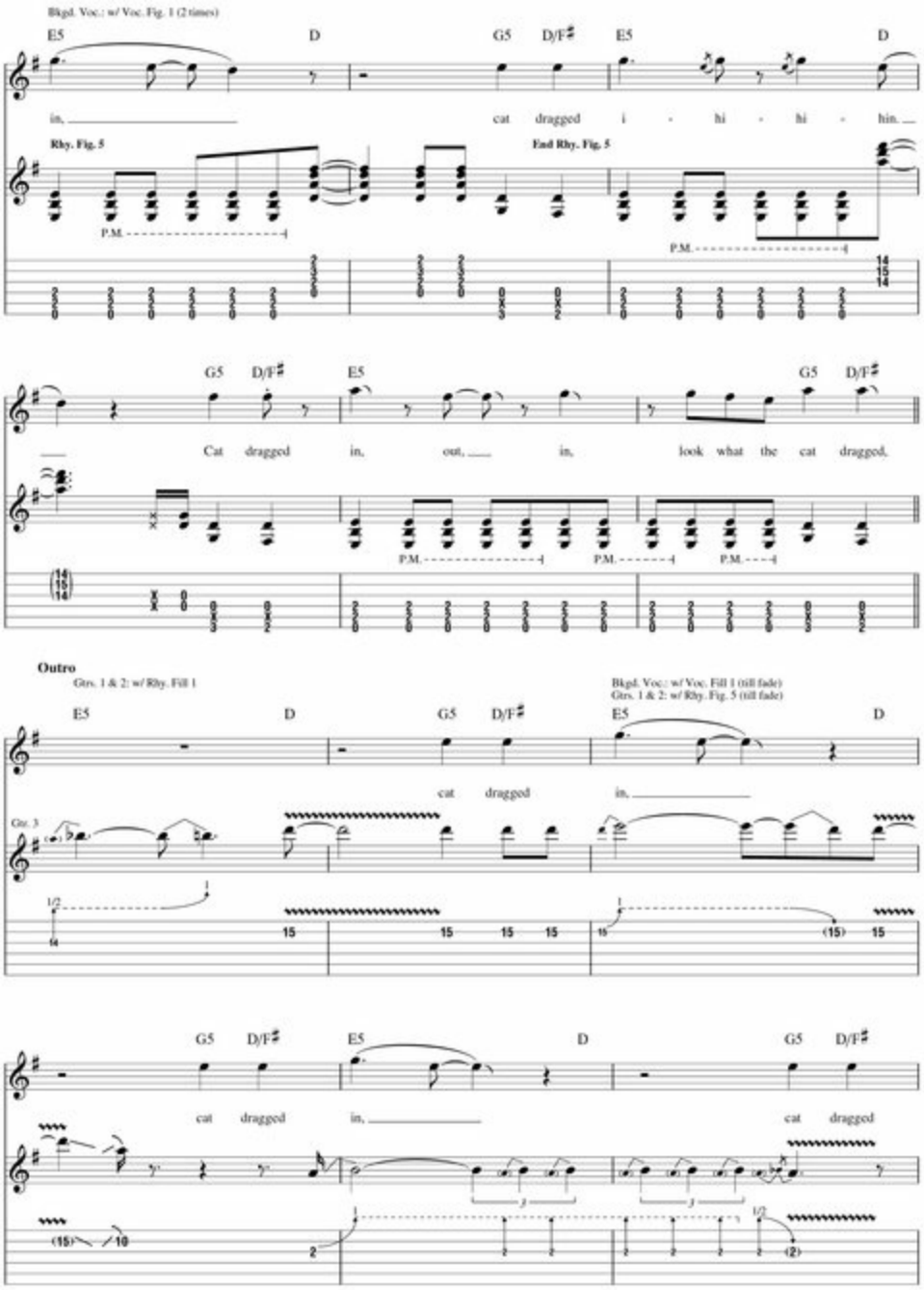
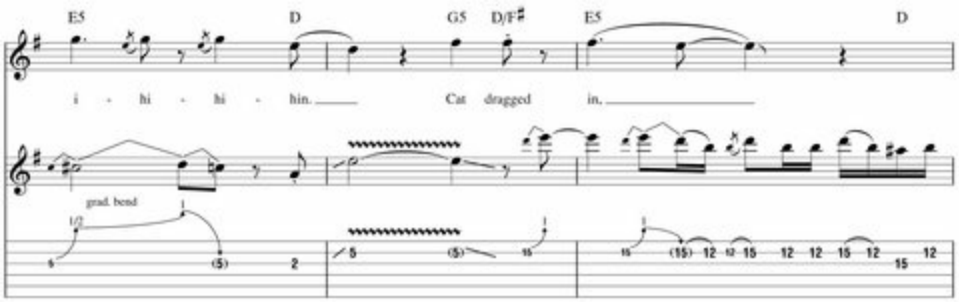
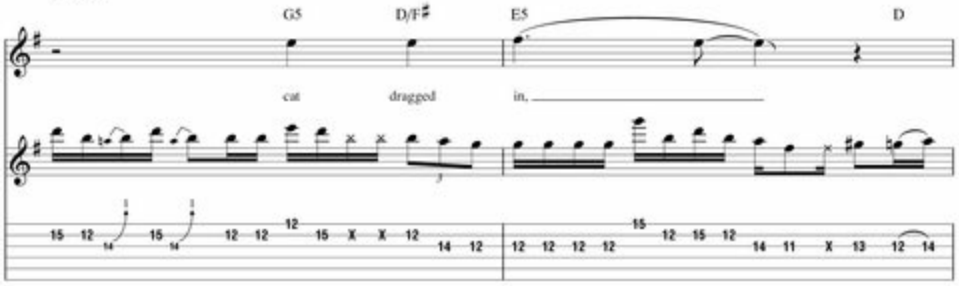
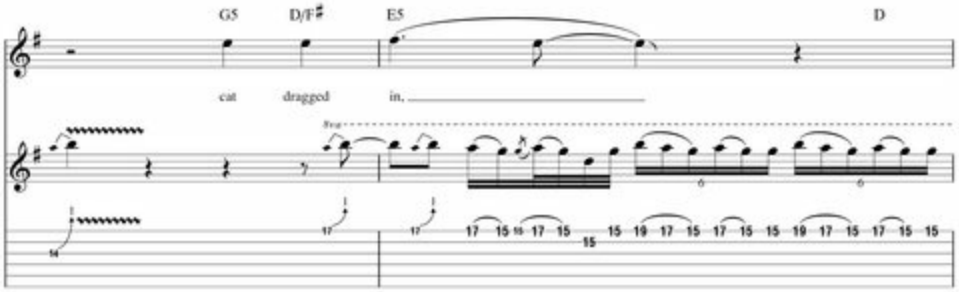
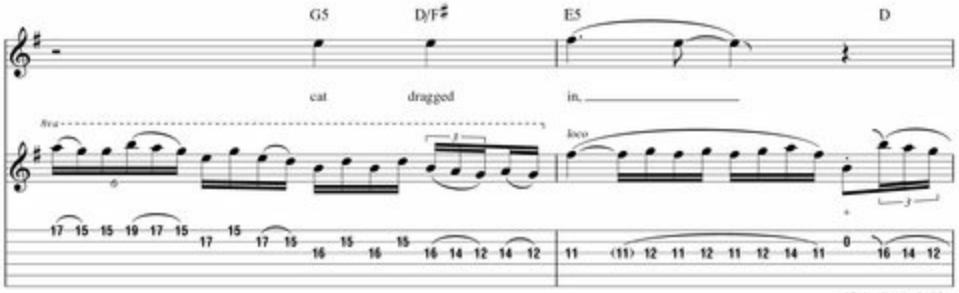
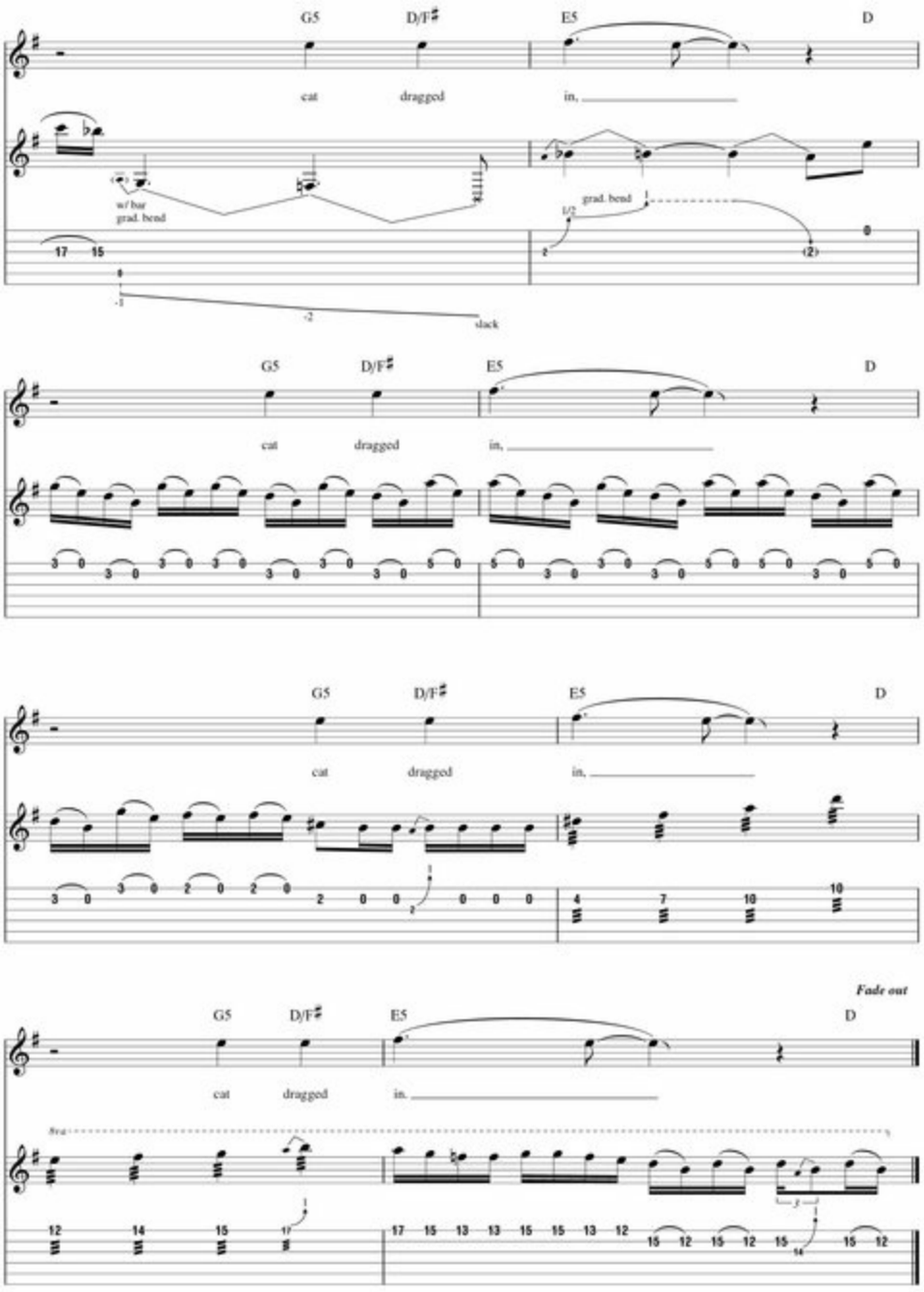

A6
A5
A6
A5
E5 open
Gtr. 2
Gtr. 3
1/4
1/2
(11)
(9)


C
Dsus4
D
Gtrs. 1 & 2
Gtr. 3
12 11 12 9 12
12/14
(14)


Bridge
G5
D/F♯
E5 open
P.M.
P.M.
I'm late for work on Mon - day and my pos - se is bitch - in'. Can't
w/ bar
grad. bend
Harm.
w/ bar
+1 1/2
+1
grad. dive
-1 1/2
-2
-1 1/2

P.M.
P.M.
get out of bed 'cause my head's still spin - ning. My head's in a rat's nest, I
+1/2
(12)
(12)
-1

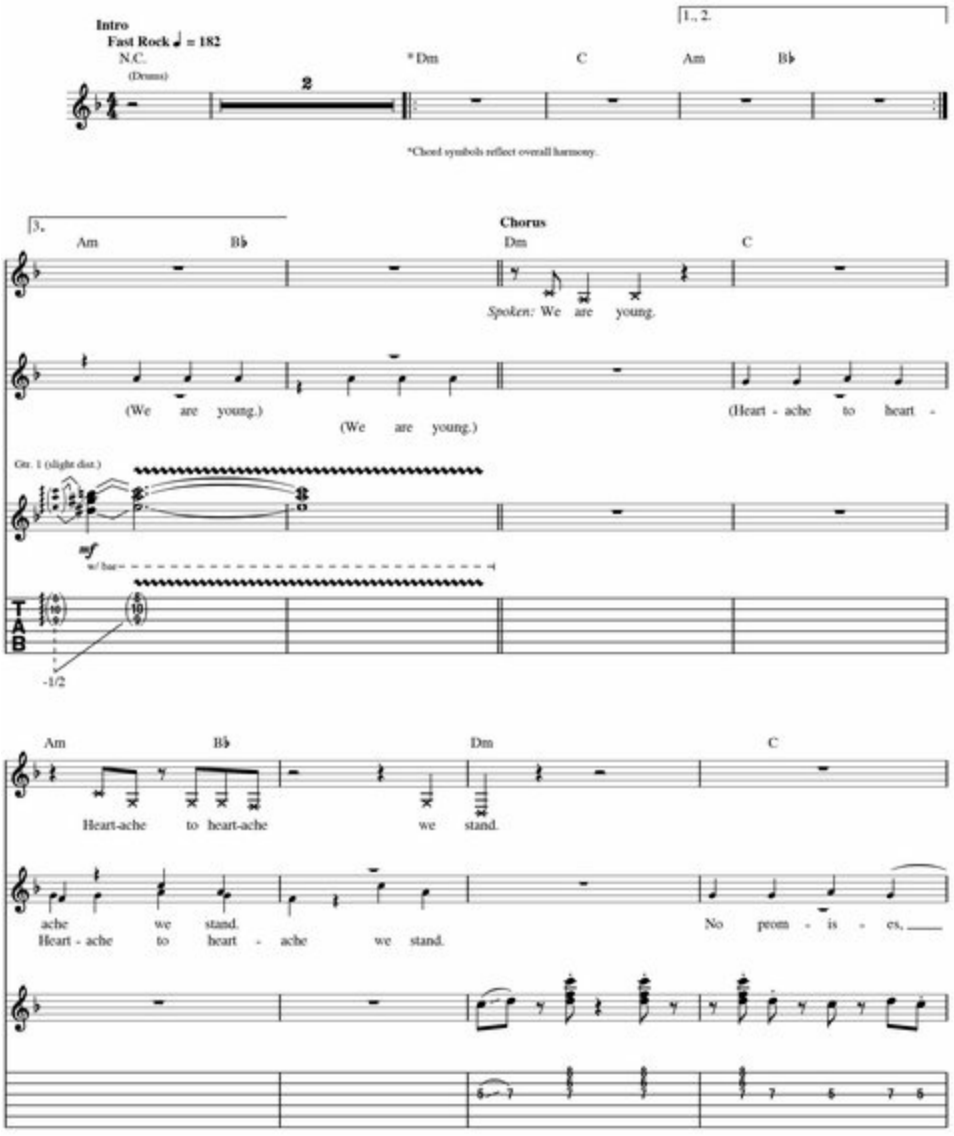
D.S.S. al Coda 2


Gtr. 3 tacet
G5 D/F♯
P.M.
(cont. in notation)
look like hell. Half a - live or half dead, I just can't tell.
Gtrs. 1 & 2
P.M.
P.M.
(12)
-2
-2 1/2


Coda 2
E5
D
G5 D/F♯
* Voc. Fig. 1
End Voc. Fig. 1
in,
(Cat dragged in.)
cat dragged
Rhy. Fill 1
End Rhy. Fill 1
Gtrs. 1 & 2
P.M.
*Refers to downstemmed voc. only.

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
E5
D
G5
D/F♯
E5
D
in,
cat dragged i - hi - hi - hin.
Rhy. Fig. 5
End Rhy. Fig. 5
P.M.
G5
D/F♯
E5
G5
D/F♯
Cat dragged in, out, in, look what the cat dragged,
Outro
Gtrs. 1 & 2: w/ Rhy. Fill 1
Bkgd. Voc.: w/ Voc. Fill 1 (till fade)
Gtrs. 1 & 2: w/ Rhy. Fig. 5 (till fade)
Gtr. 3
cat dragged
in,
G5
D/F♯
E5
D
G5
D/F♯
cat dragged
in,
cat dragged

Begin fade

*String bumped with left hand.

G5
D/F♯
E5
D
cat
dragged
in,
w/ bar
grad. bend
grad. bend
1/2
slack
Fade out
8va

from Pat Benatar - *Live from Earth*

Love Is a Battlefield

Words and Music by Mike Chapman and Holly Knight

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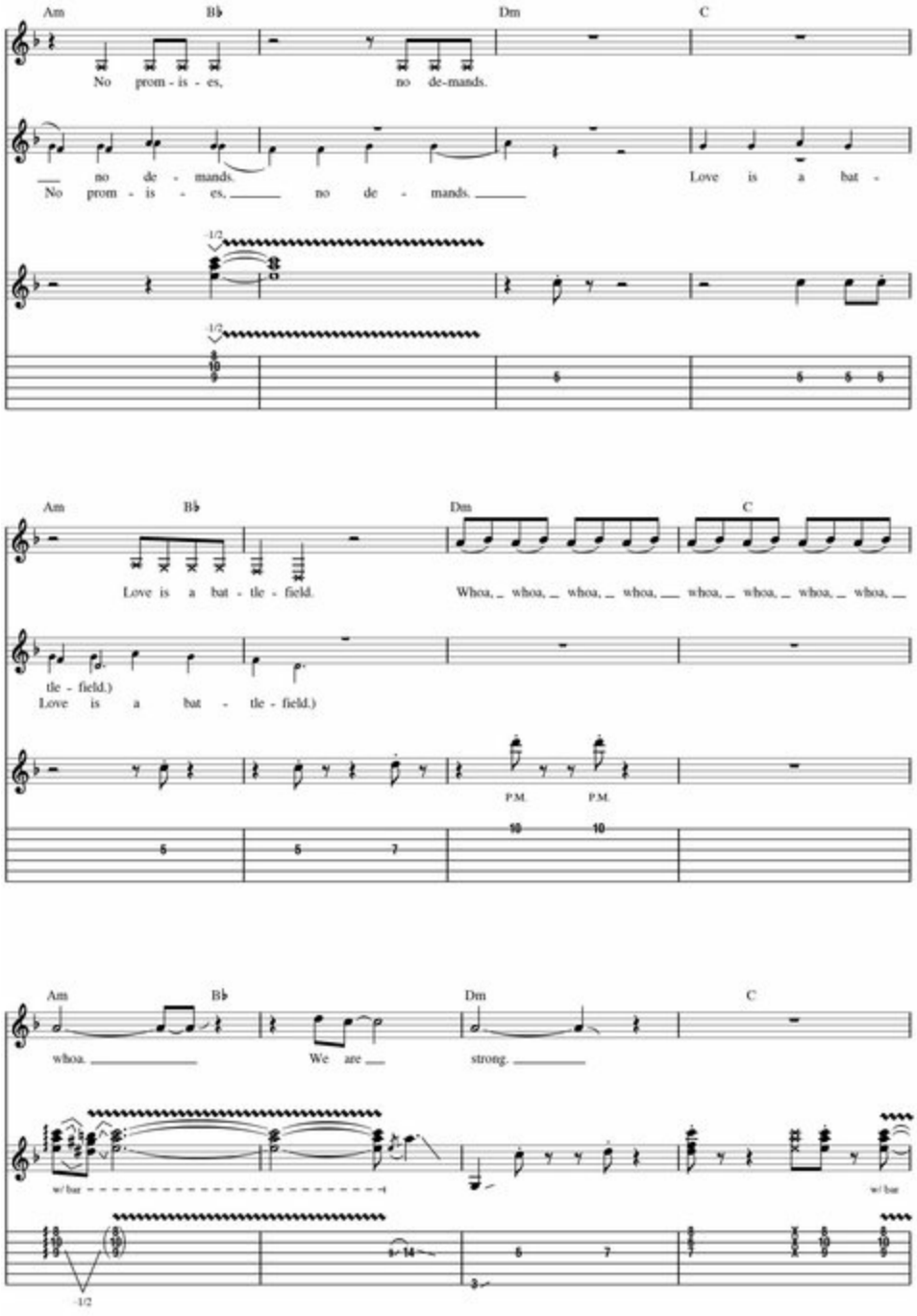
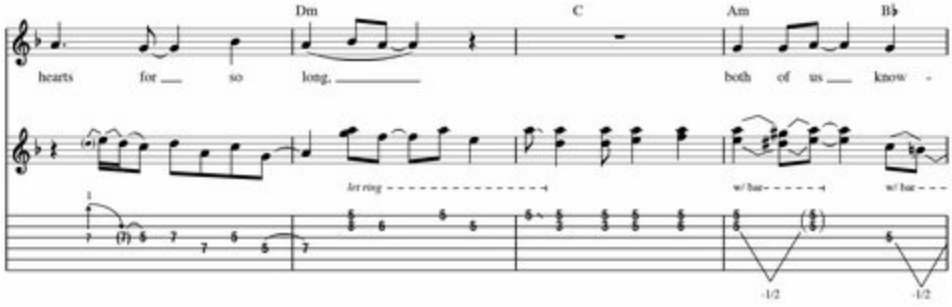
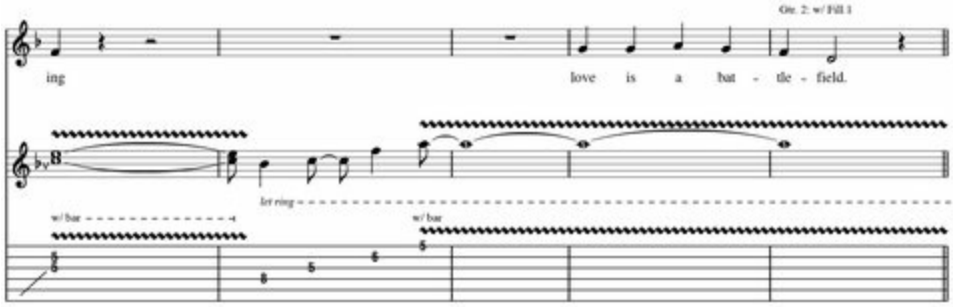
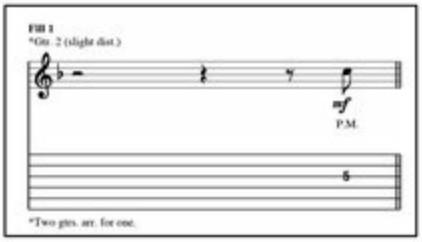
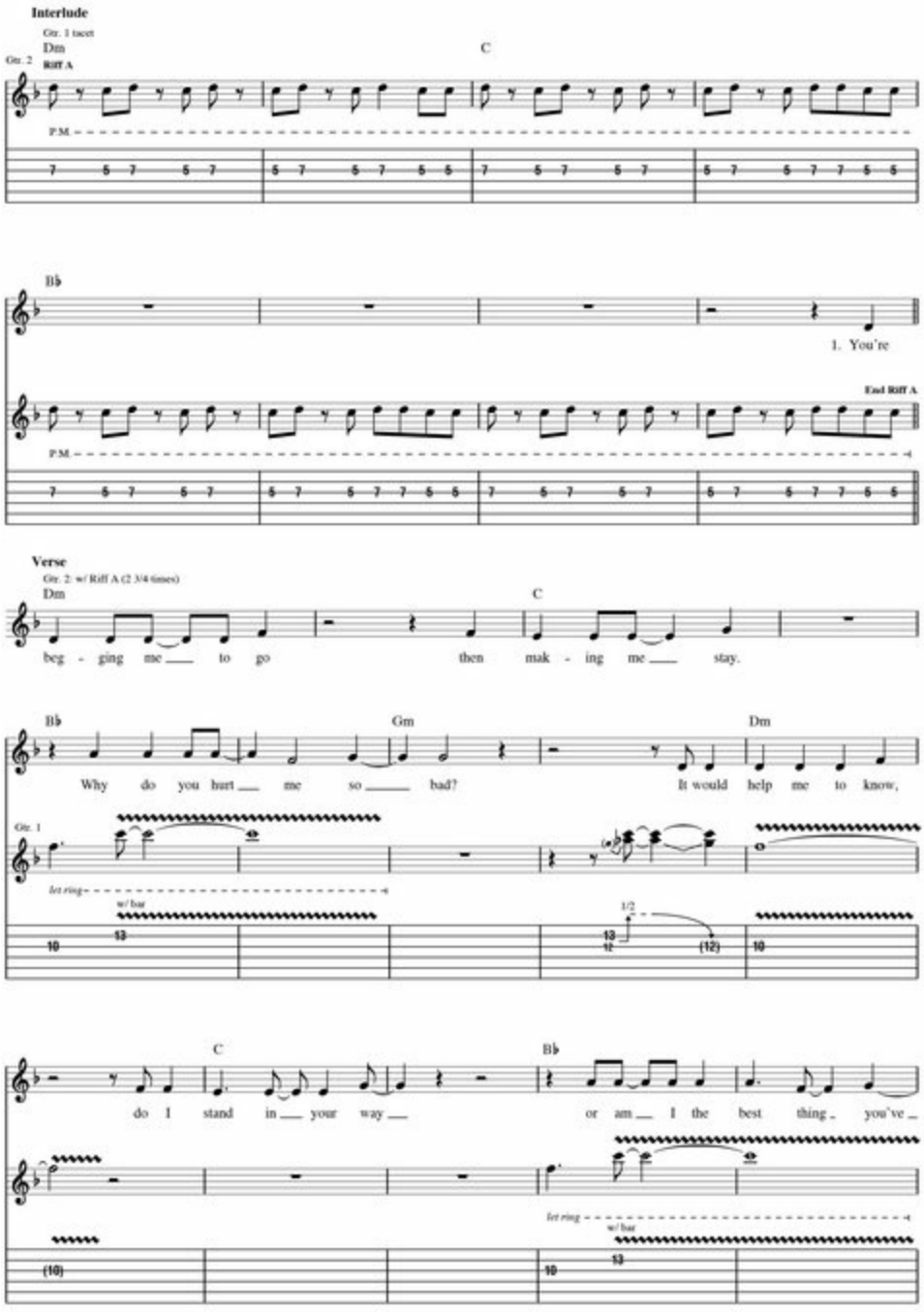
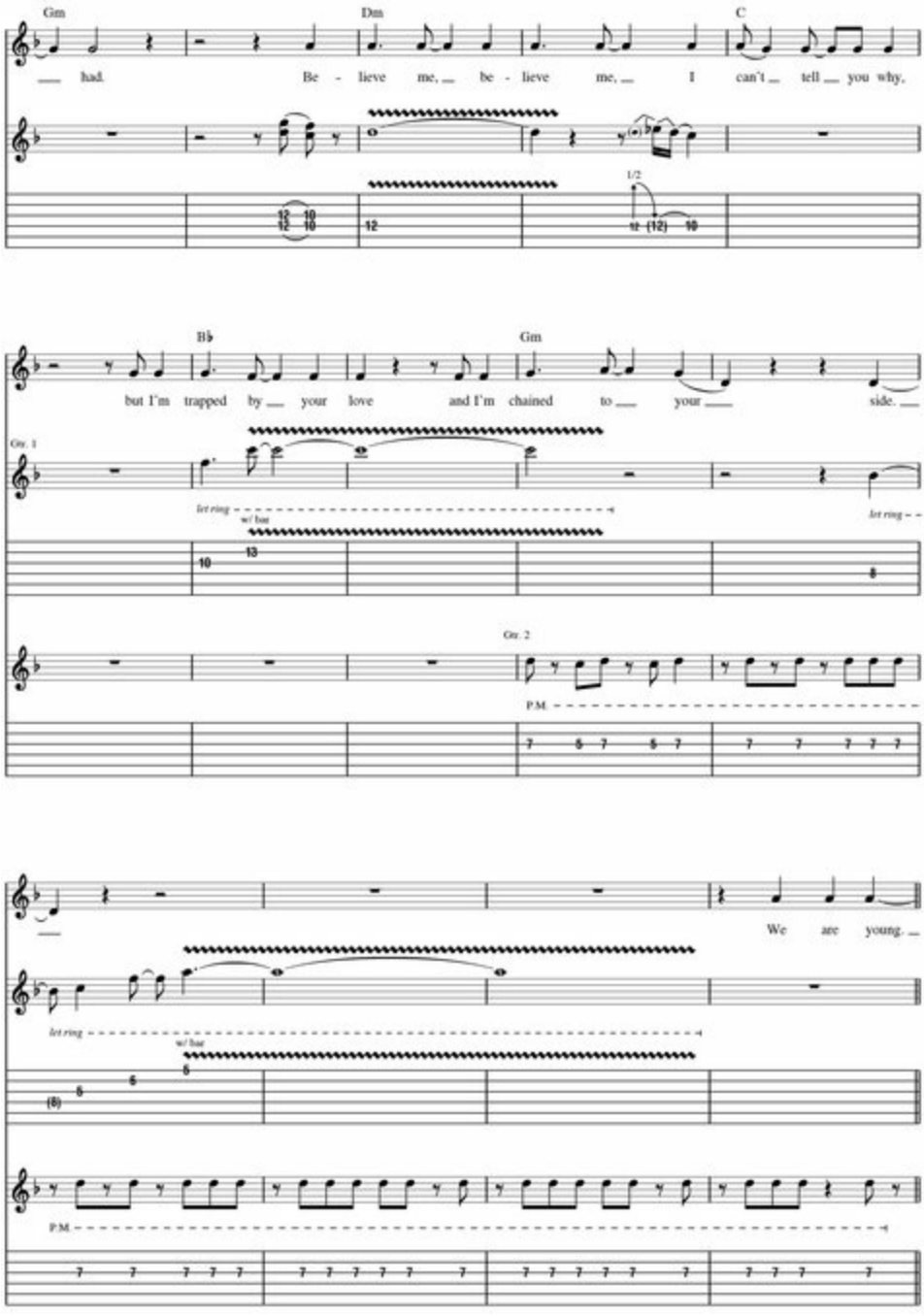
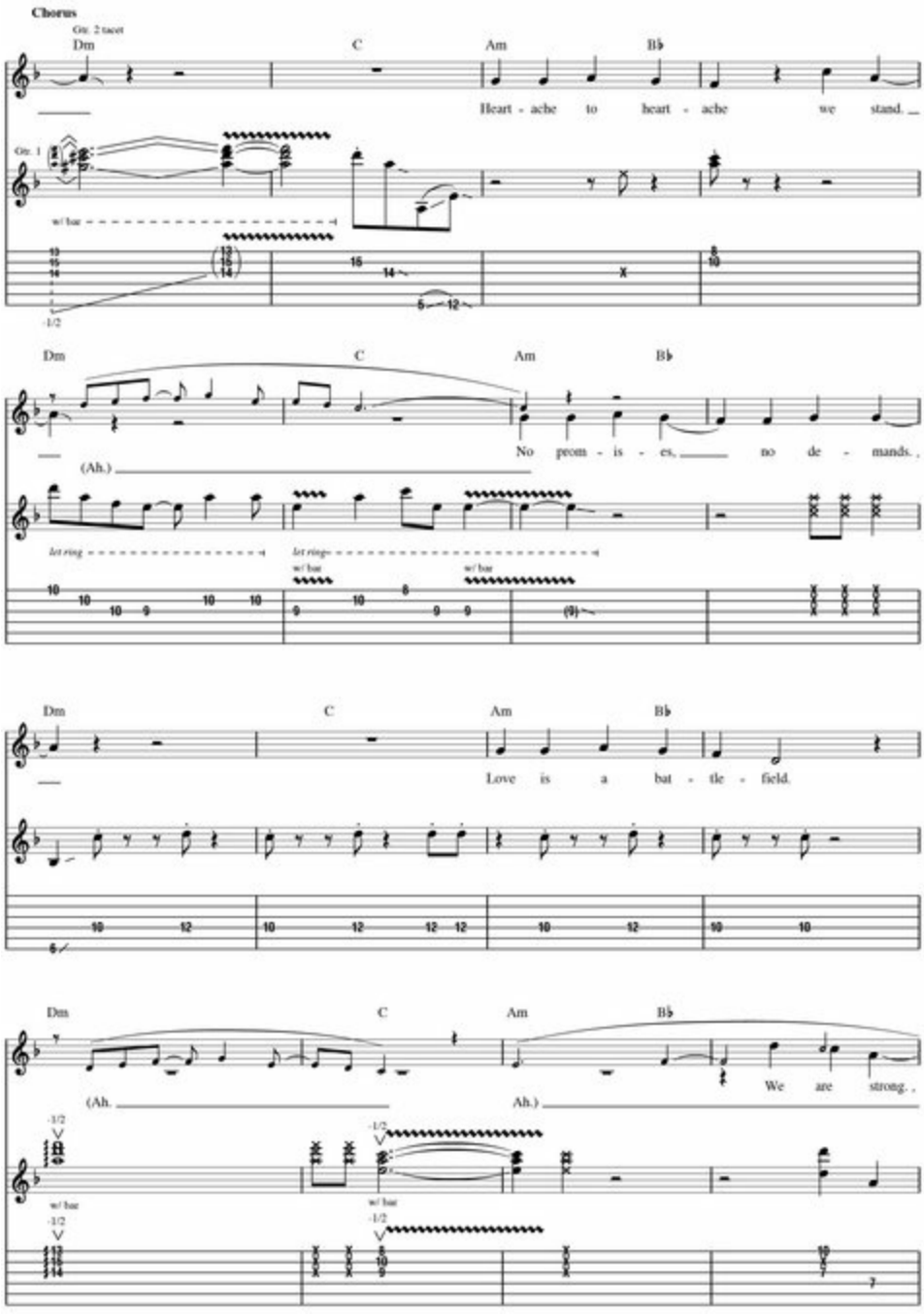
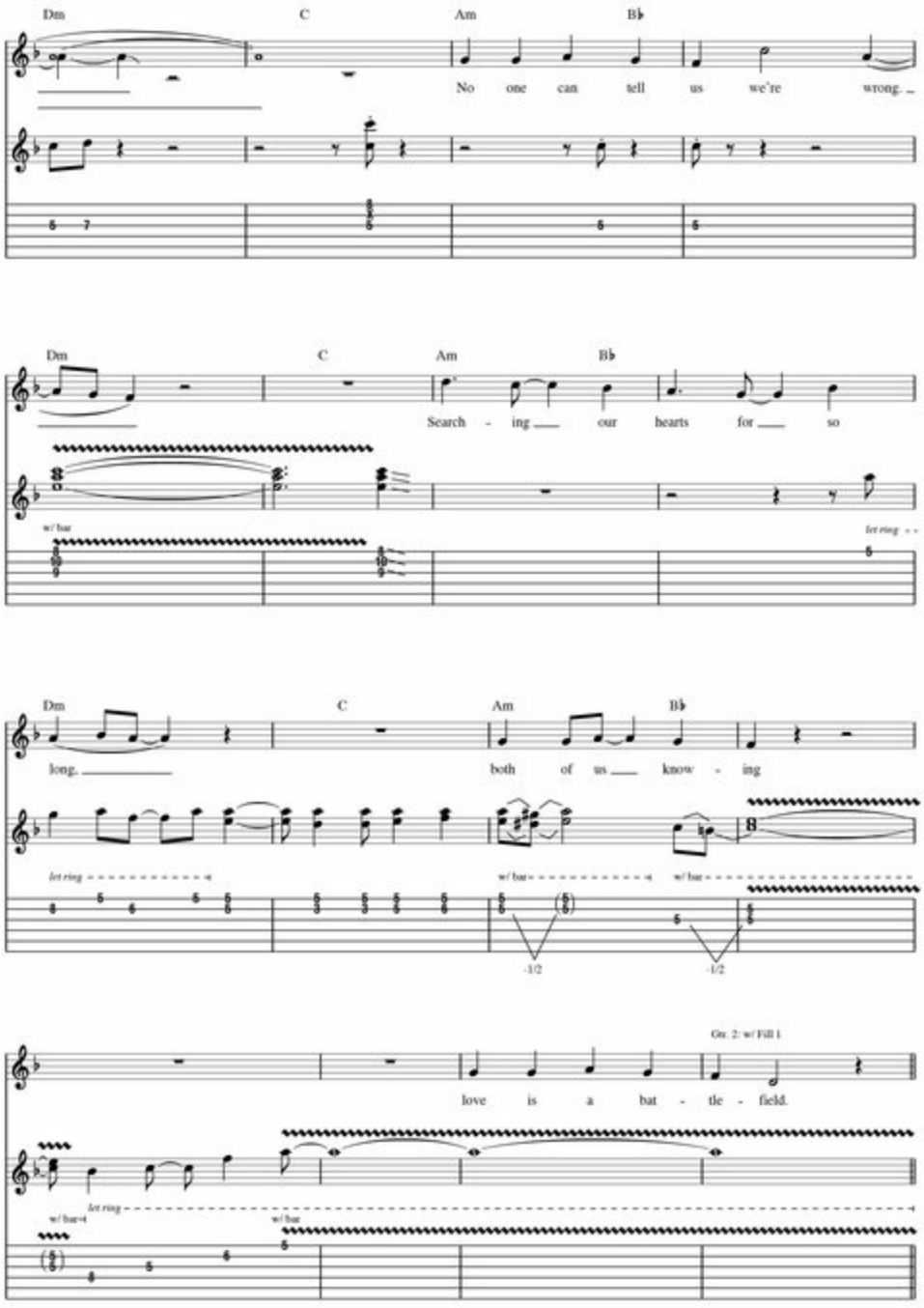
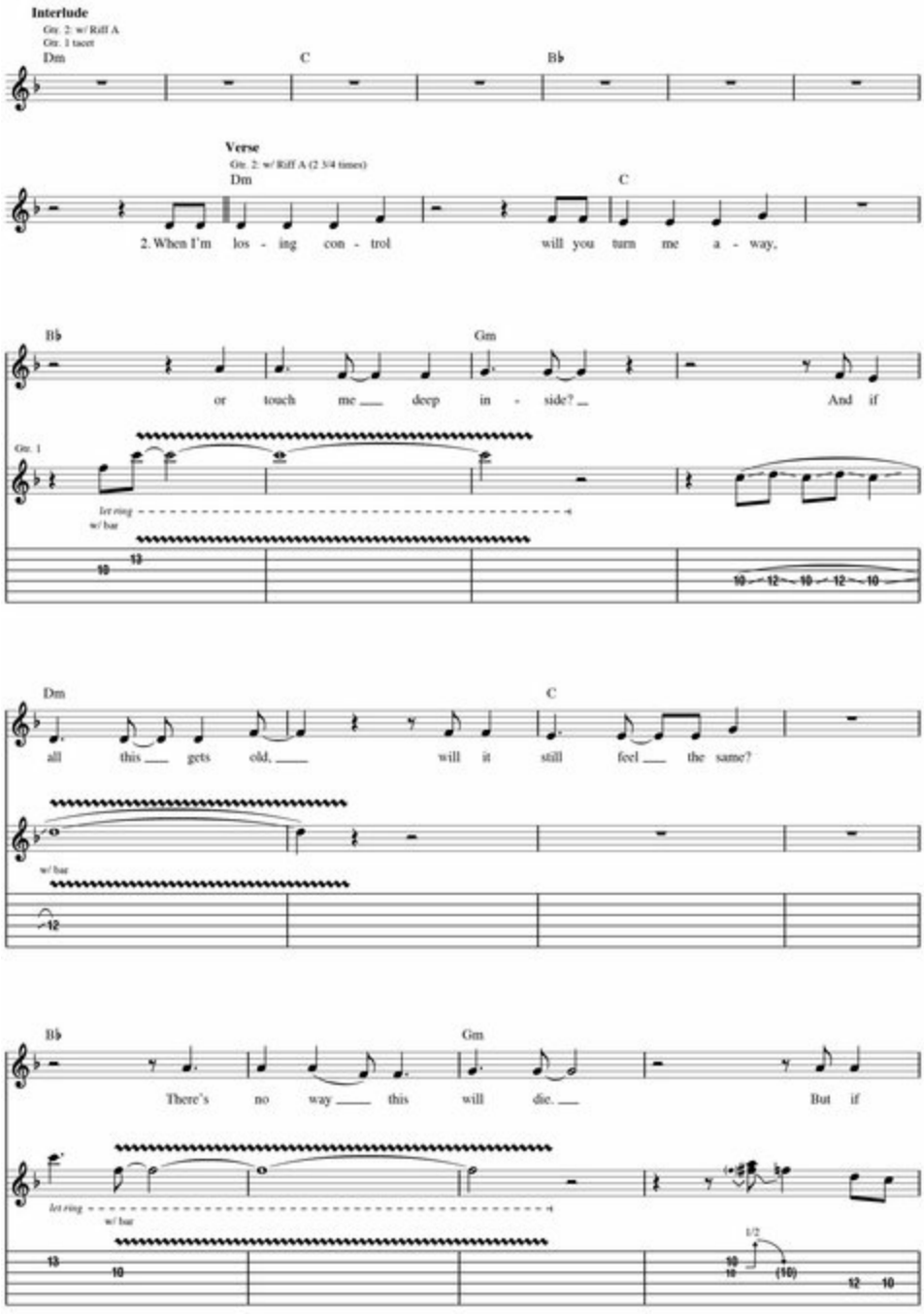
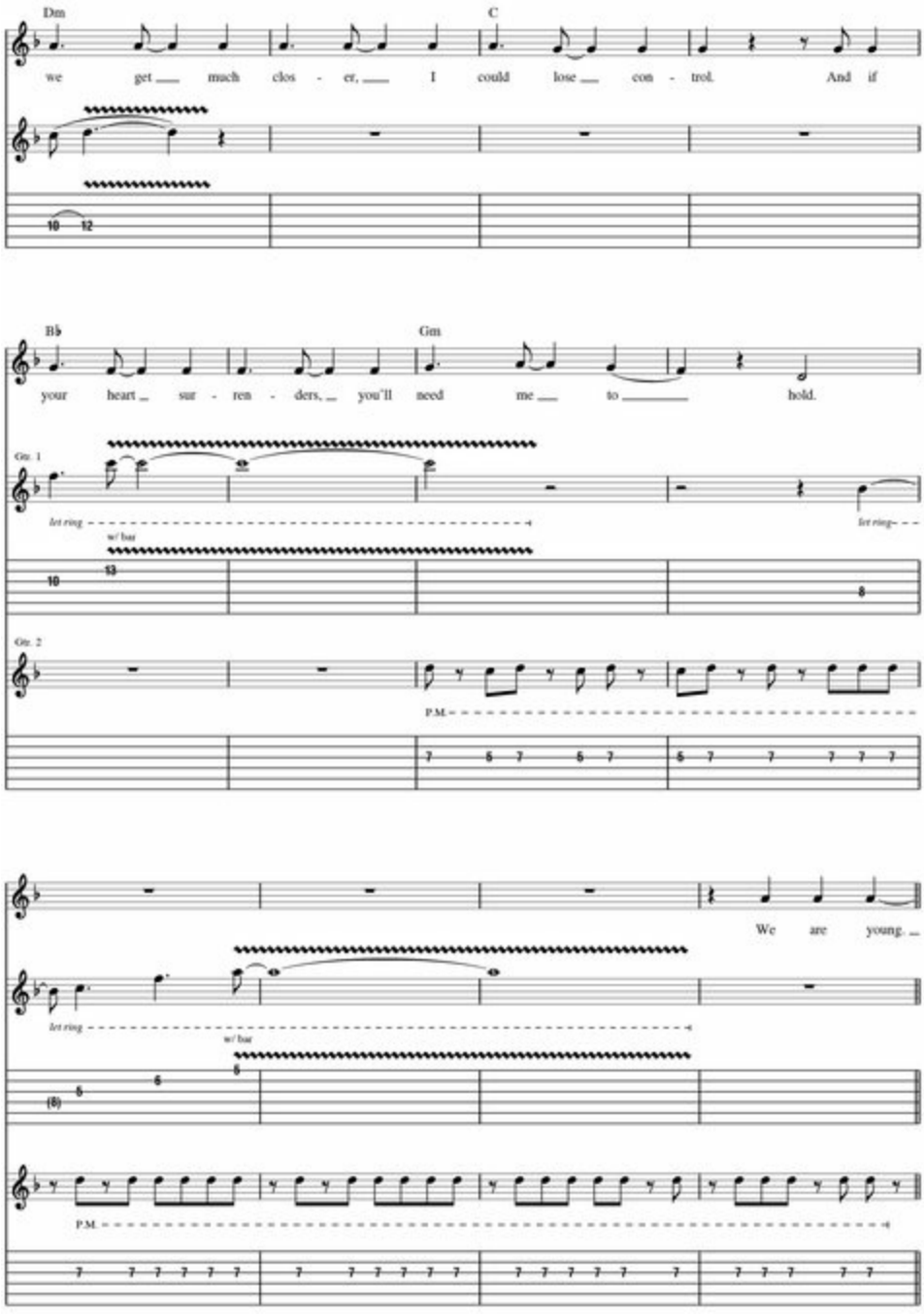
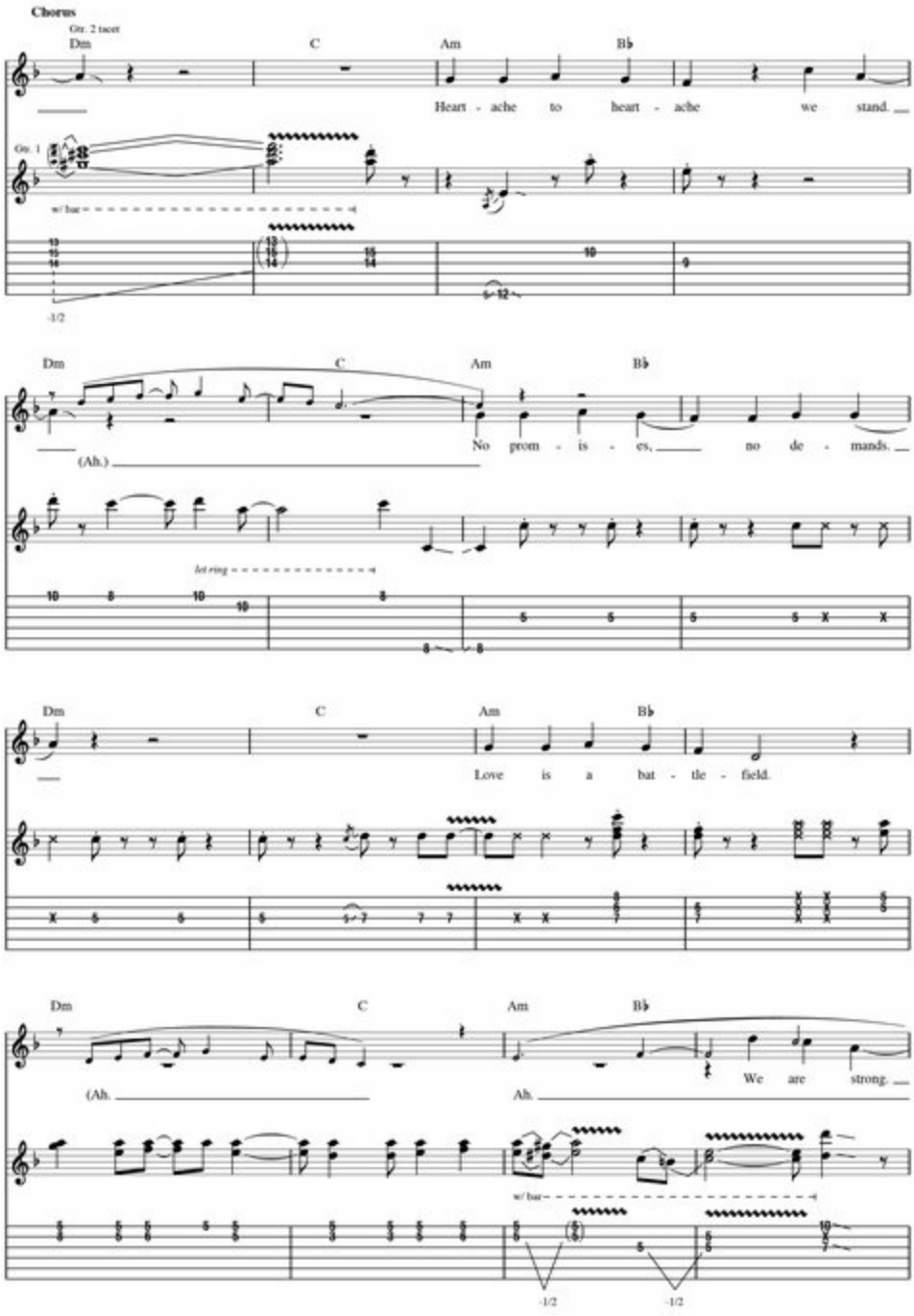
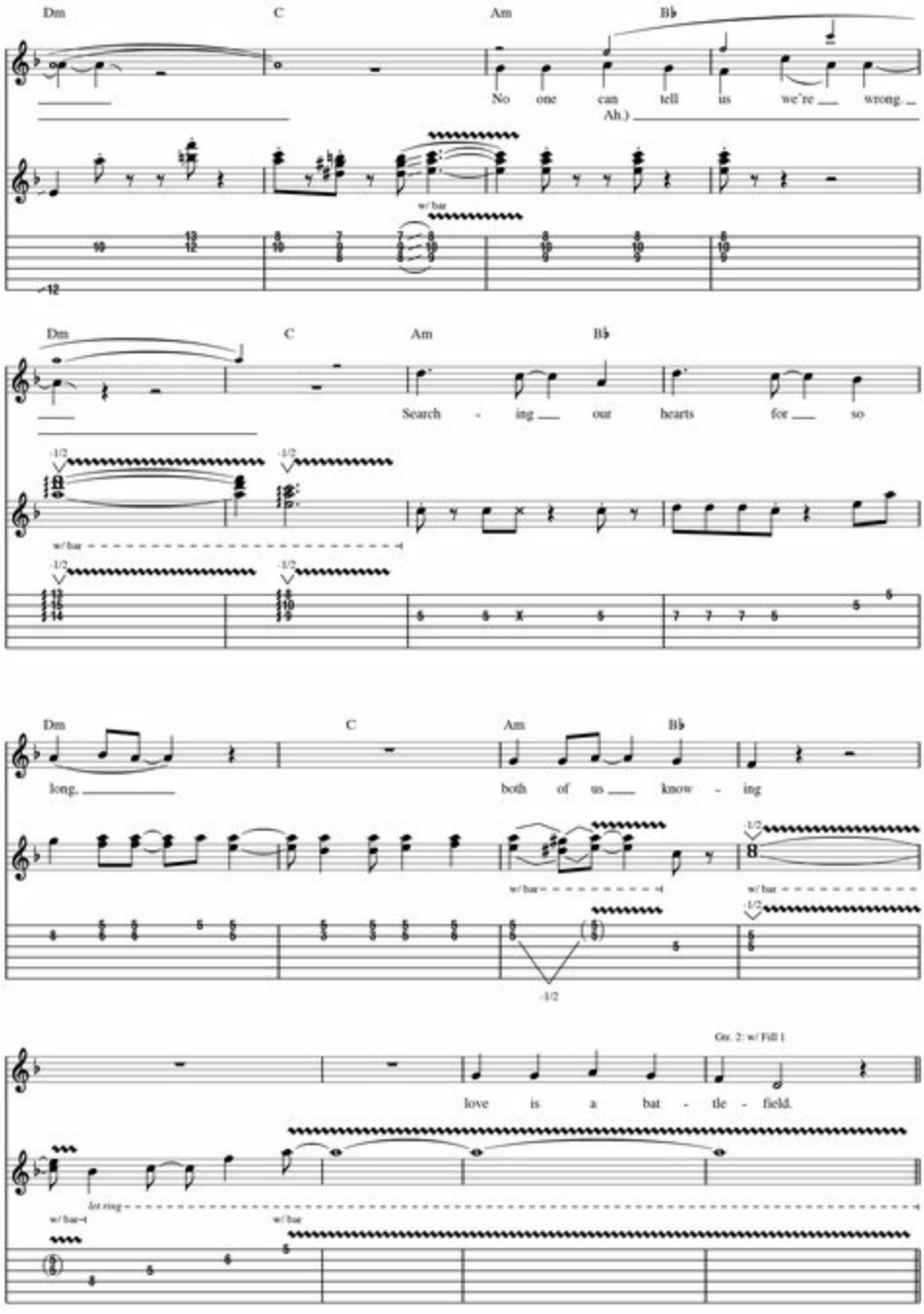
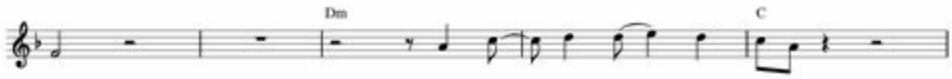
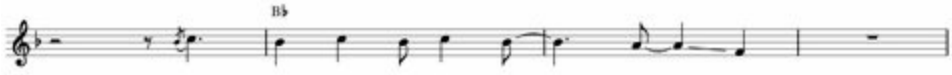

Am
B♭
Dm
C
No prom - is - es, no de-mands.
no de - mands. Love is a bat -
No prom - is - es, no de - mands.
1/2
1/2
Am
B♭
Dm
C
Love is a bat - tle - field. Whoa, whoa, whoa, whoa, whoa, whoa, whoa, whoa,
tle - field.)
Love is a bat - tle - field.)
P.M. P.M.
Am
B♭
Dm
C
whoa. We are strong.
w/ bar
w/ bar
1/2

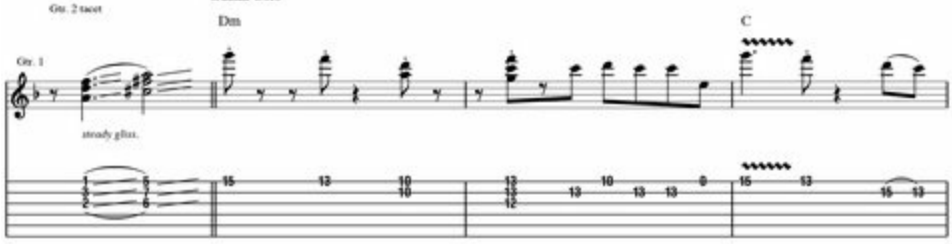
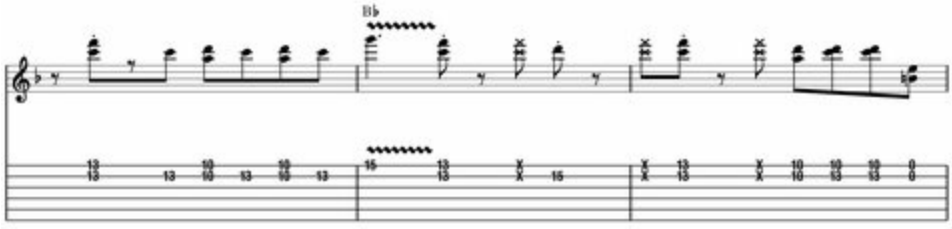
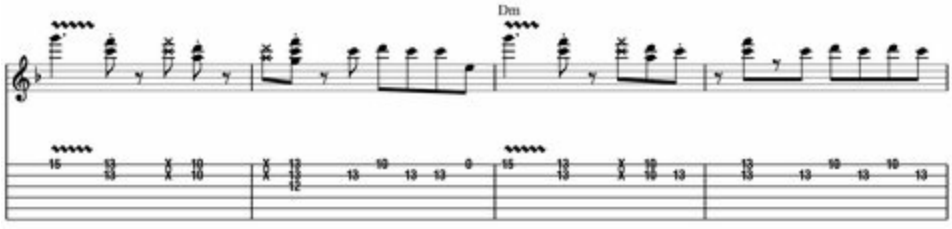
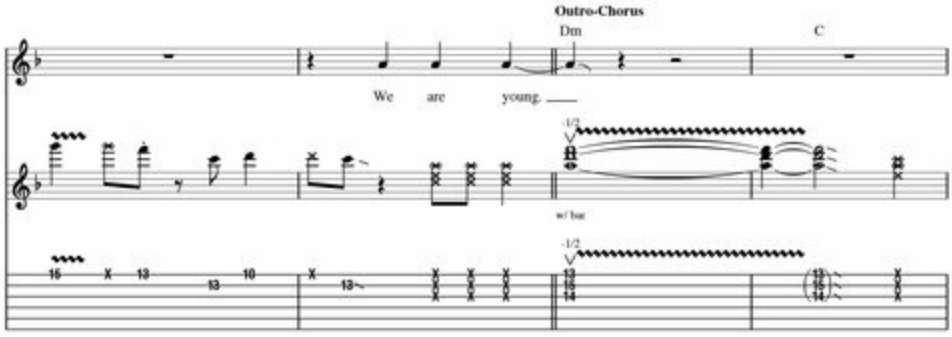
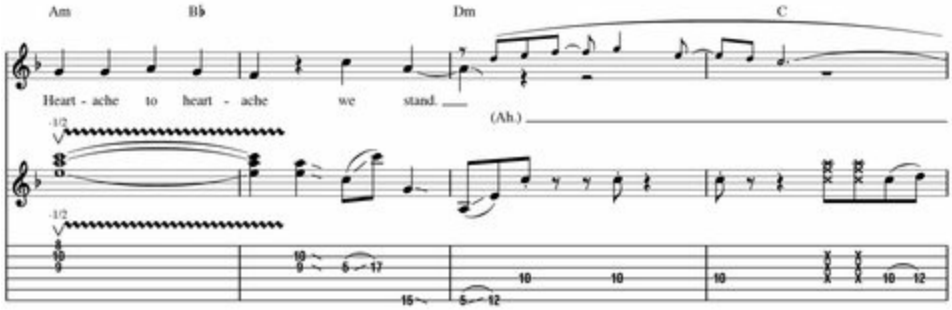
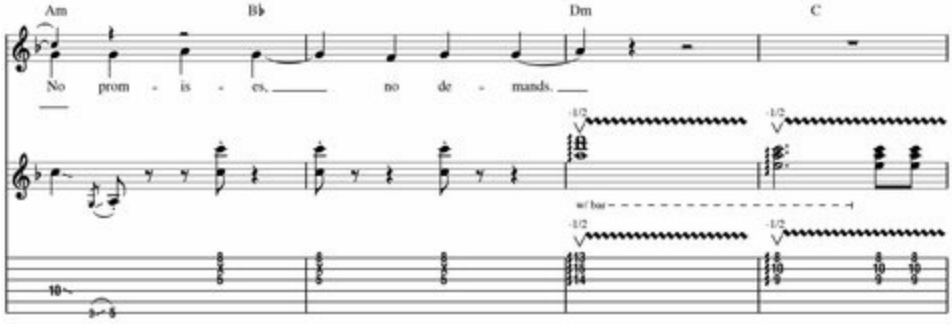
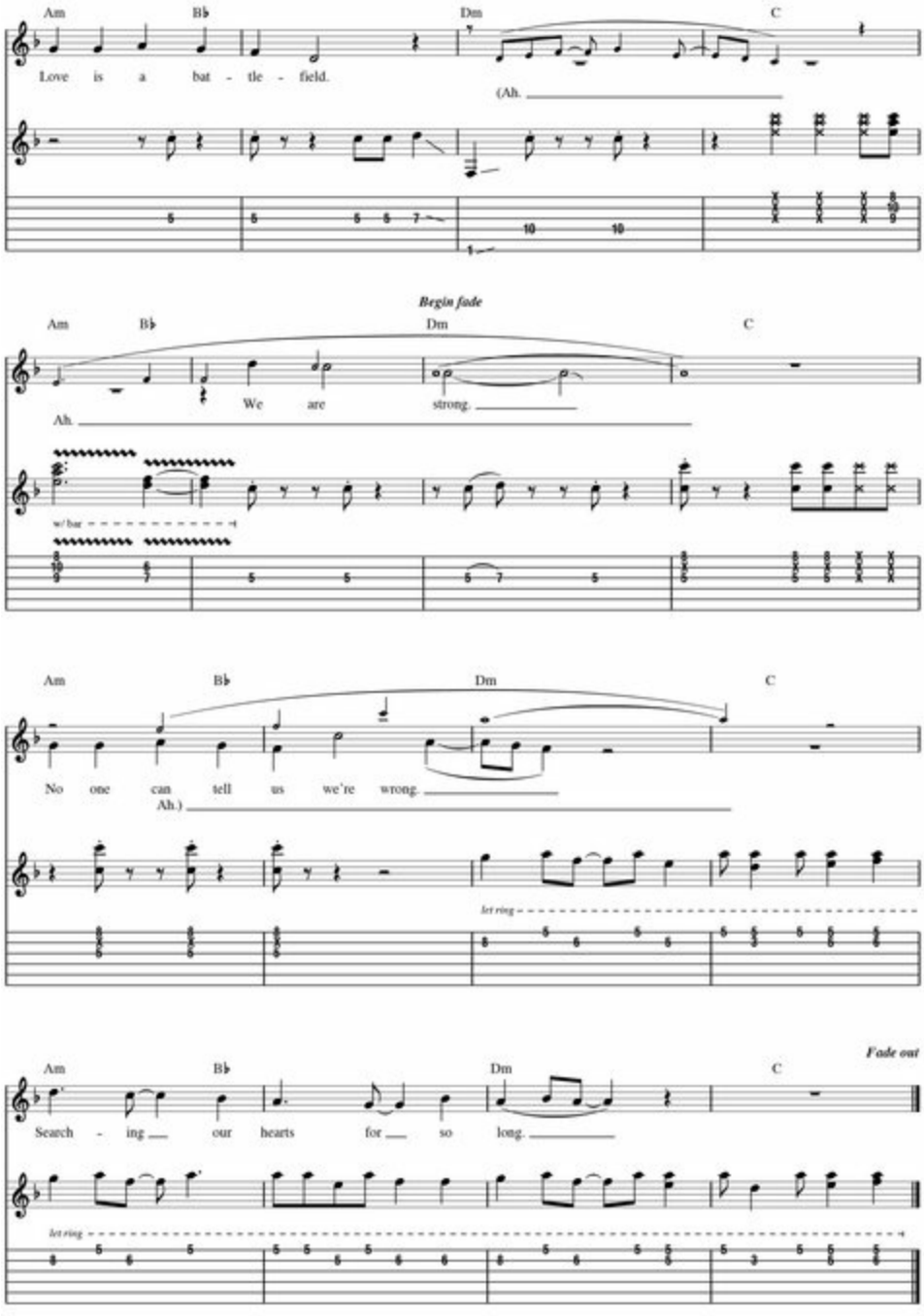
Am
B♭
Dm
C
Am
B♭
No one can tell us we're ___ wrong. ___
Search - ing ___ our
-1/2
w/ bar
let ring
w/ bar
-1/2

Dm
C
Am
B♭
hearts for ___ so long. _____
both of us ___ know -
let ring
w/ bar
w/ bar
-1/2
-1/2


Gtr. 2: w/ Fill 1
ing
love is a bat - tle - field.
let ring
w/ bar
w/ bar

Fill 1
*Gtr. 2 (slight dist.)
mf
P.M.
*Two gtrs. arr. for one.

Interlude
Gtr. 1 tacet
Gtr. 2
Riff A
Dm
C
P.M.
B♭
1. You're
End Riff A
Verse
Gtr. 2: w/ Riff A (2 3/4 times)
beg - ging me to go then mak - ing me stay.
Gm
Why do you hurt me so bad?
It would help me to know,
Gtr. 1
let ring
w/ bar
1/2
do I stand in your way
or am I the best thing you've

Gm
Dm
C
had.
Be - lieve me, be - lieve me, I can't tell you why,
1/2
B♭
Gm
but I'm trapped by your love and I'm chained to your side.
Gtr. 1
let ring
w/ bar
let ring
Gtr. 2
P.M.
We are young.
let ring
w/ bar
P.M.

Chorus
Gtr. 2 tacet
Dm
C
Am
B♭
Heart - ache to heart - ache we stand.
Gtr. 1
w/ bar
-1/2
Dm
C
Am
B♭
No prom - is - es, no de - mands.
(Ah.)
let ring
let ring
w/ bar
w/ bar
Dm
C
Am
B♭
Love is a bat - tle - field.
Dm
C
Am
B♭
We are strong.
(Ah.
Ah.)
-1/2
w/ bar
-1/2
-1/2
w/ bar
-1/2

Dm
C
Am
B♭
No one can tell us we're wrong.
Search - ing our hearts for so
w/ bar
let ring
long.
both of us know - ing
let ring
w/ bar
w/ bar
-1/2
-1/2
Gu. 2: w/ Fill 1
love is a bat - tle - field.
let ring
w/ bar
w/ bar

Interlude
Gtr. 2: w/ Riff A
Gtr. 1 tacet
Dm
C
B♭
Verse
Gtr. 2: w/ Riff A (2 3/4 times)
Dm
C
2. When I'm los - ing con - trol will you turn me a - way,
B♭
Gm
or touch me deep in - side? And if
Gtr. 1
let ring
w/ bar
Dm
C
all this gets old, will it still feel the same?
w/ bar
B♭
Gm
There's no way this will die. But if
let ring
w/ bar
1/2

Dm
C
we get much clos - er, I could lose con - trol. And if
B♭
Gm
your heart sur - ren - ders, you'll need me to hold.
Gtr. 1
let ring
w/ bar
let ring
Gtr. 2
P.M.
We are young.
let ring
w/ bar
P.M.

Chorus
Gtr. 2 tacet
Dm
C
Am
B♭
Heart - ache to heart - ache we stand.
Gtr. 1
w/ bar
-1/2
No prom - is - es, no de - mands.
(Ah.)
let ring
Love is a bat - tle - field.
We are strong.
(Ah.
Ah.
w/ bar
-1/2
-1/2

Dm
C
Am
B♭
No one can tell us we're wrong.
Ah.)
w/ bar
Dm
C
Am
B♭
Search - ing our hearts for so
-1/2
w/ bar
Dm
C
Am
B♭
long.
both of us know - ing
w/ bar
w/ bar
-1/2
Gtr. 2: w/ Fill 1
love is a bat - tle - field.
let ring
w/ bar
w/ bar

Interlude

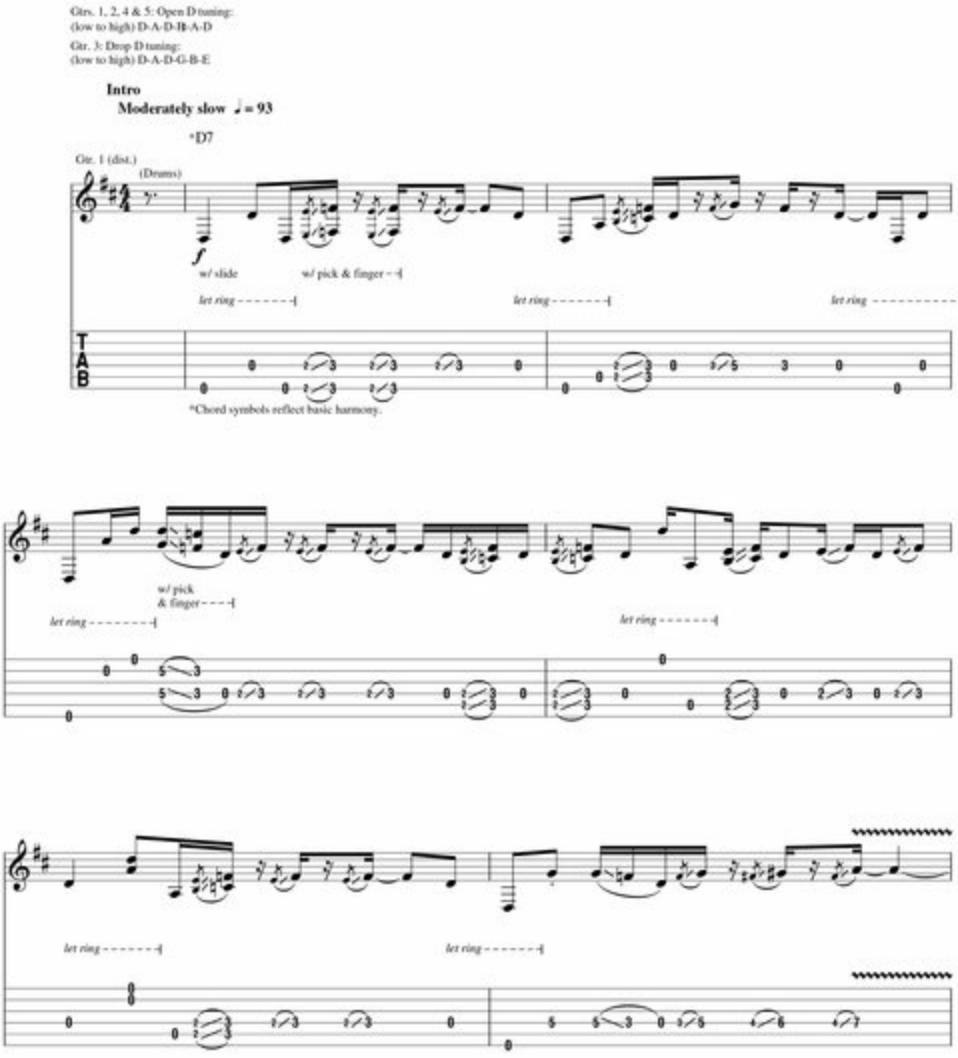
Gtr. 2: w/ Riff A (1 7/8 times)
Gtr. 1 tacet

*Vocal melody is whistled, next 10 meas.

Guitar Solo

Gtr. 2 tacet

C
B♭

Outro-Chorus
Dm
C
We are young.
w/ bar

Am
B♭
Dm
C
Heart - ache to heart - ache we stand.
(Ah.)

Am
B♭
Dm
C
No prom - is - es, no de - mands.
w/ bar

Am
B♭
Dm
C
Love is a bat - tle - field.
(Ah.
Begin fade
Am
B♭
Dm
C
We are strong.
Ah.
w/ bar
Am
B♭
Dm
C
No one can tell us we're wrong.
Ah.)
let ring
Fade out
Am
B♭
Dm
C
Search - ing our hearts for so long.
let ring

from The Stone Roses - *Second Coming*

Love Spreads

Words and Music by John Squire

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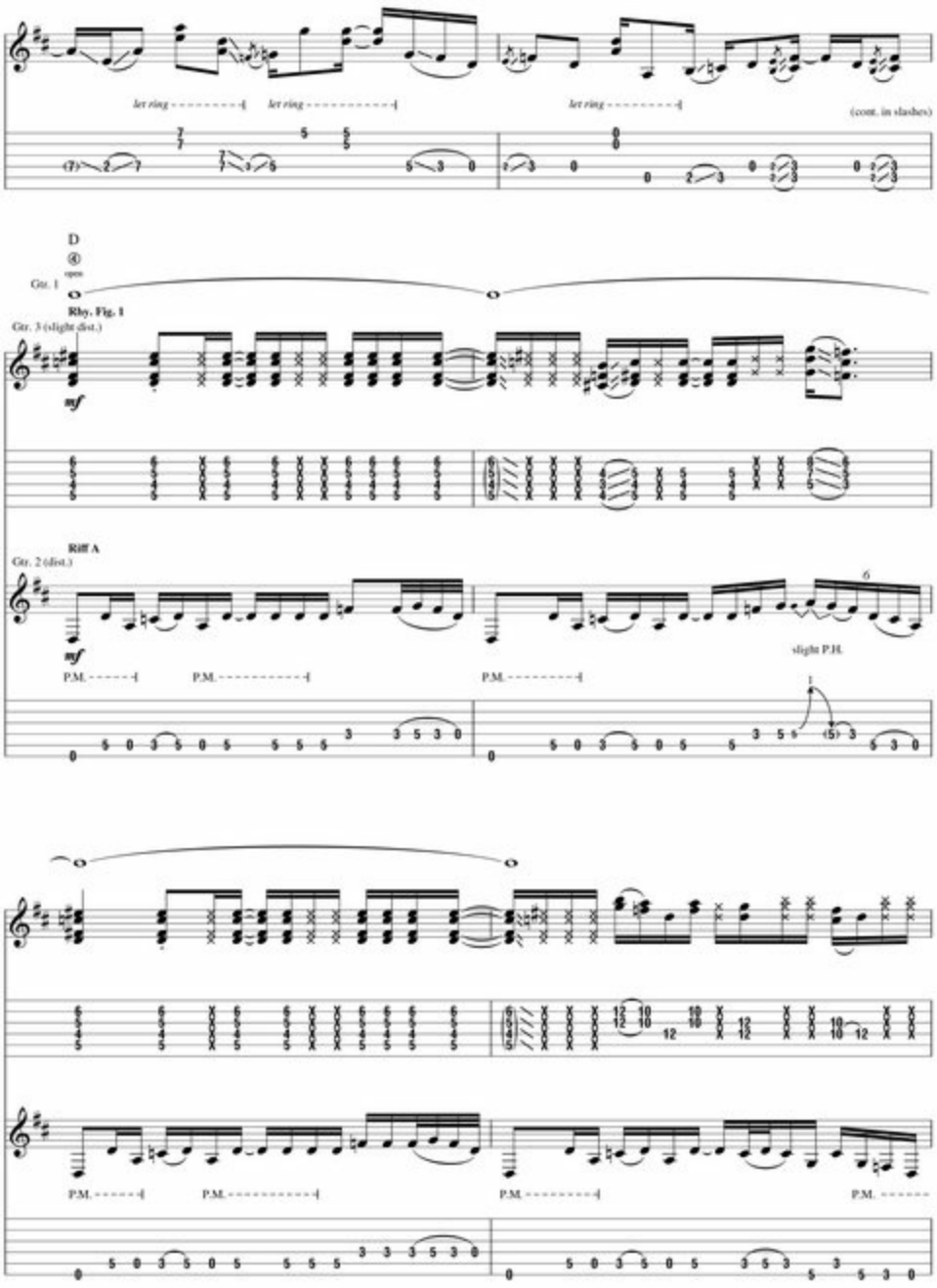
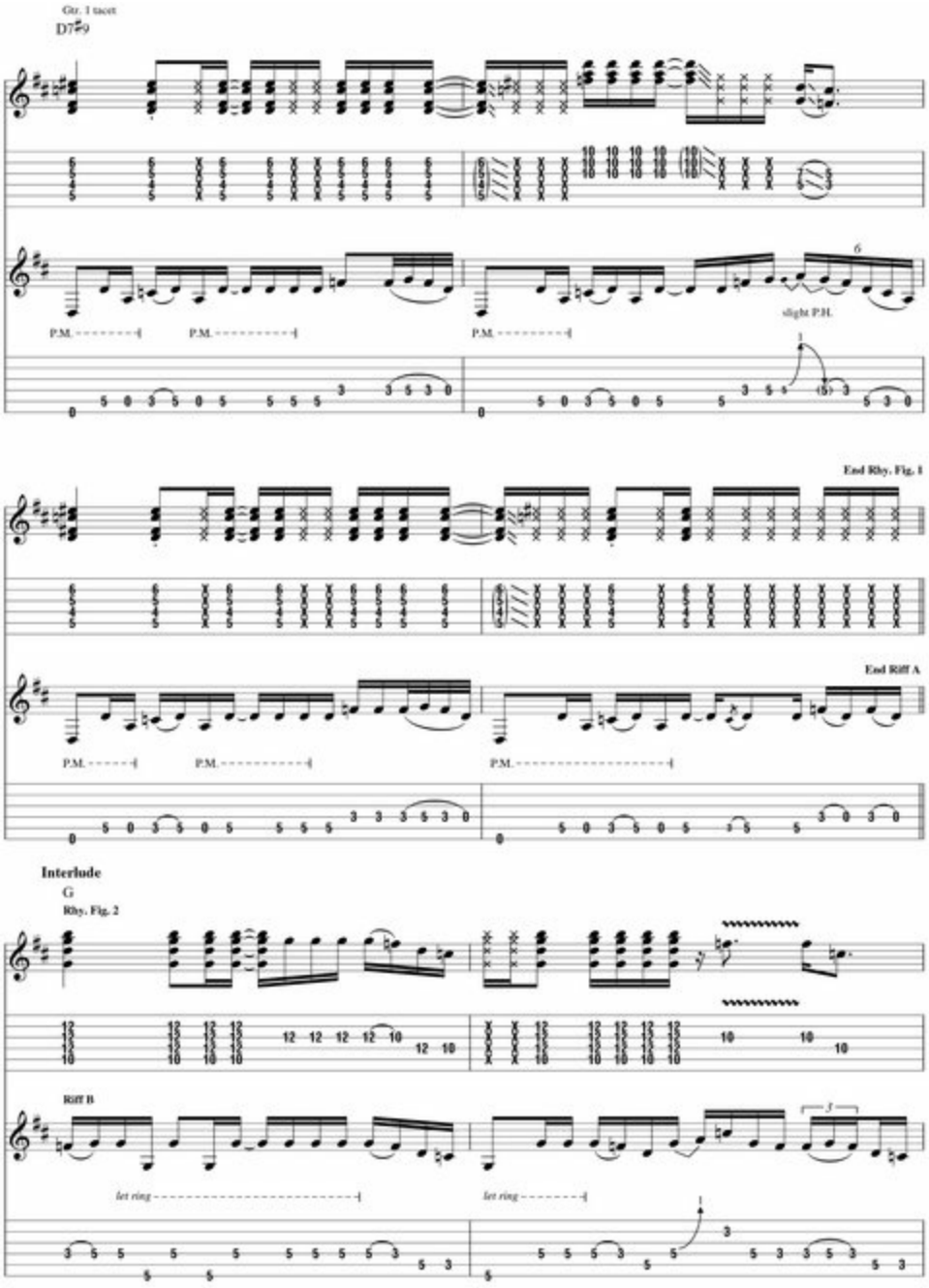
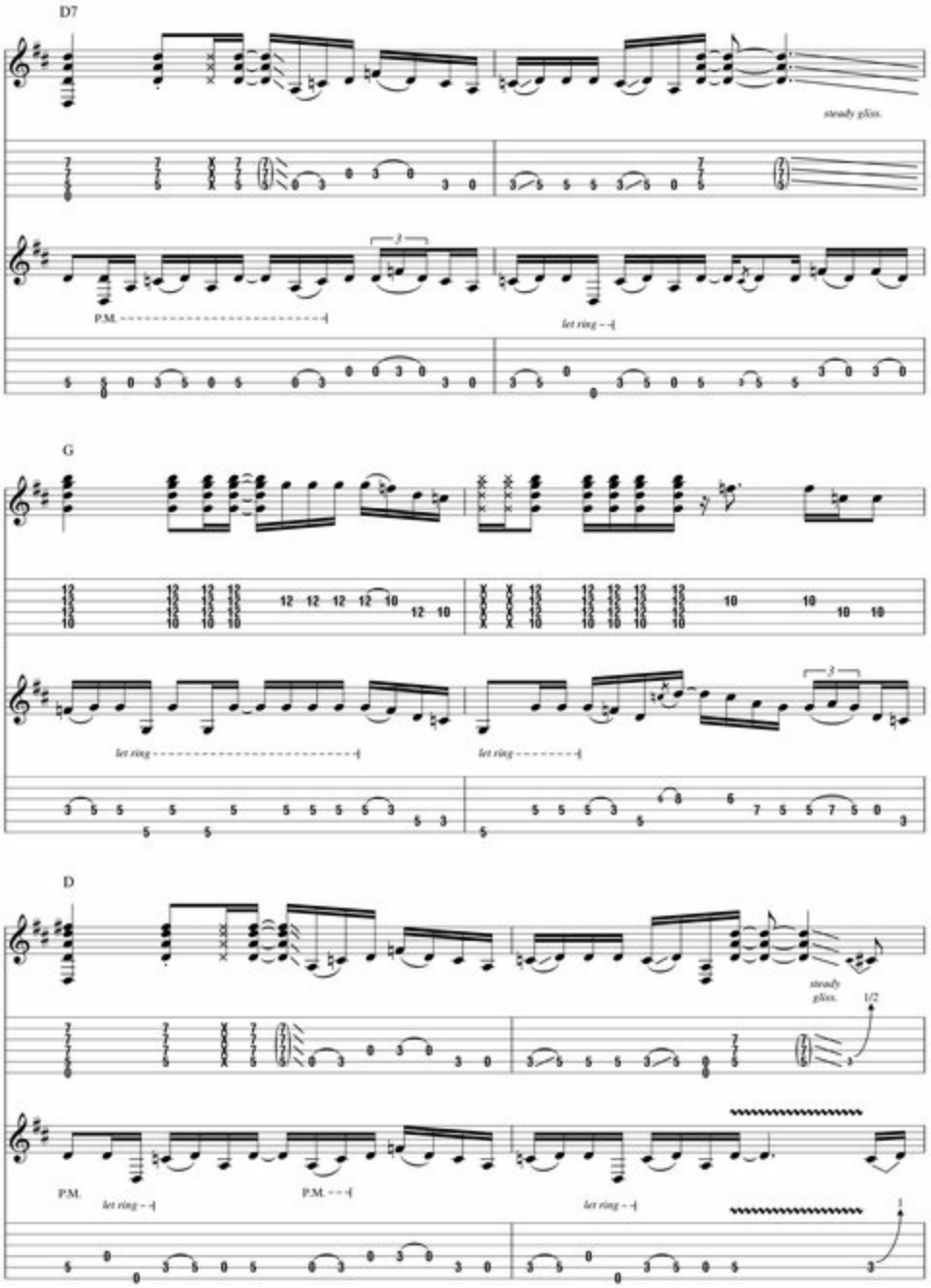
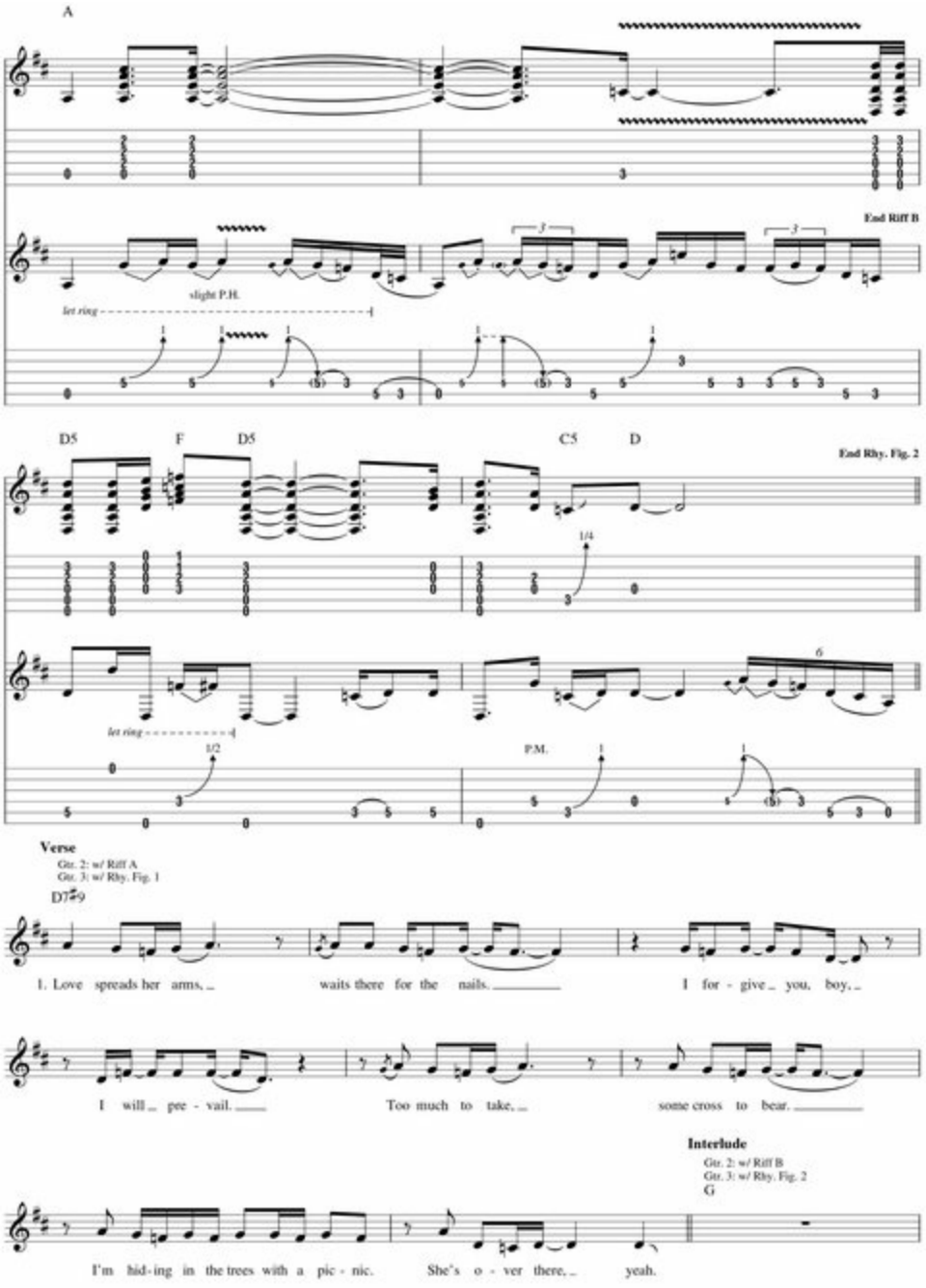
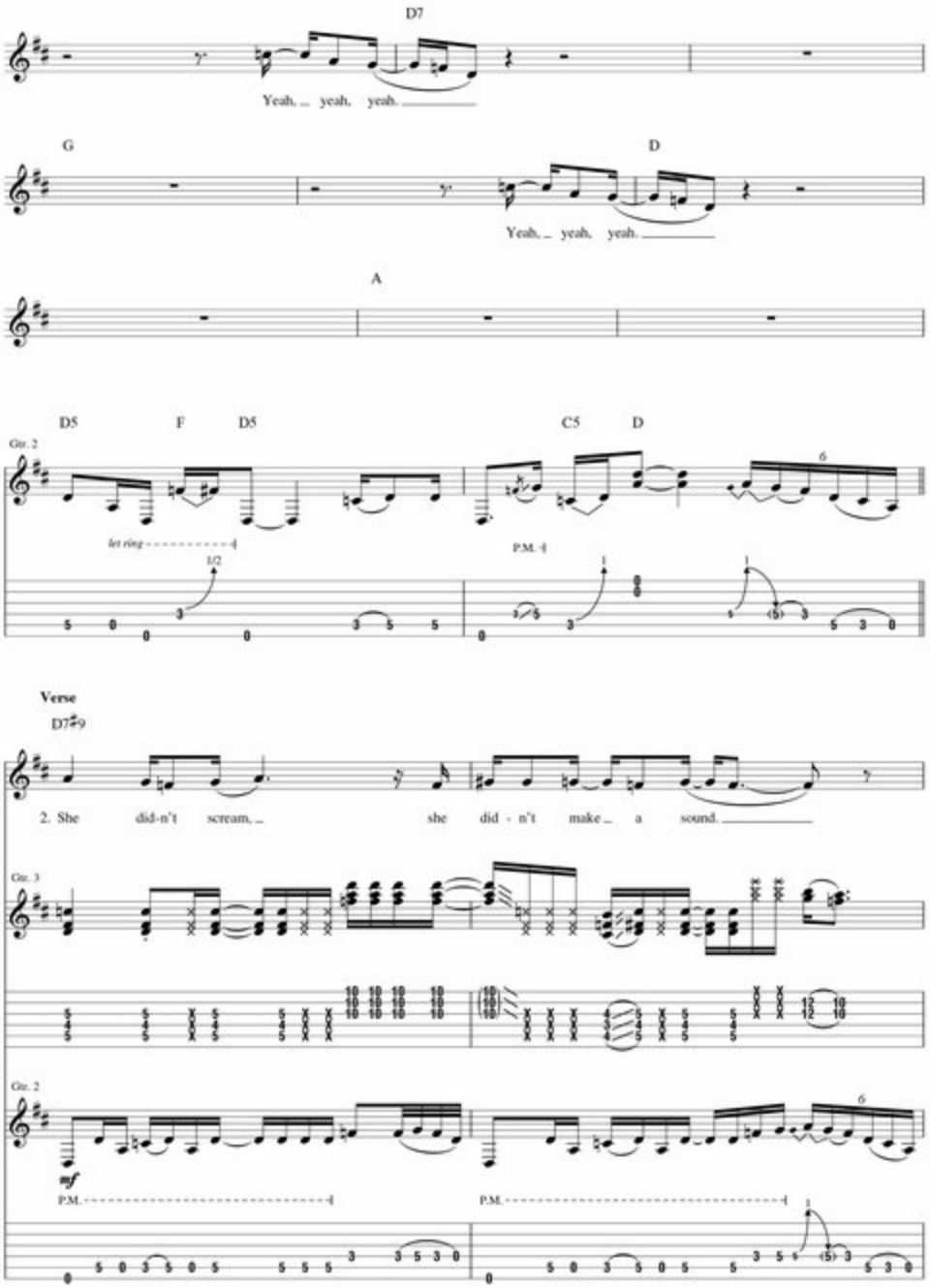
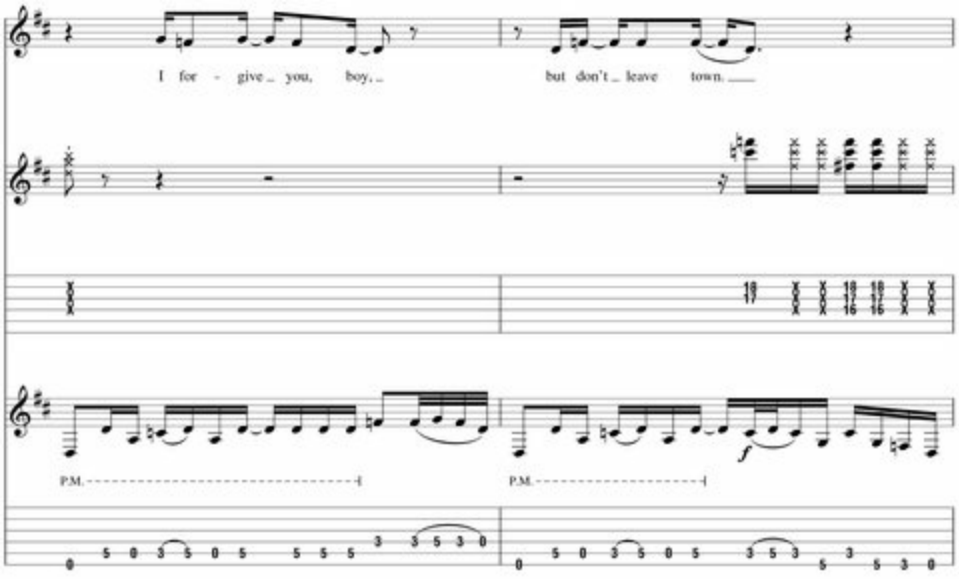
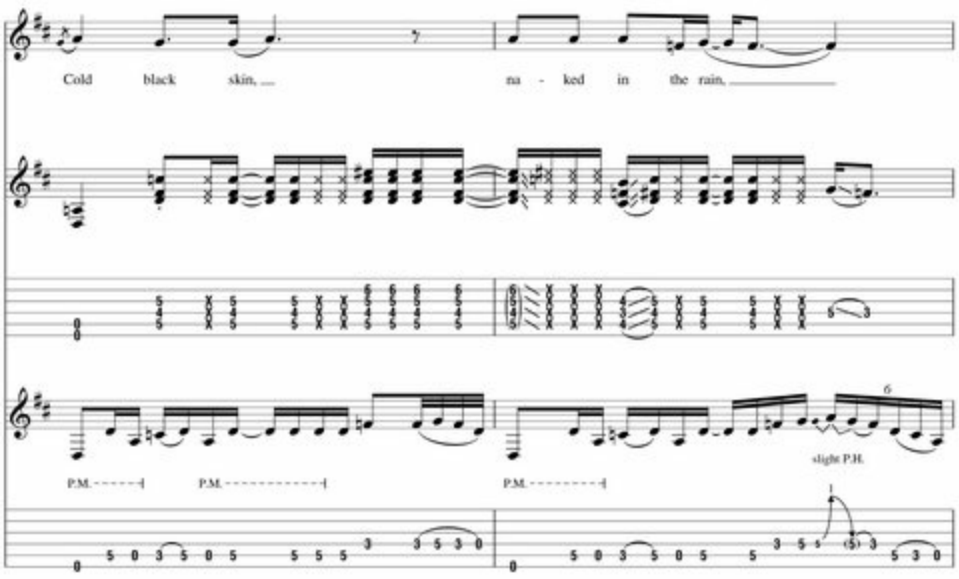
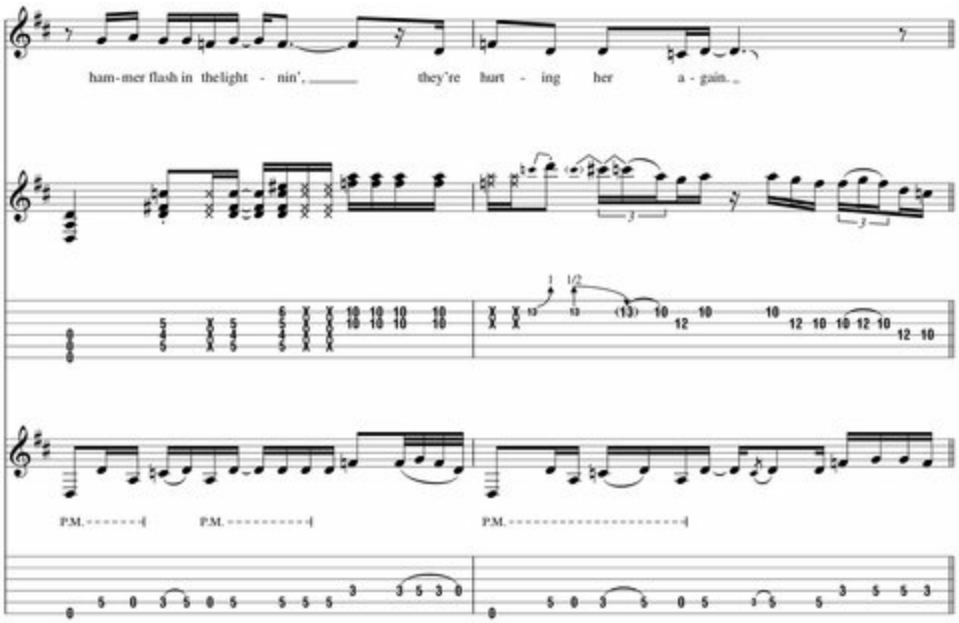
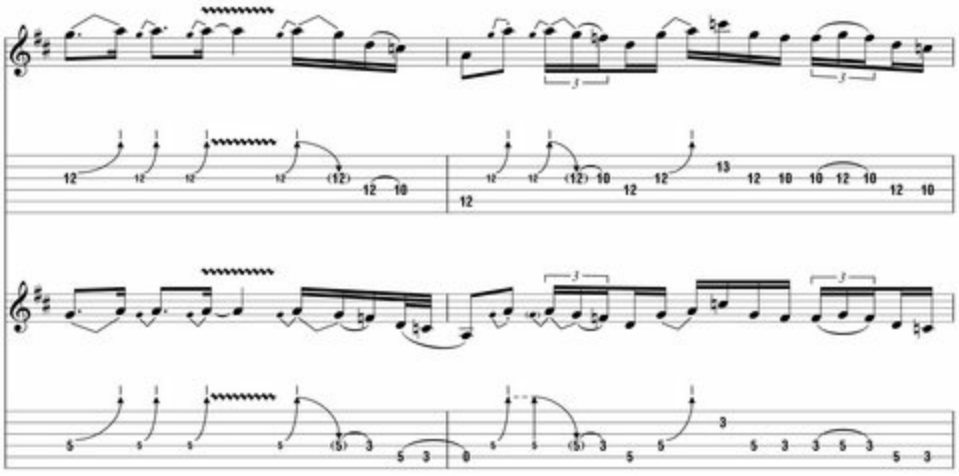
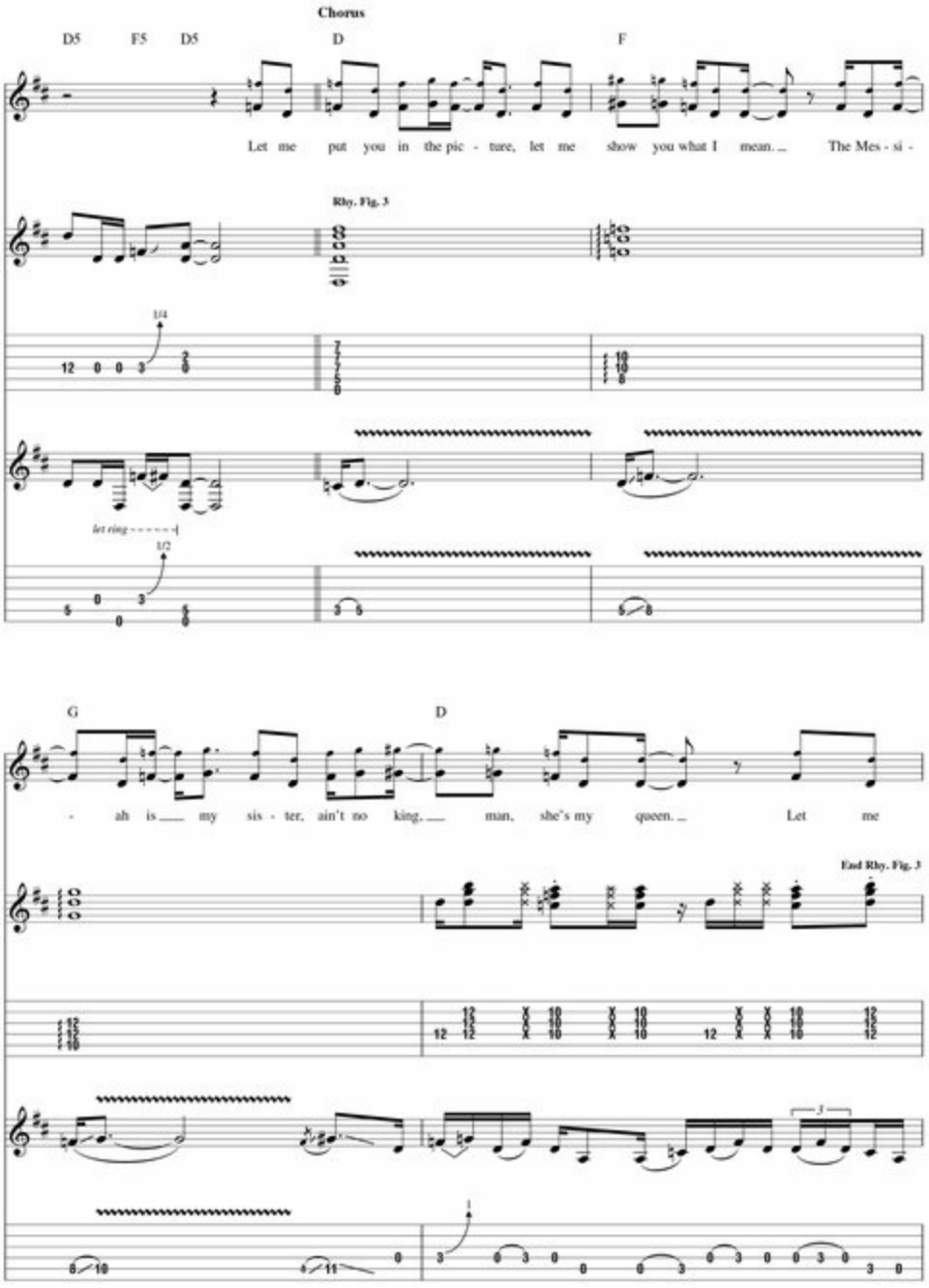
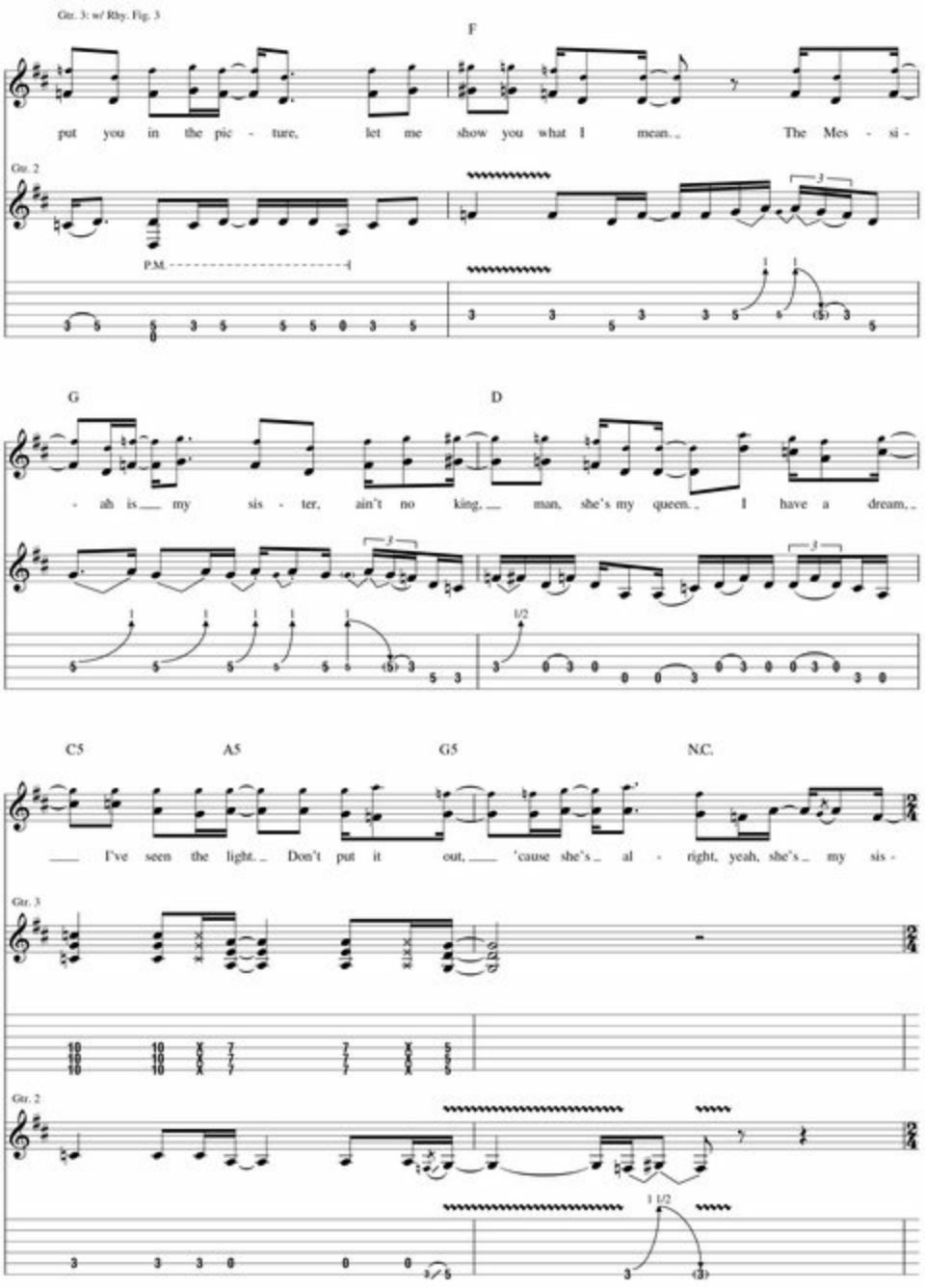
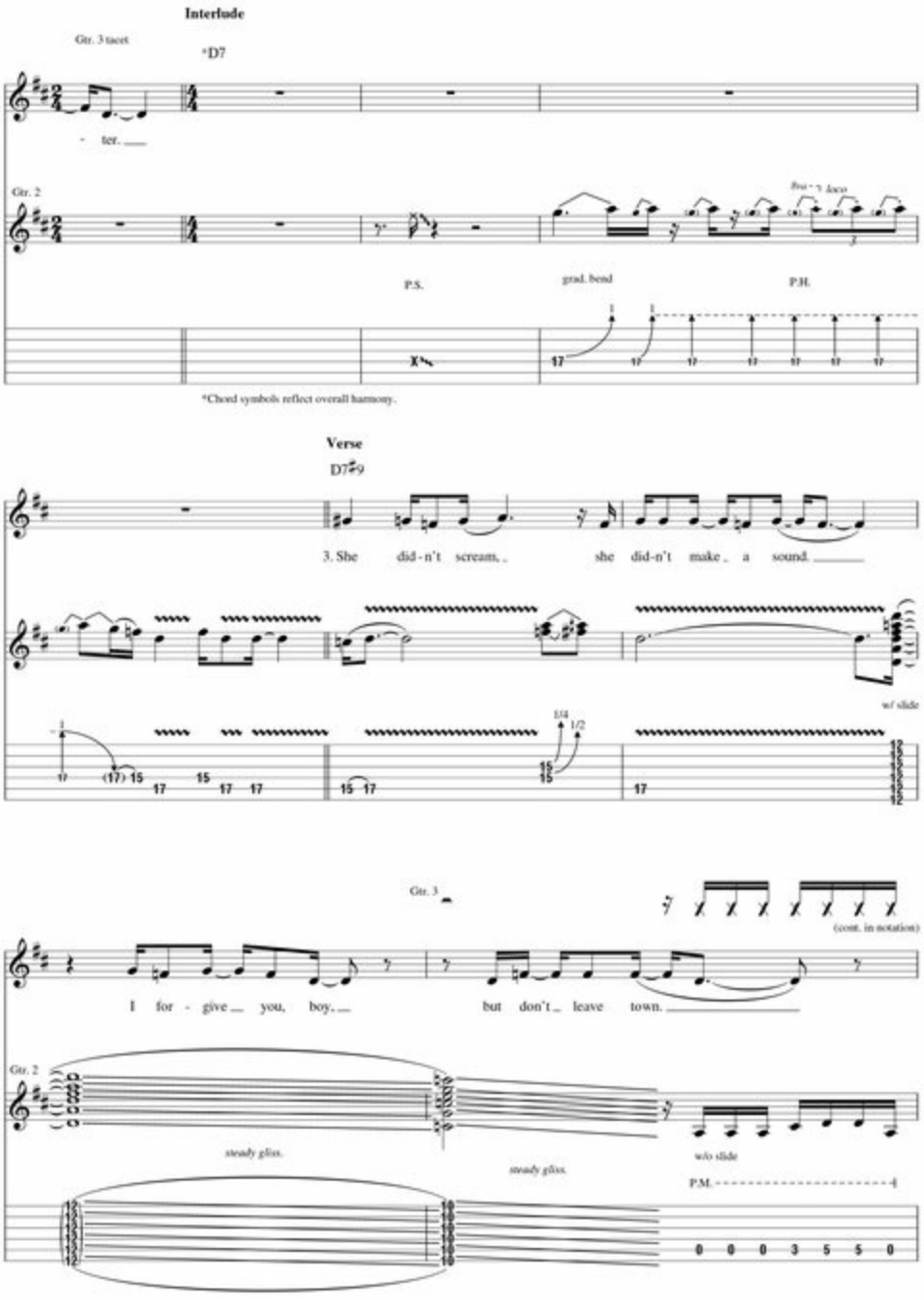
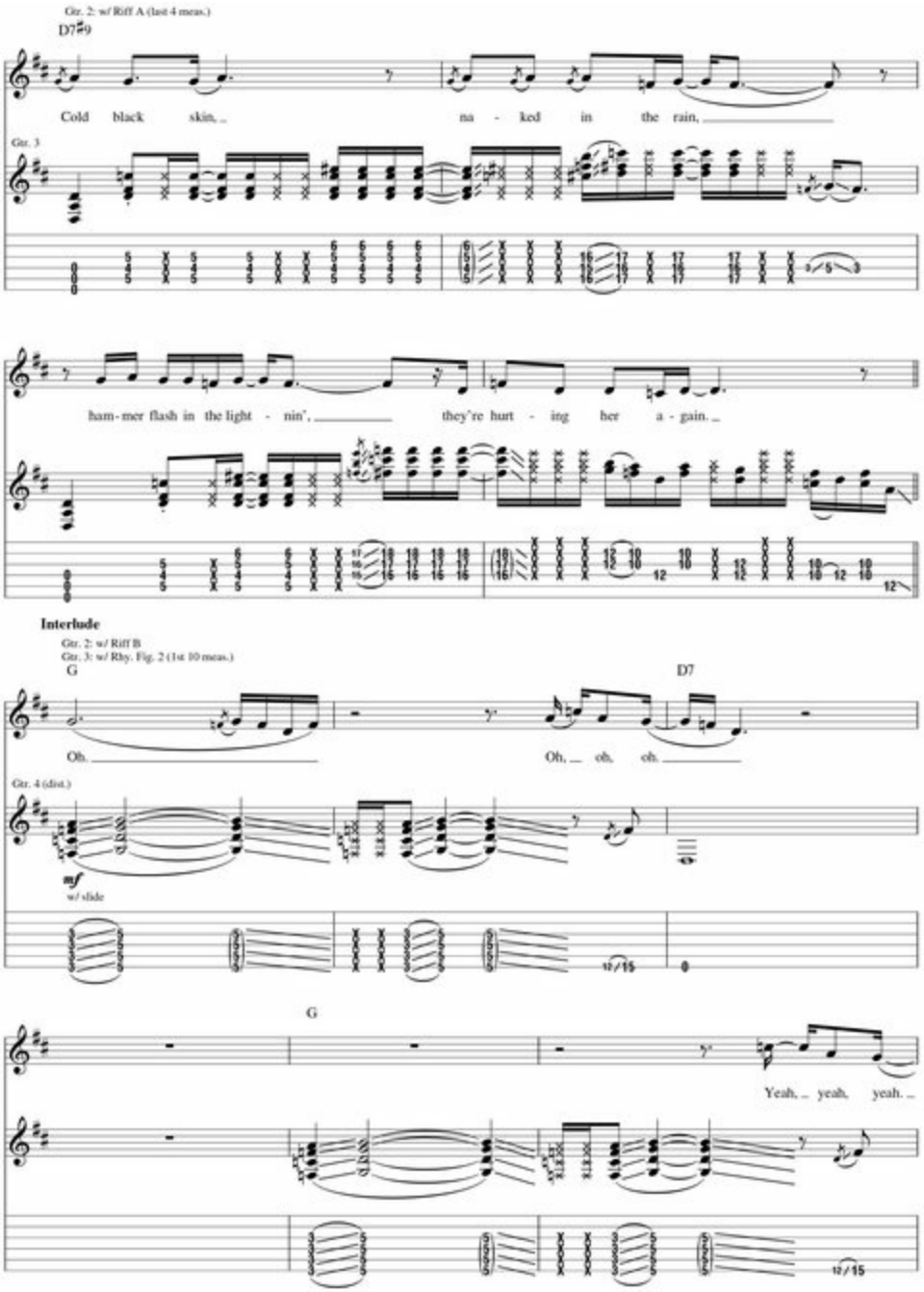
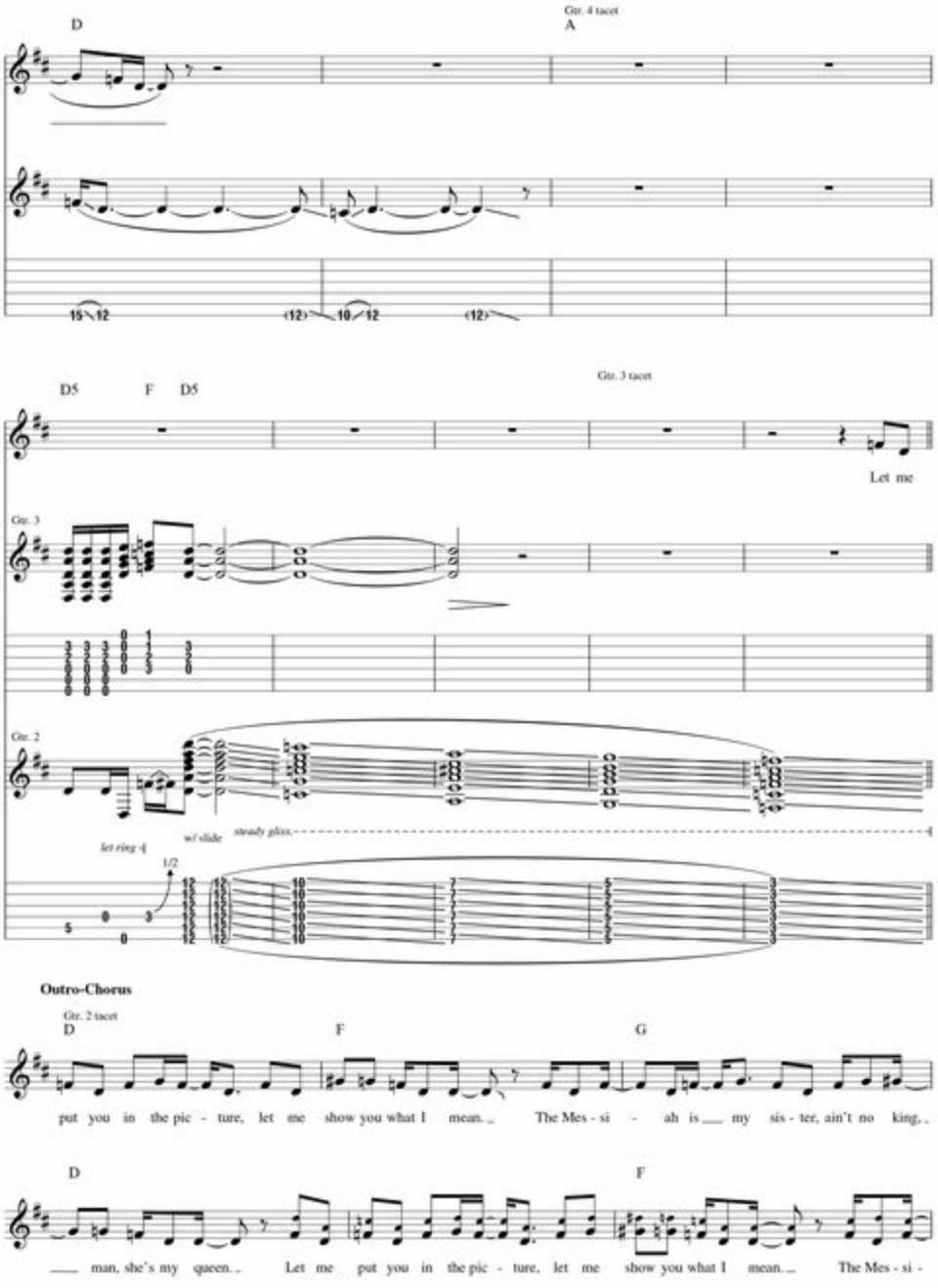
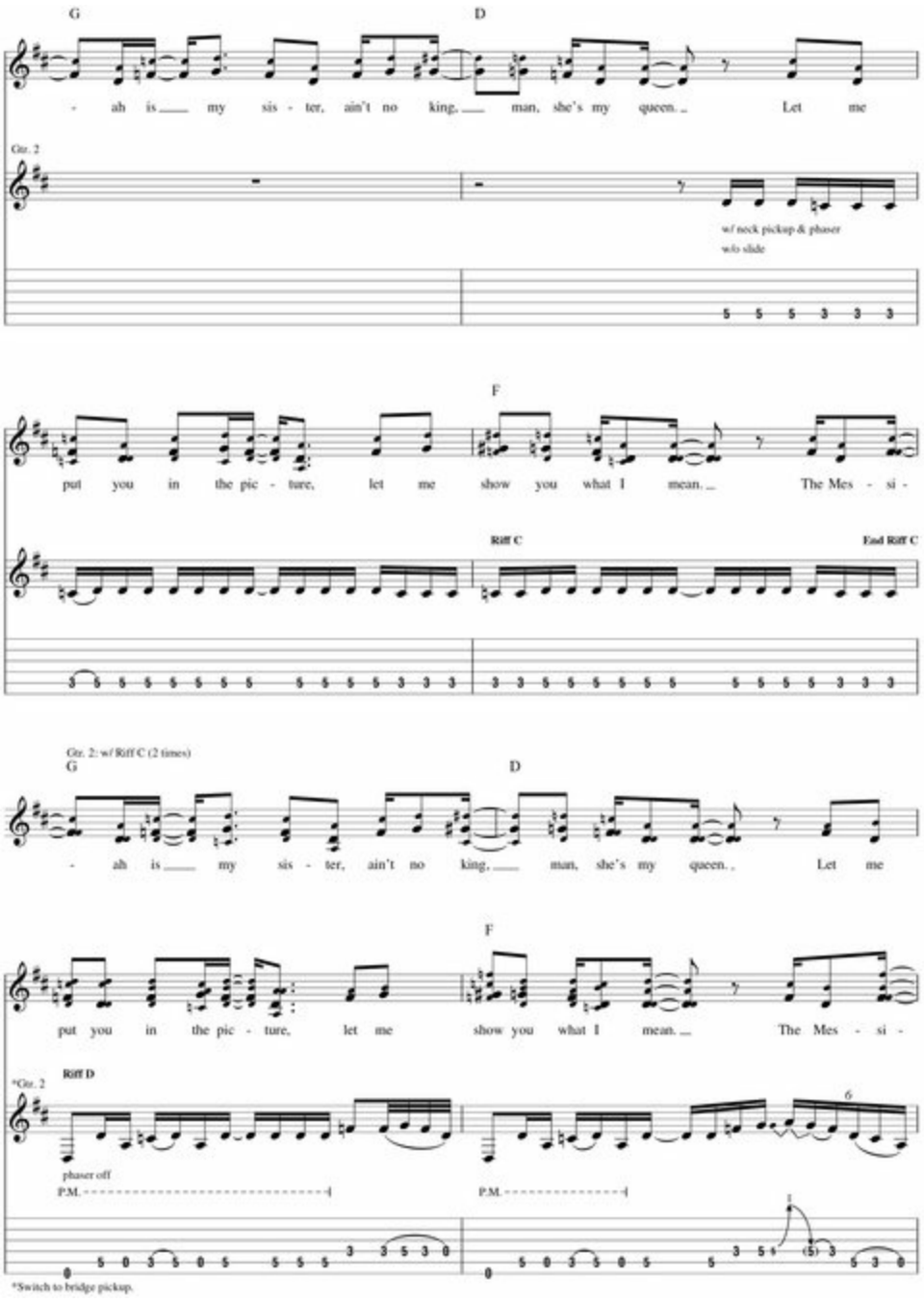
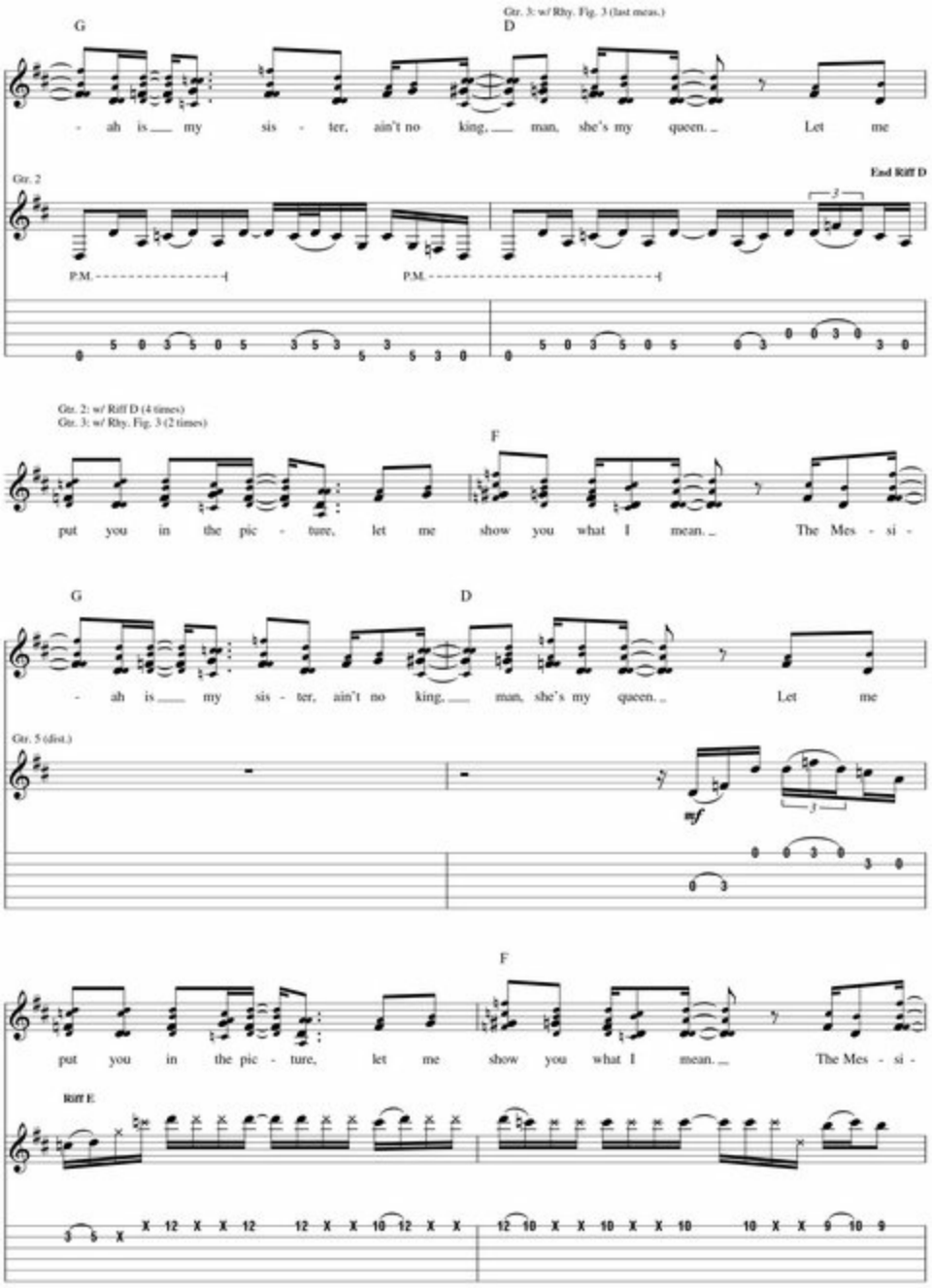
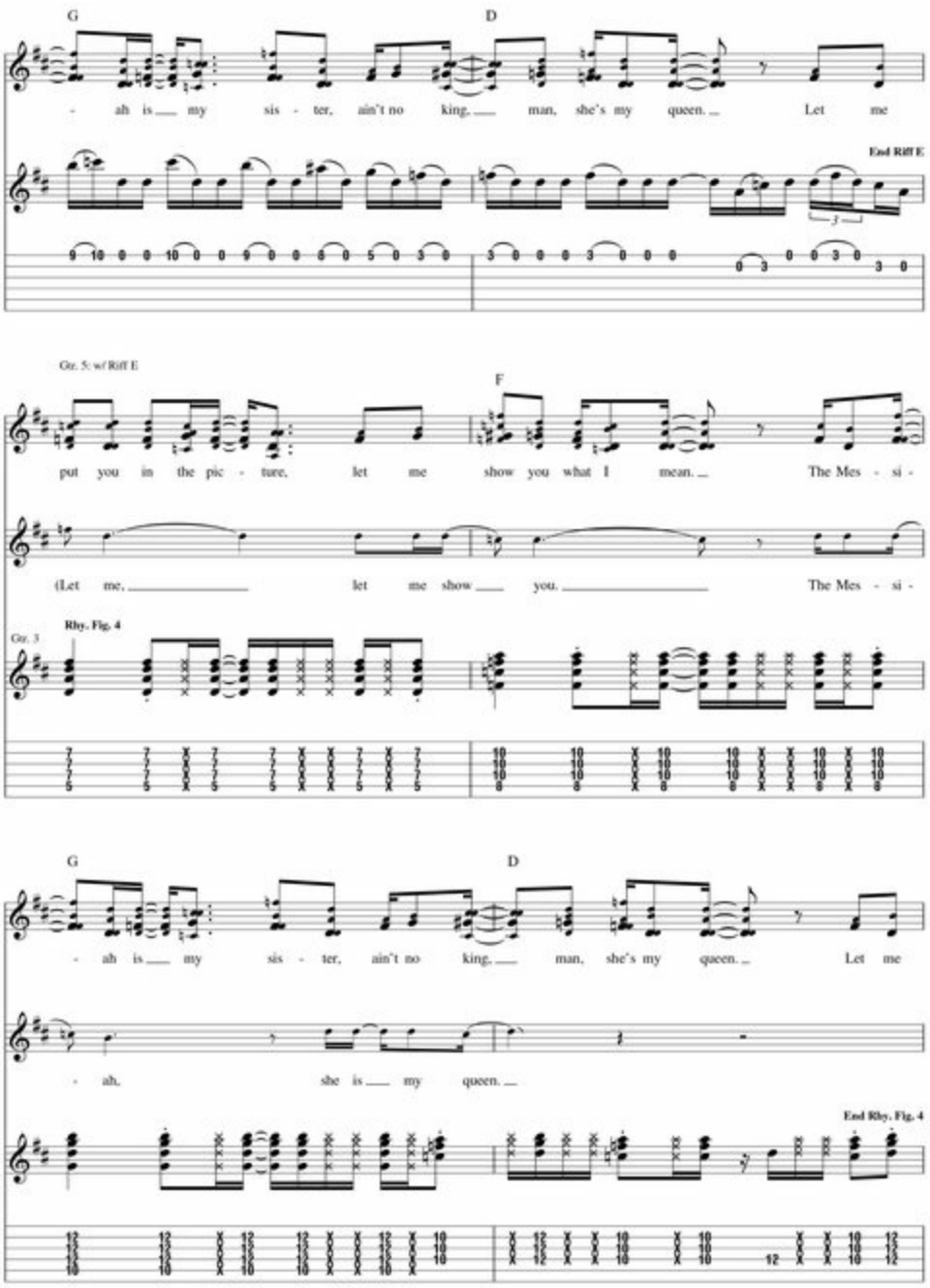
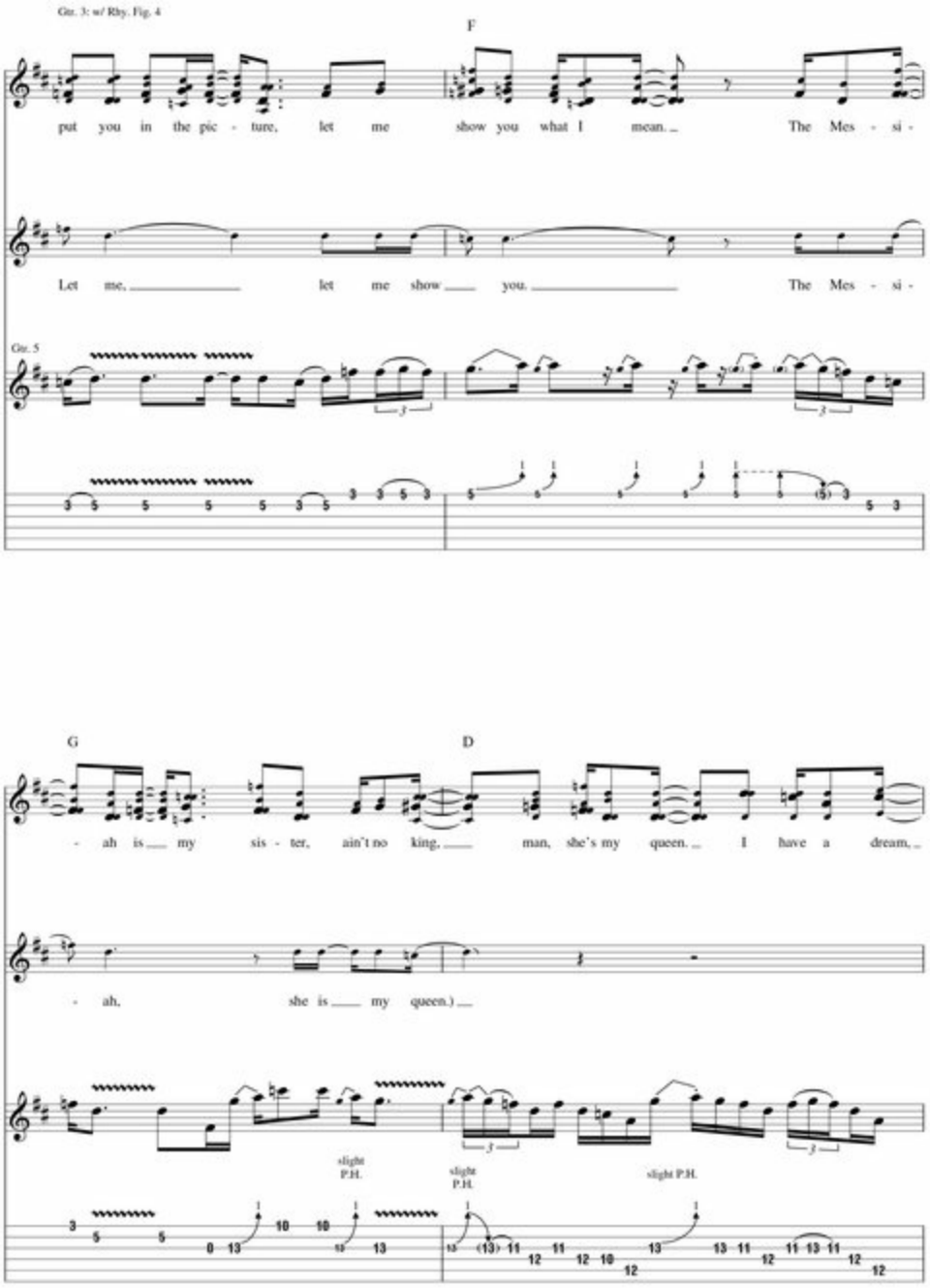
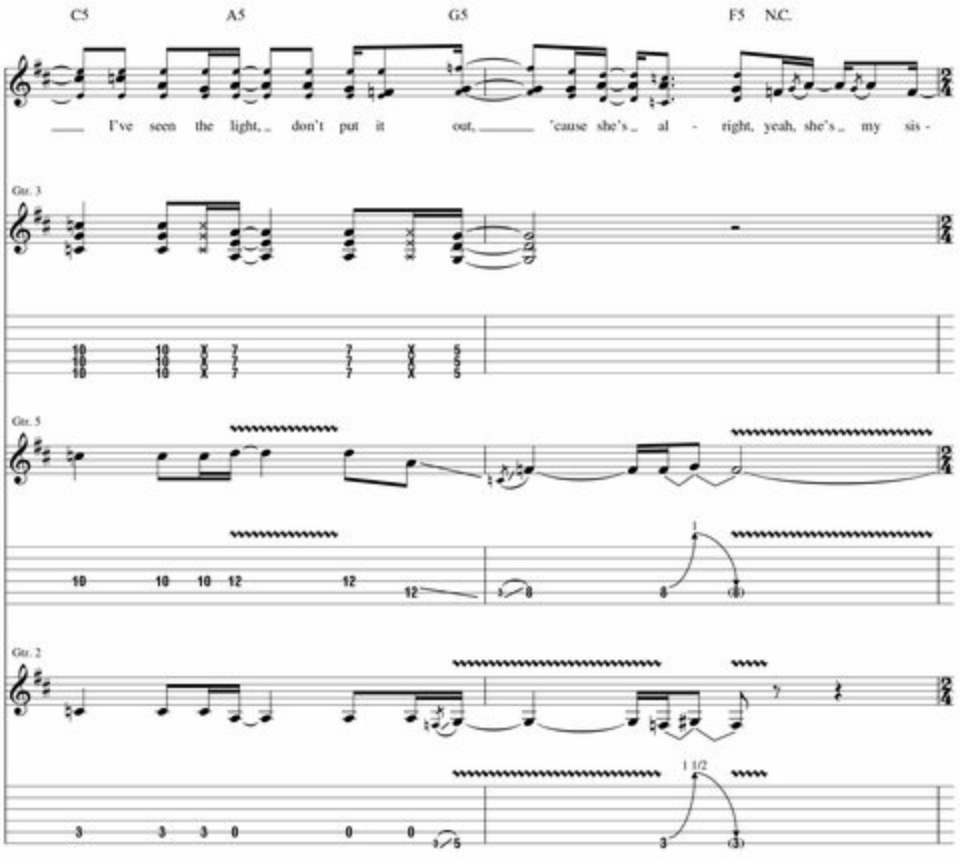
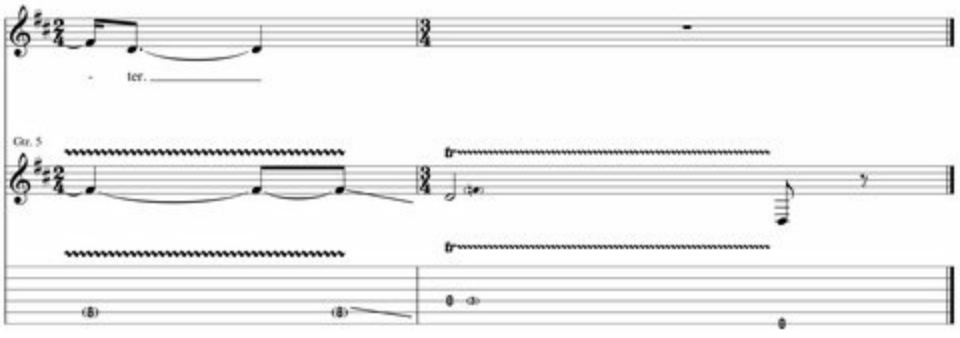

let ring
let ring
let ring
(cont. in slashes)
D
open
Gtr. 1
Rhy. Fig. 1
Gtr. 3 (slight dist.)
mf
Riff A
Gtr. 2 (dist.)
mf
P.M.
P.M.
P.M.
slight P.H.
P.M.
P.M.
P.M.
P.M.

Gtr. 1 tacet
D7♯9
P.M.
P.M.
P.M.
slight P.H.
End Rhy. Fig. 1
End Riff A
P.M.
P.M.
P.M.
Interlude
G
Rhy. Fig. 2
Riff B
let ring
let ring

D7
steady gliss.
P.M.
let ring
let ring
G
let ring
let ring
D
steady gliss.
1/2
P.M.
let ring
P.M.
let ring
1

A
End Riff B
slight P.H.
let ring
D5
F
D5
C5
D
End Rhy. Fig. 2
1/4
let ring
1/2
P.M.
Verse
Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 1
D7♯9
1. Love spreads her arms, waits there for the nails. I for - give you, boy,
I will pre - vail. Too much to take, some cross to bear.
Interlude
Gtr. 2: w/ Riff B
Gtr. 3: w/ Rhy. Fig. 2
G
I'm hid - ing in the trees with a pic - nic. She's o - ver there, yeah.

D7
Yeah, yeah, yeah.
G
D
Yeah, yeah, yeah.
A
D5
F
D5
C5
D
Gtr. 2
let ring
1/2
P.M.
Verse
D7♯9
2. She did-n't scream, she did - n't make a sound.
Gtr. 3
Gtr. 2
mf
P.M.
P.M.

I for - give you, boy,
but don't leave town.
P.M.
P.M.

Cold black skin,
na - ked in the rain,
P.M.
P.M.
P.M.
slight P.H.

ham-mer flash in the light - nin', they're hart - ing her a - gain.
P.M.
P.M.
P.M.

Interlude

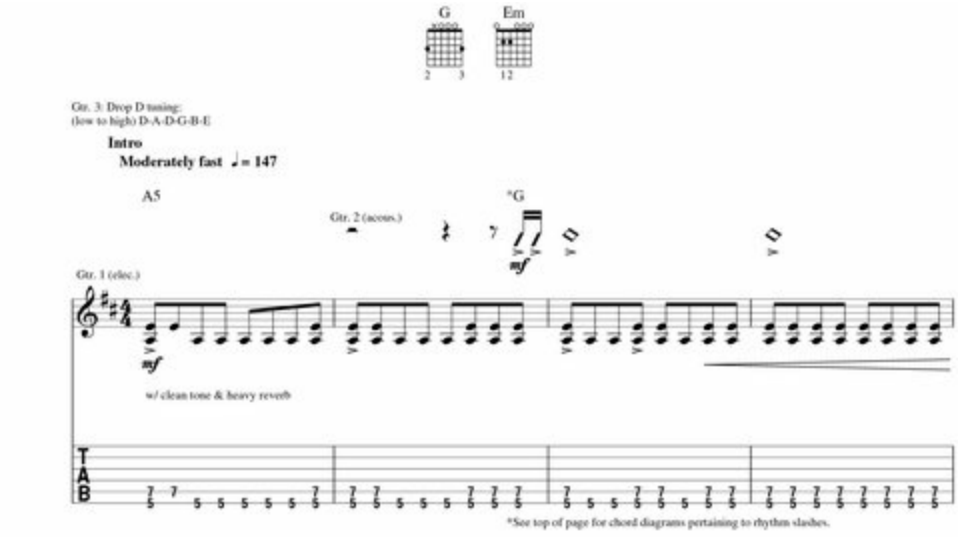
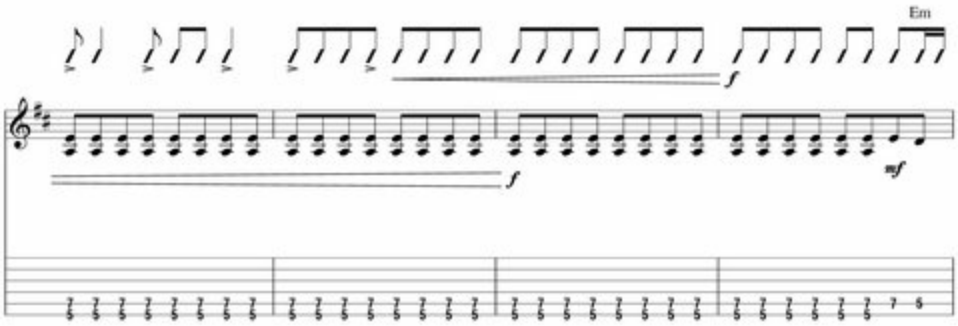
A

Chorus
D5
F5
D5
D
F
Let me put you in the pic - ture, let me show you what I mean. The Mes - si -
Rhy. Fig. 3
1/4
let ring
1/2
G
D
- ah is my sis - ter, ain't no king, man, she's my queen. Let me
End Rhy. Fig. 3

Gtr. 3: w/ Rhy. Fig. 3
F
put you in the pic - ture, let me show you what I mean. The Mes - si -
Gtr. 2
P.M.
G
D
- ah is my sis - ter, ain't no king, man, she's my queen. I have a dream,
C5
A5
G5
N.C.
I've seen the light. Don't put it out, 'cause she's al - right, yeah, she's my sis -
Gtr. 3
Gtr. 2

Interlude
Gtr. 3 tacet
*D7
ter.
Gtr. 2
P.S.
grad. bend
P.H.
*Chord symbols reflect overall harmony.
Verse
D7♯9
3. She did - n't scream, she did-n't make a sound.
w/ slide
Gtr. 3
(cont. in notation)
I for - give you, boy, but don't leave town.
Gtr. 2
steady gliss.
steady gliss.
w/o slide
P.M.

Gtr. 2: w/ Riff A (last 4 meas.)
D7♯9
Cold black skin, na - ked in the rain,
Gtr. 3
ham - mer flash in the light - nin', they're hurt - ing her a - gain.
Interlude
Gtr. 2: w/ Riff B
Gtr. 3: w/ Rhy. Fig. 2 (1st 10 meas.)
G
D7
Oh. Oh, oh, oh.
Gtr. 4 (dist.)
mf
w/ slide
12/15
0
G
Yeah, yeah, yeah.
12/15

Gtr. 4 tacet
D
A
15 12
(12)
10 12
(12)
D5
F
D5
Gtr. 3 tacet
Let me
Gtr. 3
Gtr. 2
let ring
w/ slide
steady gliss.
1/2
Outro-Chorus
Gtr. 2 tacet
D
F
G
put you in the pic - ture, let me show you what I mean. The Mes - si - ah is my sis - ter, ain't no king,
D
F
man, she's my queen. Let me put you in the pic - ture, let me show you what I mean. The Mes - si -

G
D
- ah is my sis - ter, ain't no king, man, she's my queen. Let me
Gtr. 2
w/ neck pickup & phaser
w/o slide
F
put you in the pic - ture, let me show you what I mean. The Mes - si -
Riff C
End Riff C
Gtr. 2: w/ Riff C (2 times)
G
D
- ah is my sis - ter, ain't no king, man, she's my qaeen. Let me
F
put you in the pic - ture, let me show you what I mean. The Mes - si -
*Gtr. 2
Riff D
phaser off
P.M.
P.M.
*Switch to bridge pickup.

Gtr. 3: w/ Rhy. Fig. 3 (last meas.)
G
D
- ah is my sis - ter, ain't no king, man, she's my queen. Let me
Gtr. 2
End Riff D
P.M.
P.M.
Gtr. 2: w/ Riff D (4 times)
Gtr. 3: w/ Rhy. Fig. 3 (2 times)
F
put you in the pic - ture, let me show you what I mean. The Mes - si -
G
D
- ah is my sis - ter, ain't no king, man, she's my queen. Let me
Gtr. 5 (dist.)
mf
F
put you in the pic - ture, let me show you what I mean. The Mes - si -
Riff E

G
D
- ah is my sis - ter, ain't no king, man, she's my queen. Let me
End Riff E
Gtr. 5: w/ Riff E
F
put you in the pic - ture, let me show you what I mean. The Mes - si -
(Let me, let me show you. The Mes - si -
Rhy. Fig. 4
Gtr. 3
G
D
- ah is my sis - ter, ain't no king, man, she's my queen. Let me
- ah, she is my queen.
End Rhy. Fig. 4

Gtr. 3: w/ Rhy. Fig. 4
F
put you in the pic - ture, let me show you what I mean. The Mes - si -
Let me, let me show you. The Mes - si -
Gtr. 5
G
D
- ah is my sis - ter, ain't no king, man, she's my queen. I have a dream,
- ah, she is my queen.)
slight P.H.
slight P.H.
slight P.H.

C5
A5
G5
F5
N.C.
I've seen the light, don't put it out, 'cause she's al - right, yeah, she's my sis -
Gtr. 3
Gtr. 5
Gtr. 2
1
1 1/2


Gtrs. 2 & 3 tacet
- ter.
Gtr. 5

from Joy Division - *Substance*

Love Will Tear Us Apart

Words and Music by Ian Curtis, Stephen Morris, Peter Hook and Bernard Sumner



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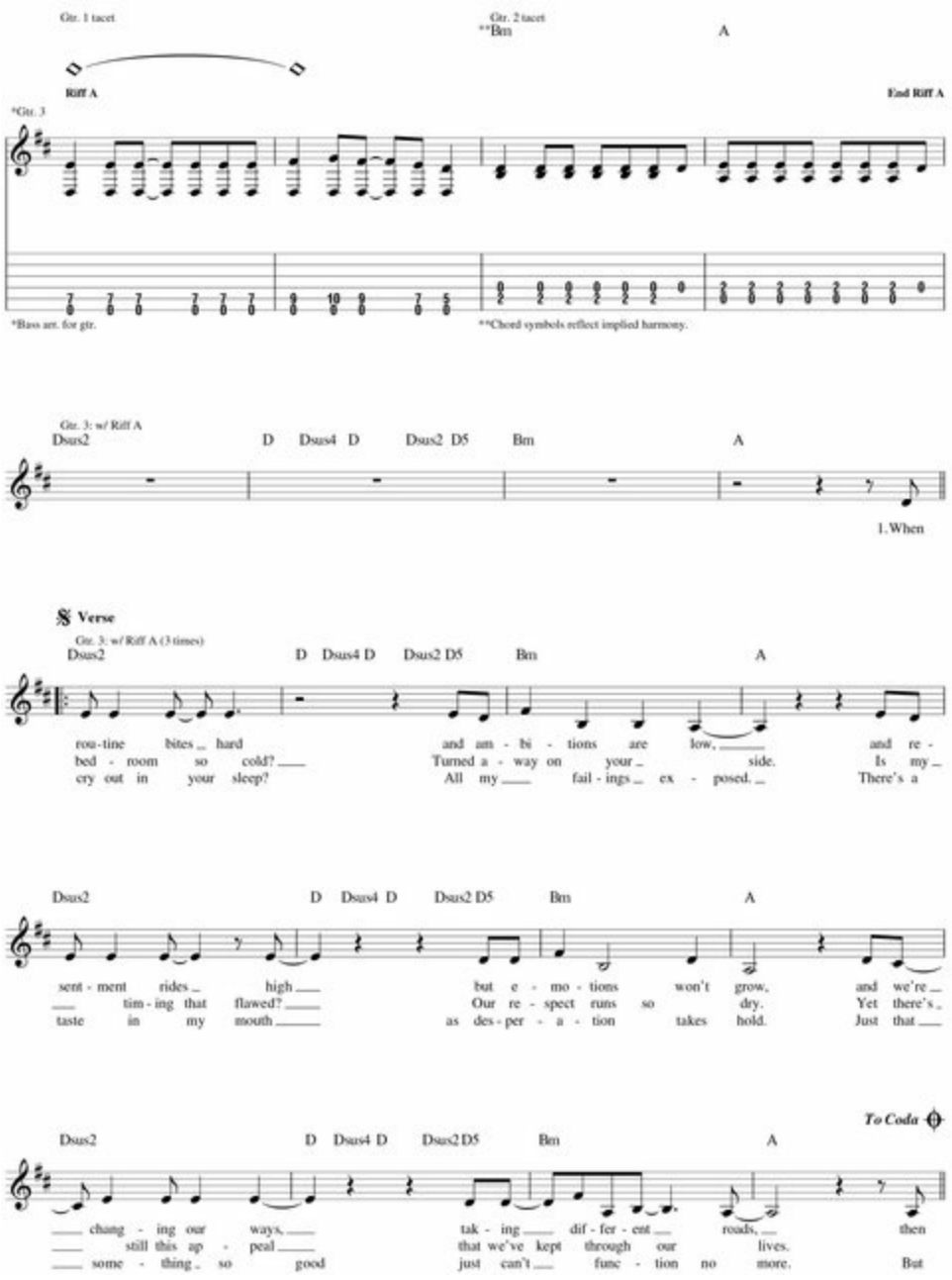
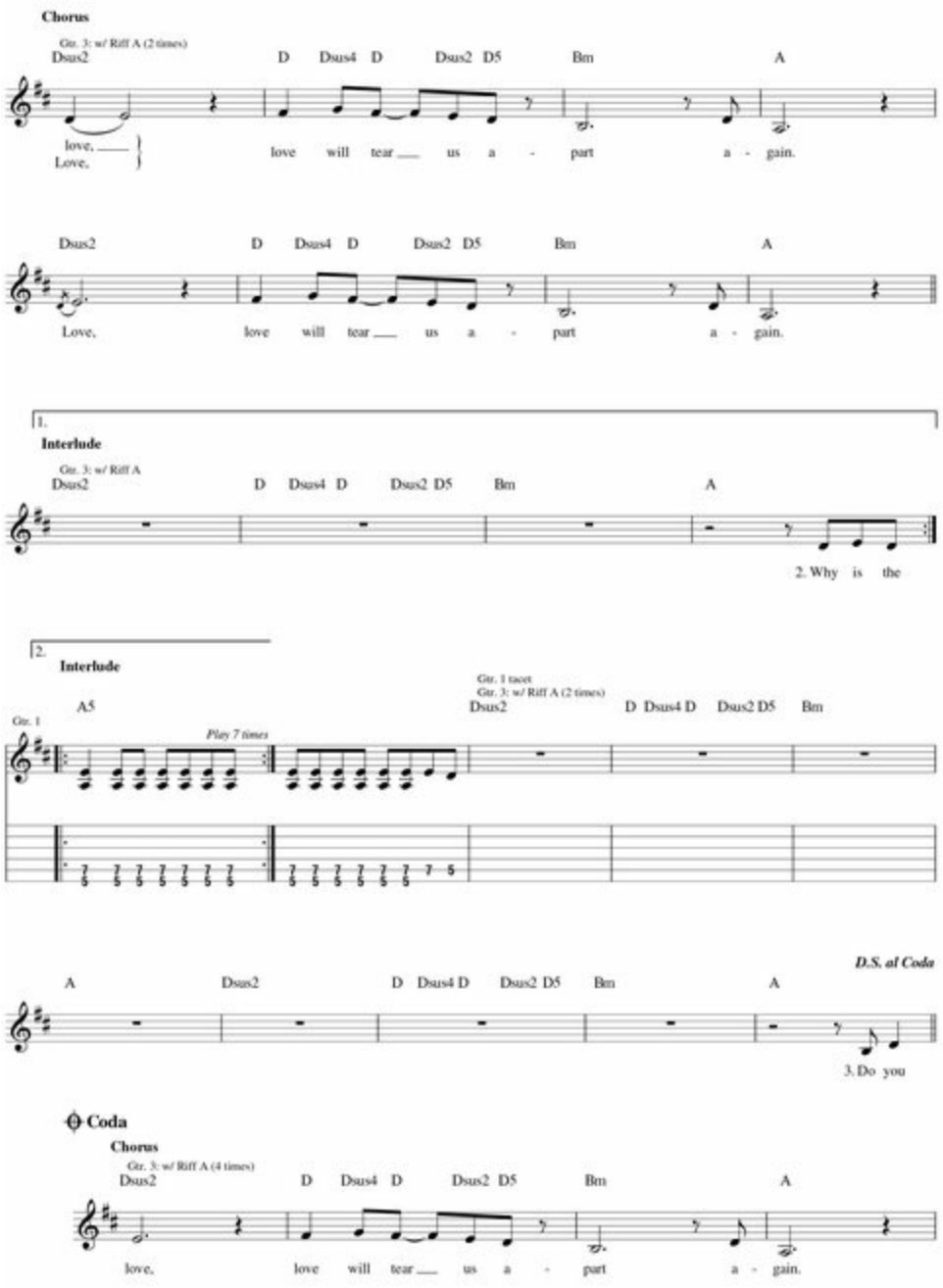
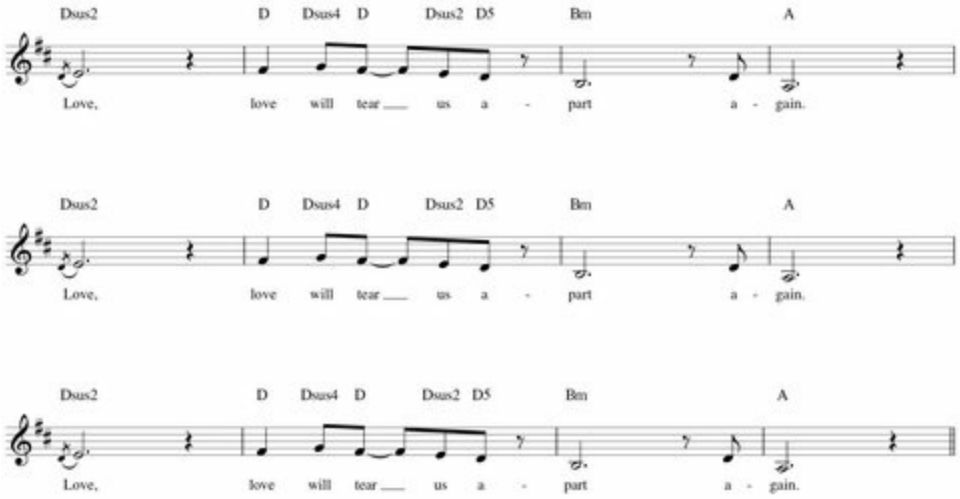
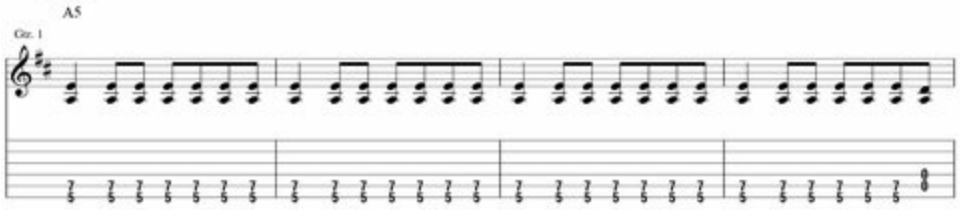
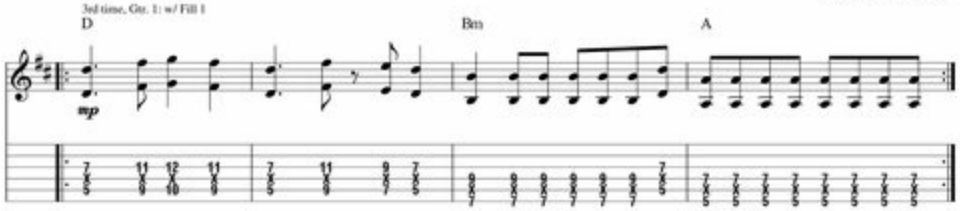
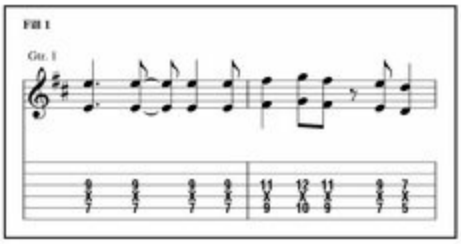
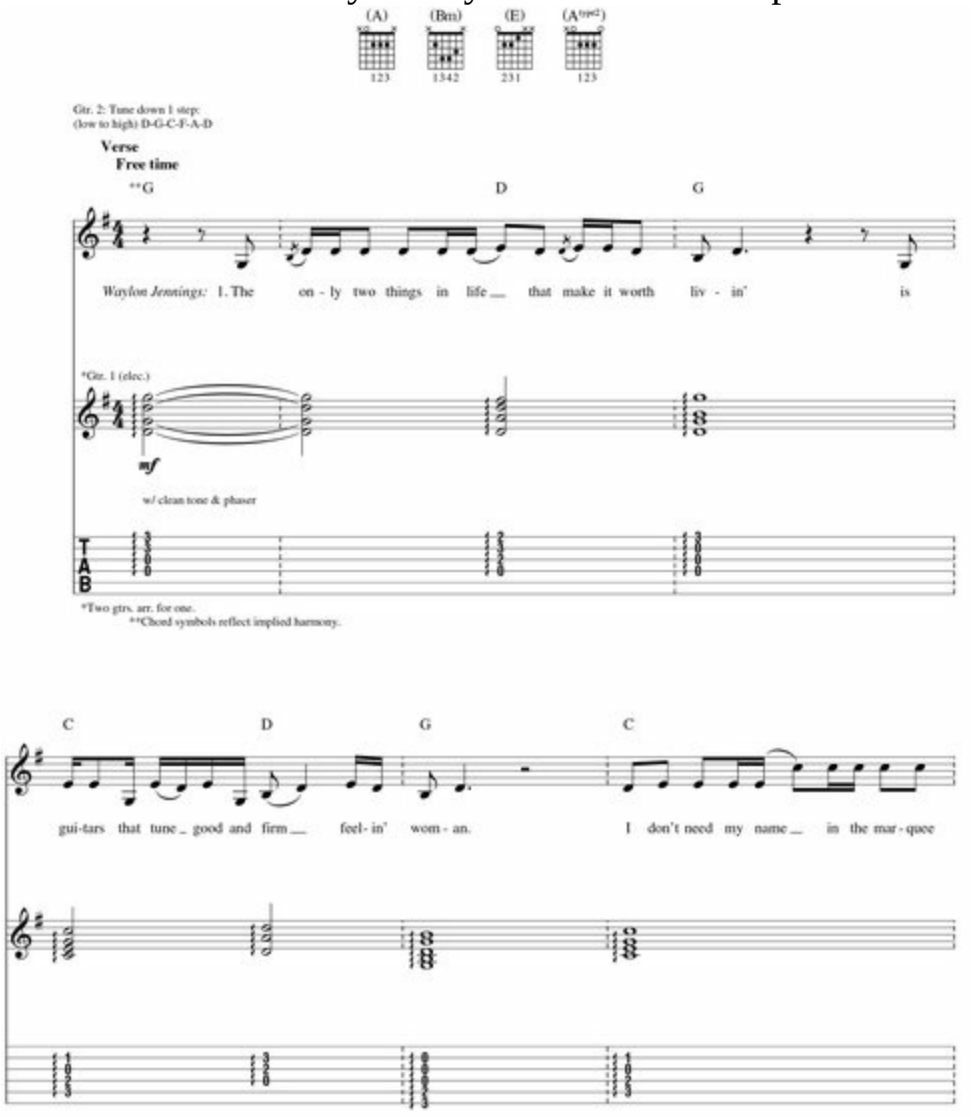

Gtr. 1 tacet
Gtr. 2 tacet
**Bm
A
Riff A
End Riff A
*Gtr. 3
*Bass arr. for gtr.
**Chord symbols reflect implied harmony.
Gtr. 3: w/ Riff A
Dsus2
D
Dsus4 D
Dsus2 D5
Bm
A
1. When
Verse
Gtr. 3: w/ Riff A (3 times)
rou - tine bites hard
bed - room so cold?
cry out in your sleep?
and am - bi - tions are low,
Turned a - way on your side.
All my fail - ings ex - posed.
and re -
Is my
There's a
sent - ment rides high
tim - ing that flawed?
taste in my mouth
but e - mo - tions won't grow,
Our re - spect runs so dry.
as des - per - a - tion takes hold.
and we're
Yet there's
Just that
To Coda
chang - ing our ways,
still this ap - peal
some - thing so good
tak - ing dif - fer - ent roads,
that we've kept through our lives.
just can't func - tion no more.
then
But

Chorus
Gtr. 3: w/ Riff A (2 times)
Dsus2 D Dsus4 D Dsus2 D5 Bm A
love, ___
Love,
love will tear ___ us a - part a - gain.
Dsus2 D Dsus4 D Dsus2 D5 Bm A
Love, love will tear ___ us a - part a - gain.
1.
Interlude
Gtr. 3: w/ Riff A
Dsus2 D Dsus4 D Dsus2 D5 Bm A
2. Why is the
2.
Interlude
Gtr. 1 tacet
Gtr. 3: w/ Riff A (2 times)
A5 Dsus2 D Dsus4 D Dsus2 D5 Bm
Gtr. 1
Play 7 times
D.S. al Coda
A Dsus2 D Dsus4 D Dsus2 D5 Bm A
3. Do you
Coda
Chorus
Gtr. 3: w/ Riff A (4 times)
Dsus2 D Dsus4 D Dsus2 D5 Bm A
love, love will tear ___ us a - part a - gain.

Outro

Play 4 times and fade

from Waylon Jennings - *Ol' Waylon*

L u c k e n b a c h , T e x a s

(Back to the Basics of Love)

Words and Music by Bobby Emmons and Chips Moman

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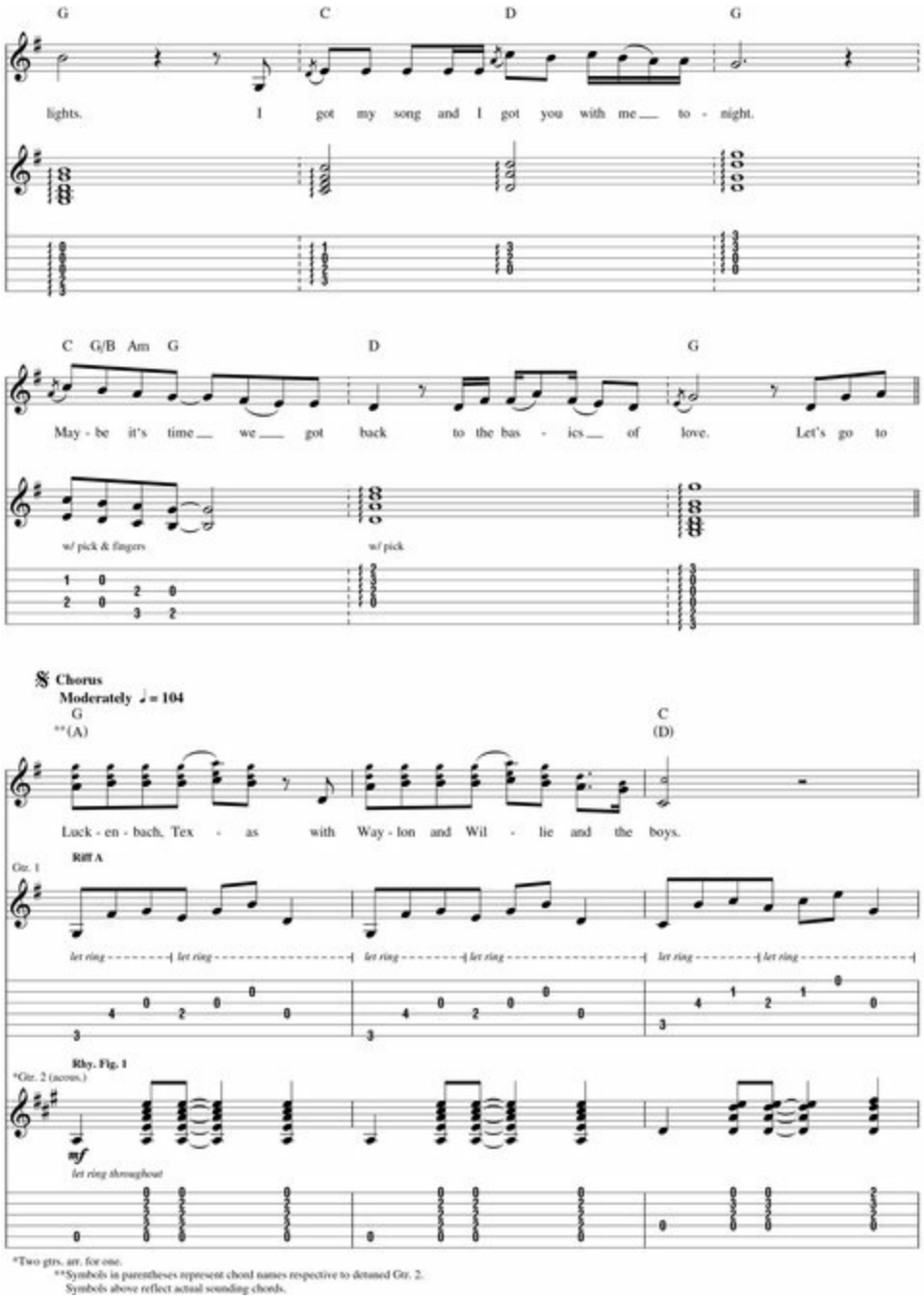
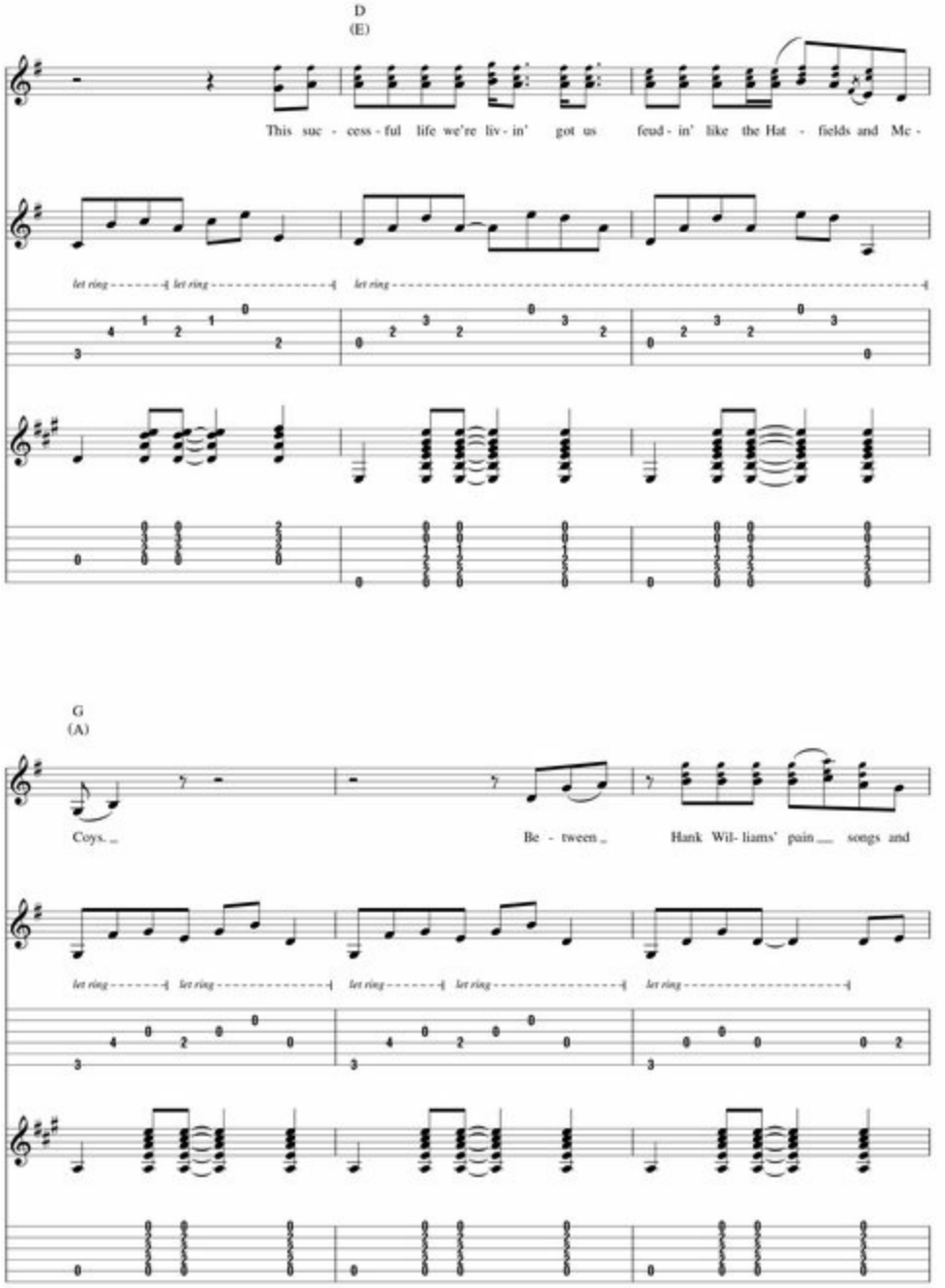
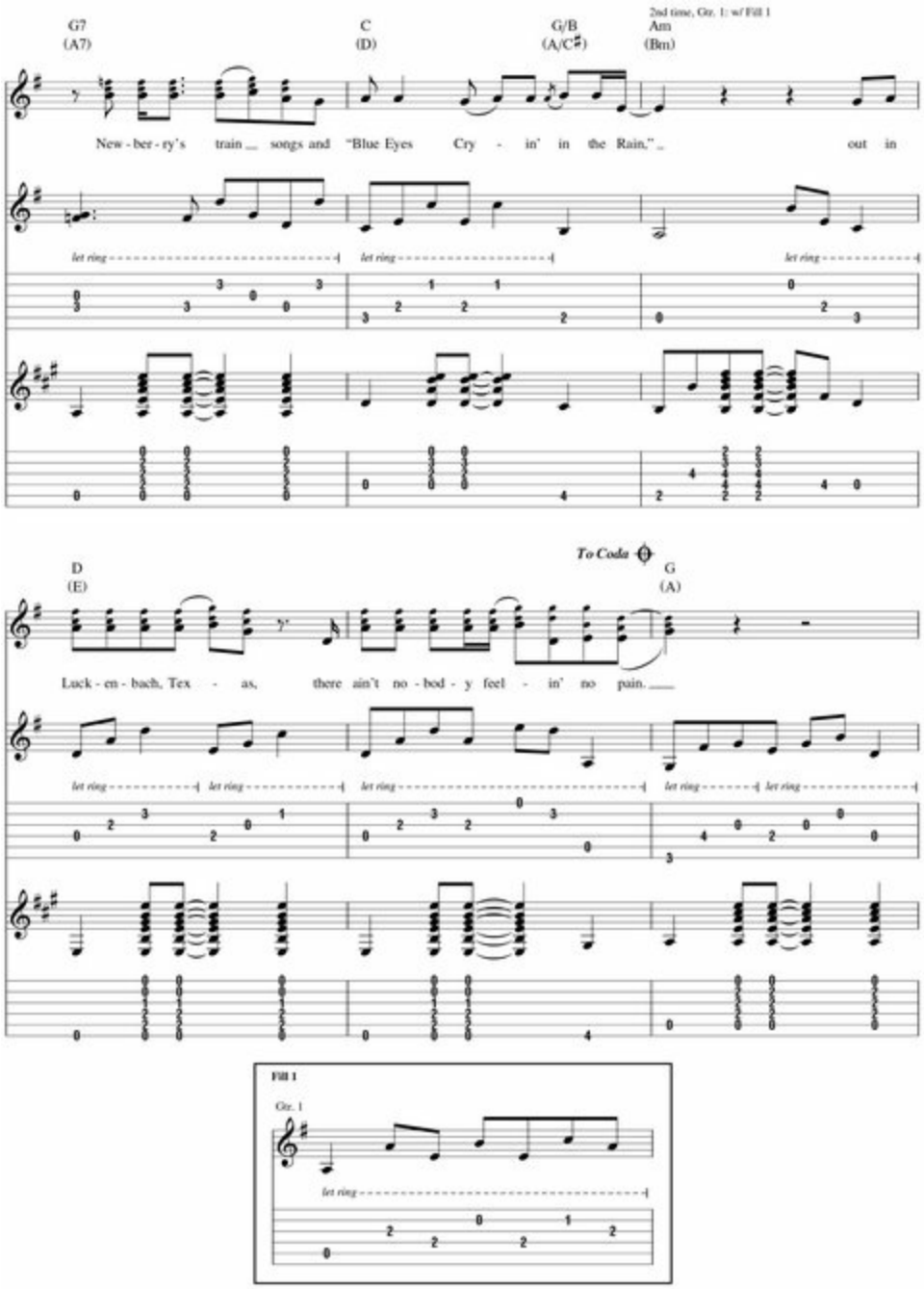
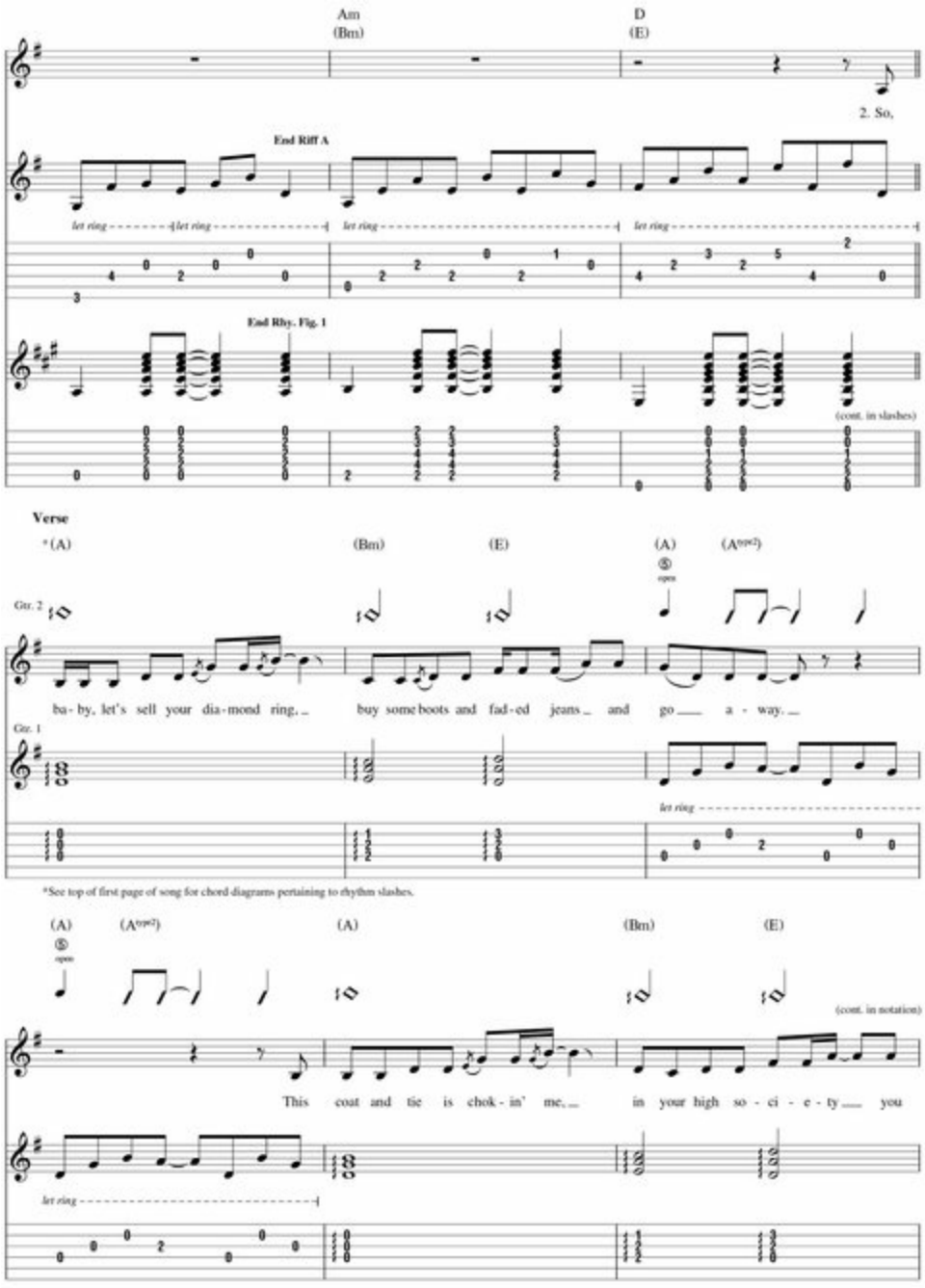
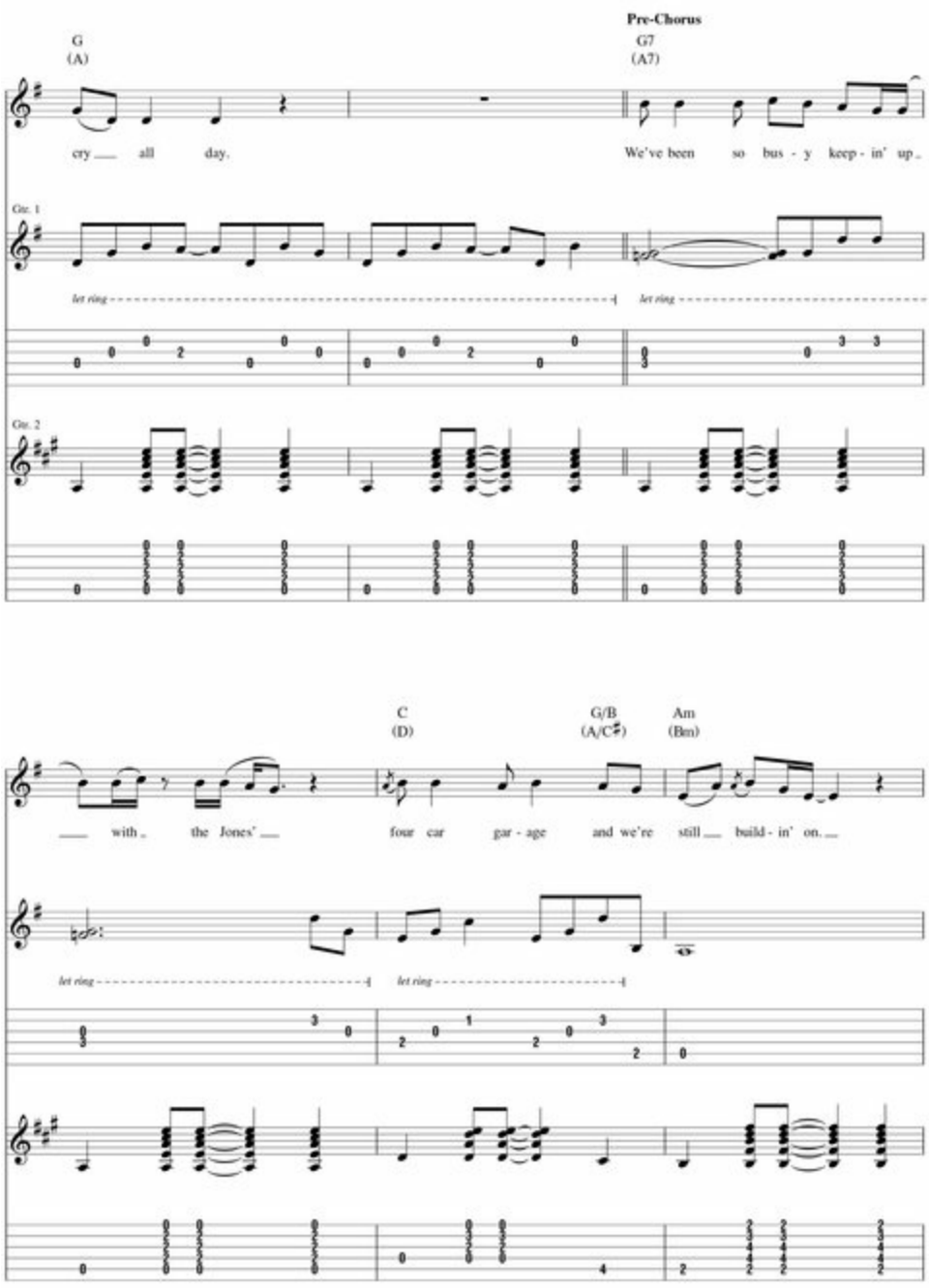
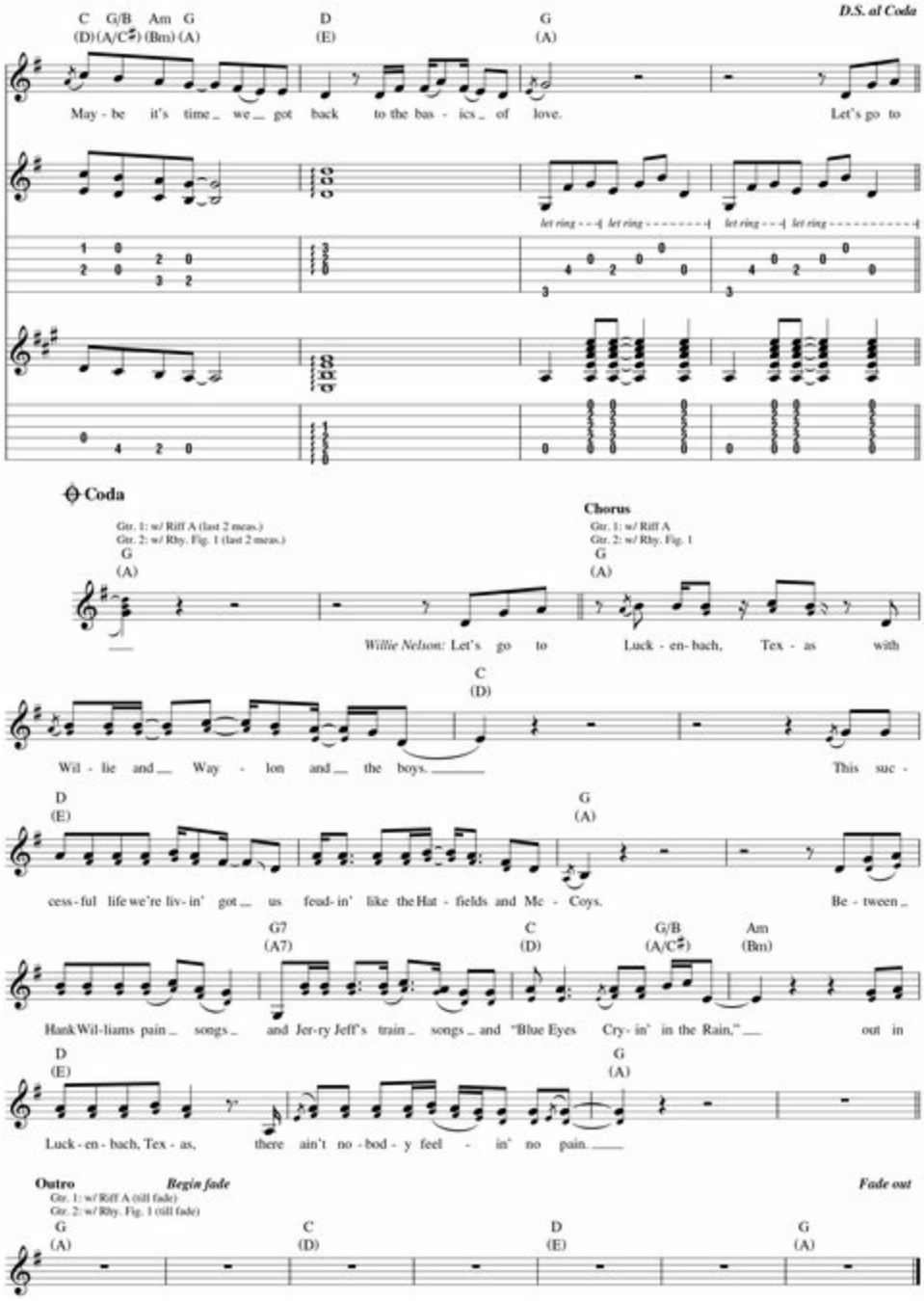
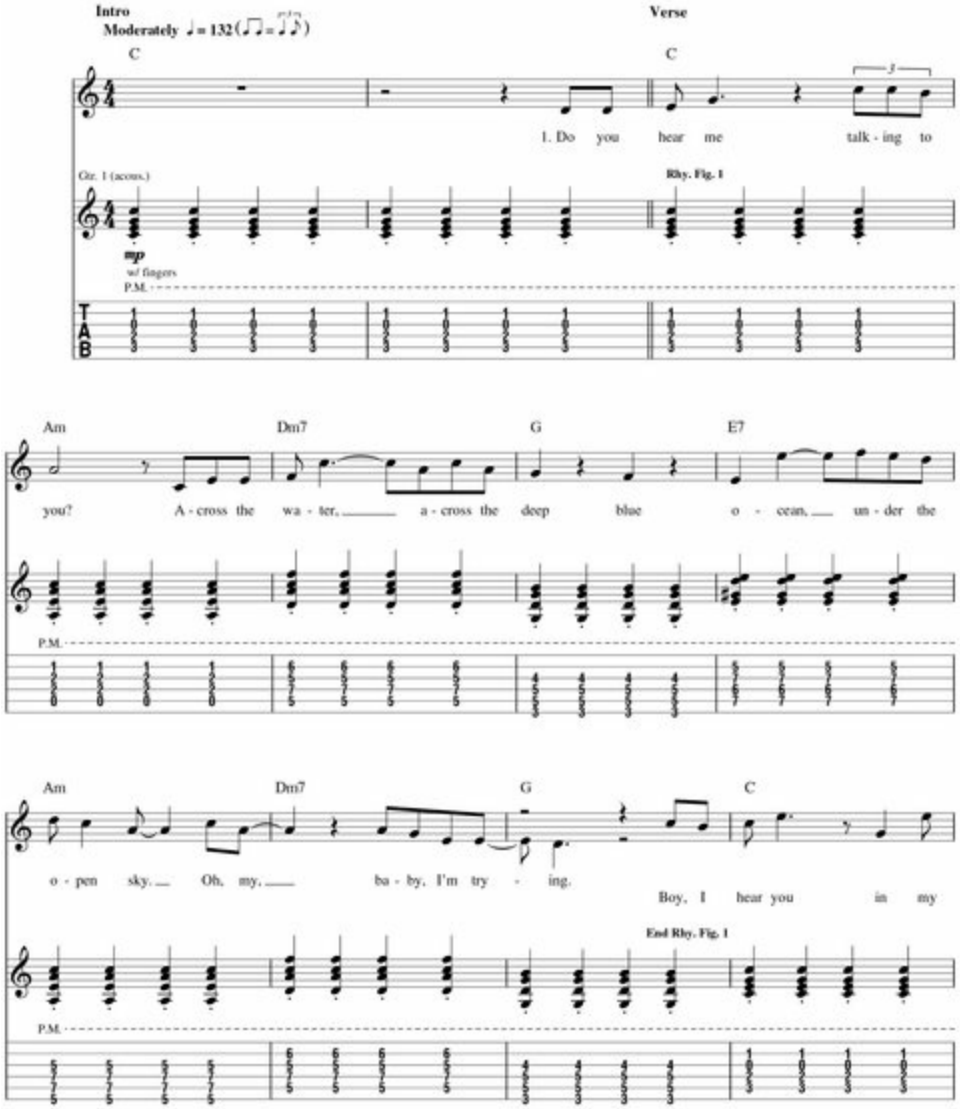

*Two gtrs. arr. for one.
**Symbols in parentheses represent chord names respective to detuned Gtr. 2.
Symbols above reflect actual sounding chords.

D
(E)
This suc - cess - ful life we're liv - in' got us feud - in' like the Hat - fields and Mc -
let ring
let ring
let ring
G
(A)
Coys.
Be - tween
Hank Wil- liams' pain
songs and
let ring
let ring
let ring
let ring
let ring

2nd time, Gtr. 1: w/ Fill 1
G7
(A7)
C
(D)
G/B
(A/C♯)
Am
(Bm)
New - ber - ry's train __ songs and "Blue Eyes Cry - in' in the Rain," __ out in
let ring
let ring
let ring
To Coda
D
(E)
G
(A)
Luck - en - bach, Tex - as, there ain't no - bod - y feel - in' no pain. ____
let ring
let ring
let ring
let ring
let ring
Fill 1
Gtr. 1
let ring

Am
(Bm)
D
(E)
2. So,
End Riff A
let ring
End Rhy. Fig. 1
(cont. in slashes)
Verse
*(A)
(Bm)
(E)
(A)
(A^sus2)
5
open
Gtr. 2
ba - by, let's sell your dia - mond ring, buy some boots and fad - ed jeans and go a - way.
Gtr. 1
let ring
*See top of first page of song for chord diagrams pertaining to rhythm slashes.
(A)
(A^sus2)
(A)
(Bm)
(E)
5
open
(cont. in notation)
This coat and tie is chok - in' me, in your high so - ci - e - ty you
let ring

Pre-Chorus
G
(A)
G7
(A7)
cry all day.
We've been so bus - y keep - in' up
Gtr. 1
let ring
let ring
Gtr. 2
C
(D)
G/B
(A/C♯)
Am
(Bm)
with the Jones'
four car gar - age
and we're still build - in' on.
let ring
let ring

D.S. al Coda
C G/B Am G
(D) (A/C♯) (Bm) (A)
D
(E)
G
(A)
May - be it's time _ we __ got back to the bas - ics _ of love.
Let's go to
let ring - - - | let ring - - - - - - - | let ring - - - | let ring - - - - - - - - - - |
Coda
Chorus
Gtr. 1: w/ Riff A (last 2 meas.)
Gtr. 2: w/ Rhy. Fig. 1 (last 2 meas.)
Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1
G
(A)
Willie Nelson: Let's go to
Luck - en - bach, Tex - as with
C
(D)
Wil - lie and __ Way - lon and __ the boys. _____
This suc -
D
(E)
G
(A)
cess - ful life we're liv - in' got __ us feud - in' like the Hat - fields and Mc - Coys.
Be - tween _
G7
(A7)
C
(D)
G/B
(A/C♯)
Am
(Bm)
Hank Wil - liams pain _ songs _ and Jer - ry Jeff's train _ songs _ and "Blue Eyes Cry - in' in the Rain," __
out in
D
(E)
G
(A)
Luck - en - bach, Tex - as, there ain't no - bod - y feel - in' no pain. _____
Outro
Begin fade
Fade out
Gtr. 1: w/ Riff A (till fade)
Gtr. 2: w/ Rhy. Fig. 1 (till fade)
G
(A)
C
(D)
D
(E)
G
(A)

from Jason Mraz - *We Sing. We Dance. We Steal Things.*

L u c k y

Words and Music by Jason Mraz, Colbie Caillat and Timothy Fagan

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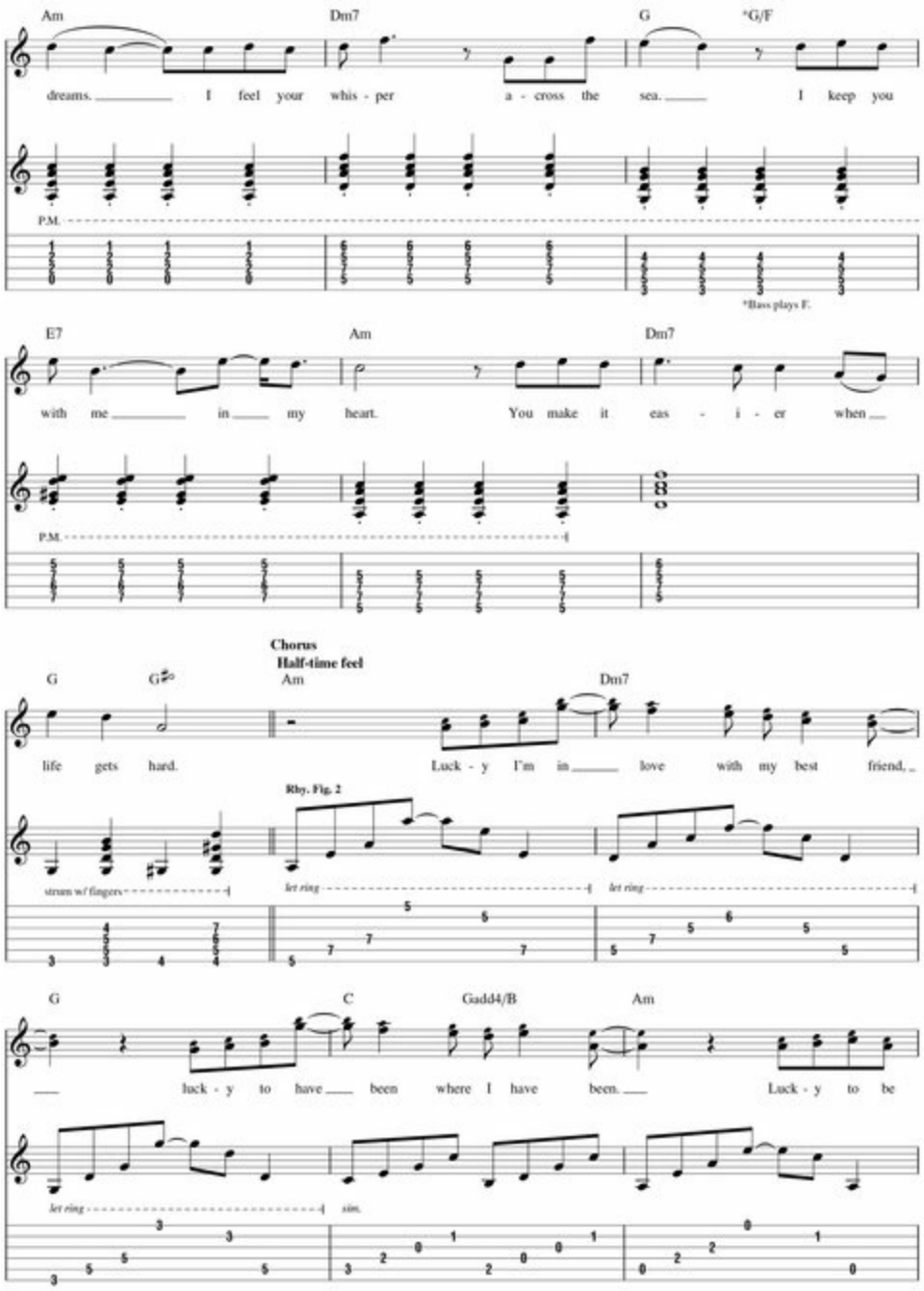
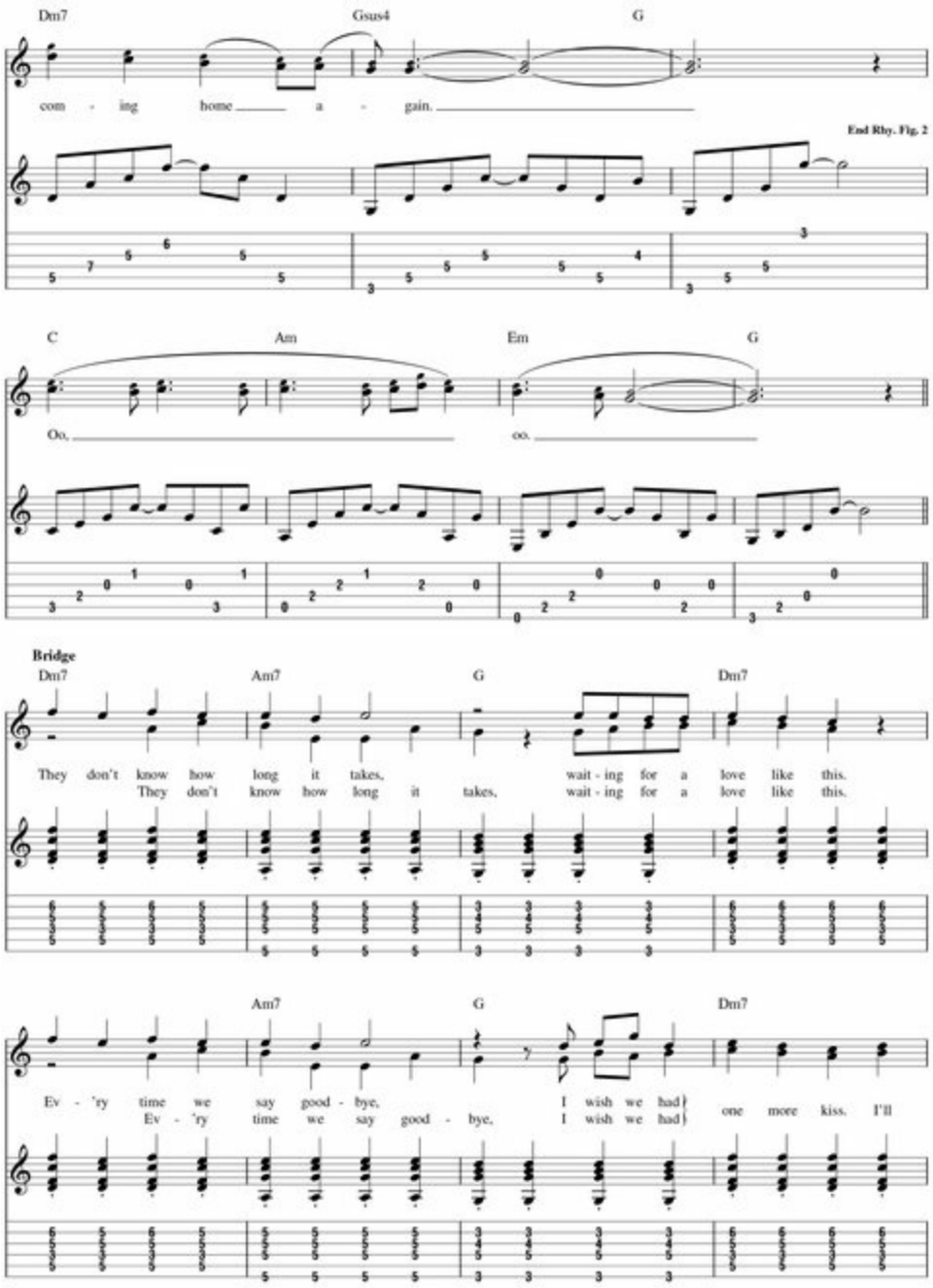
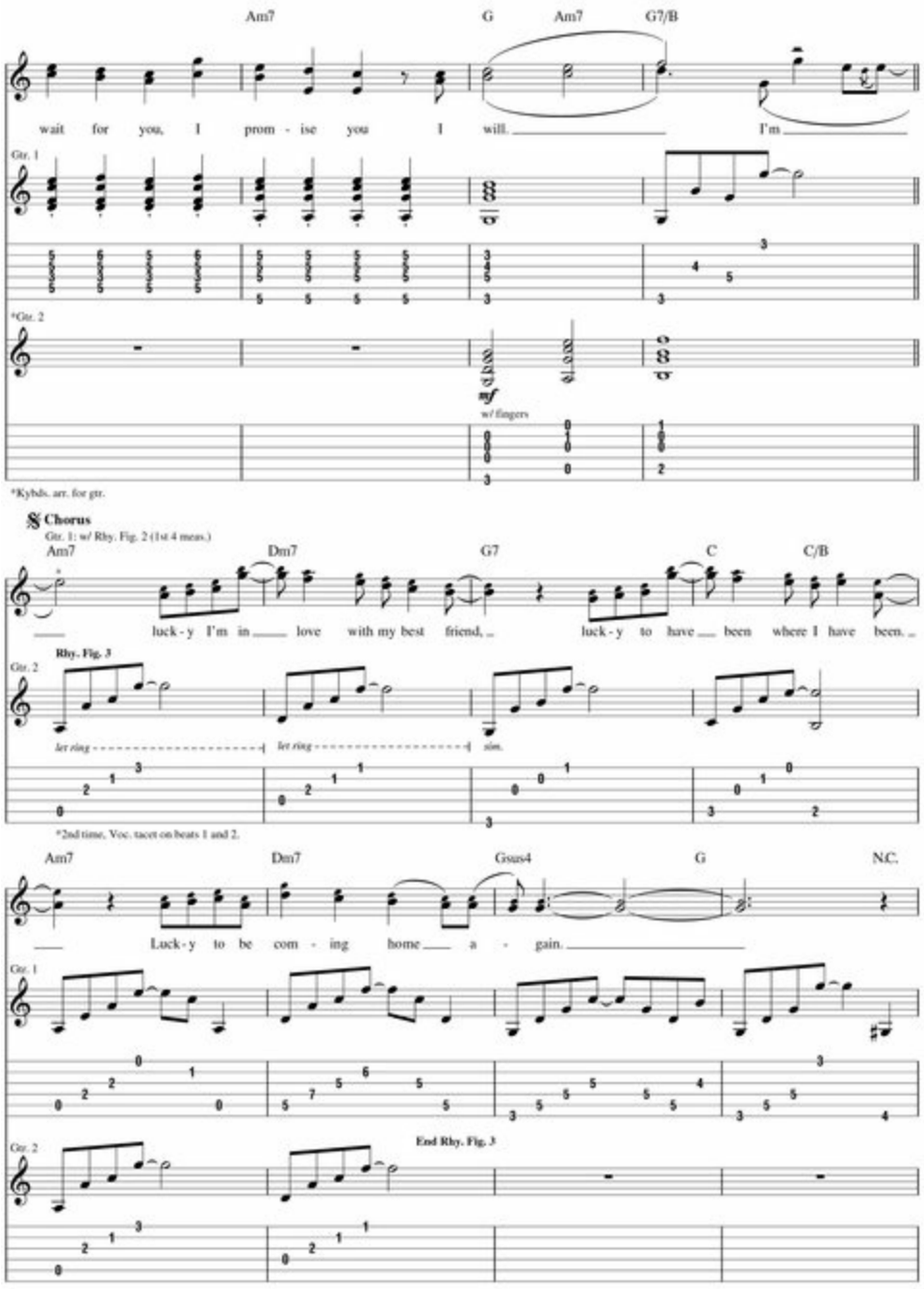
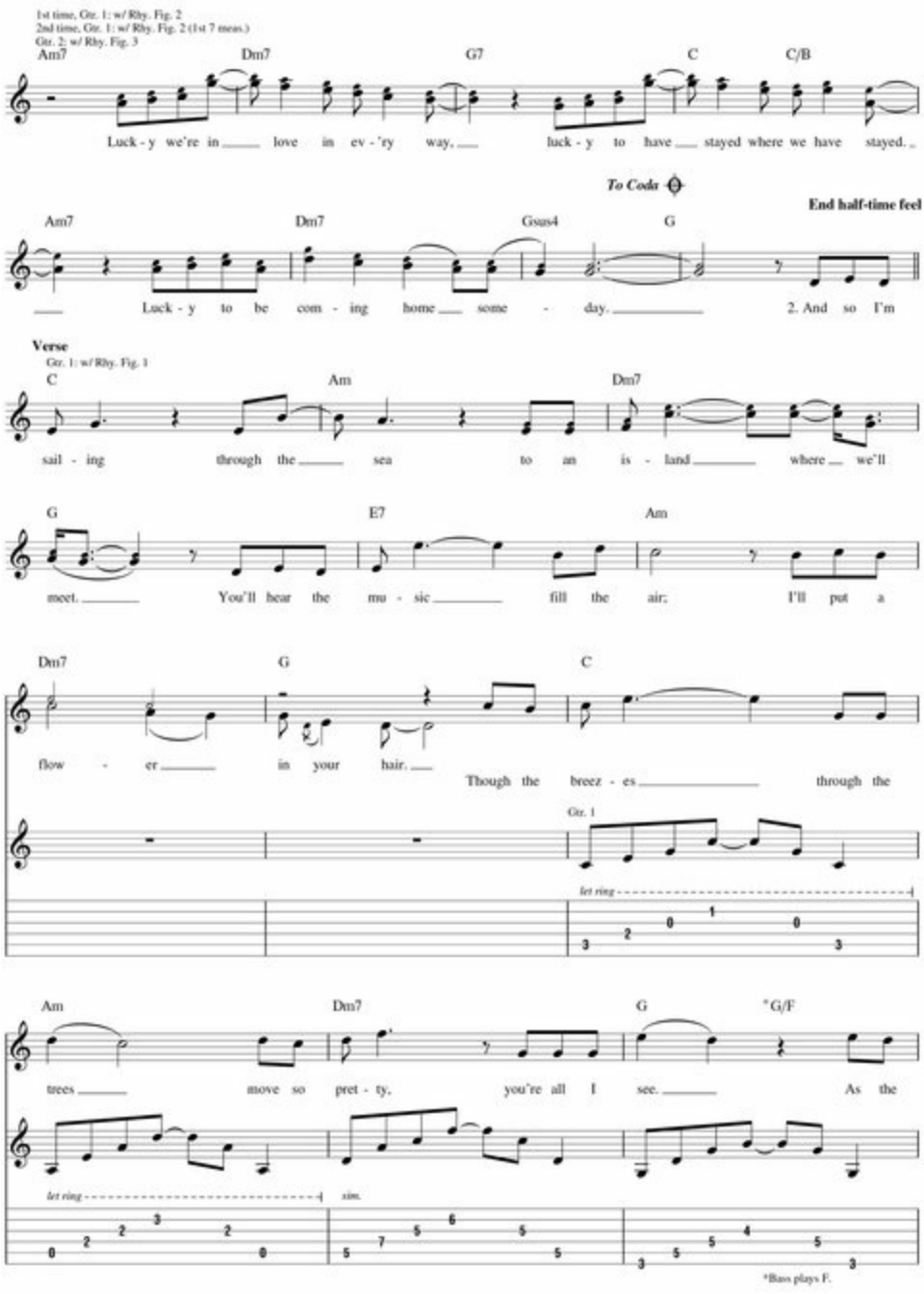
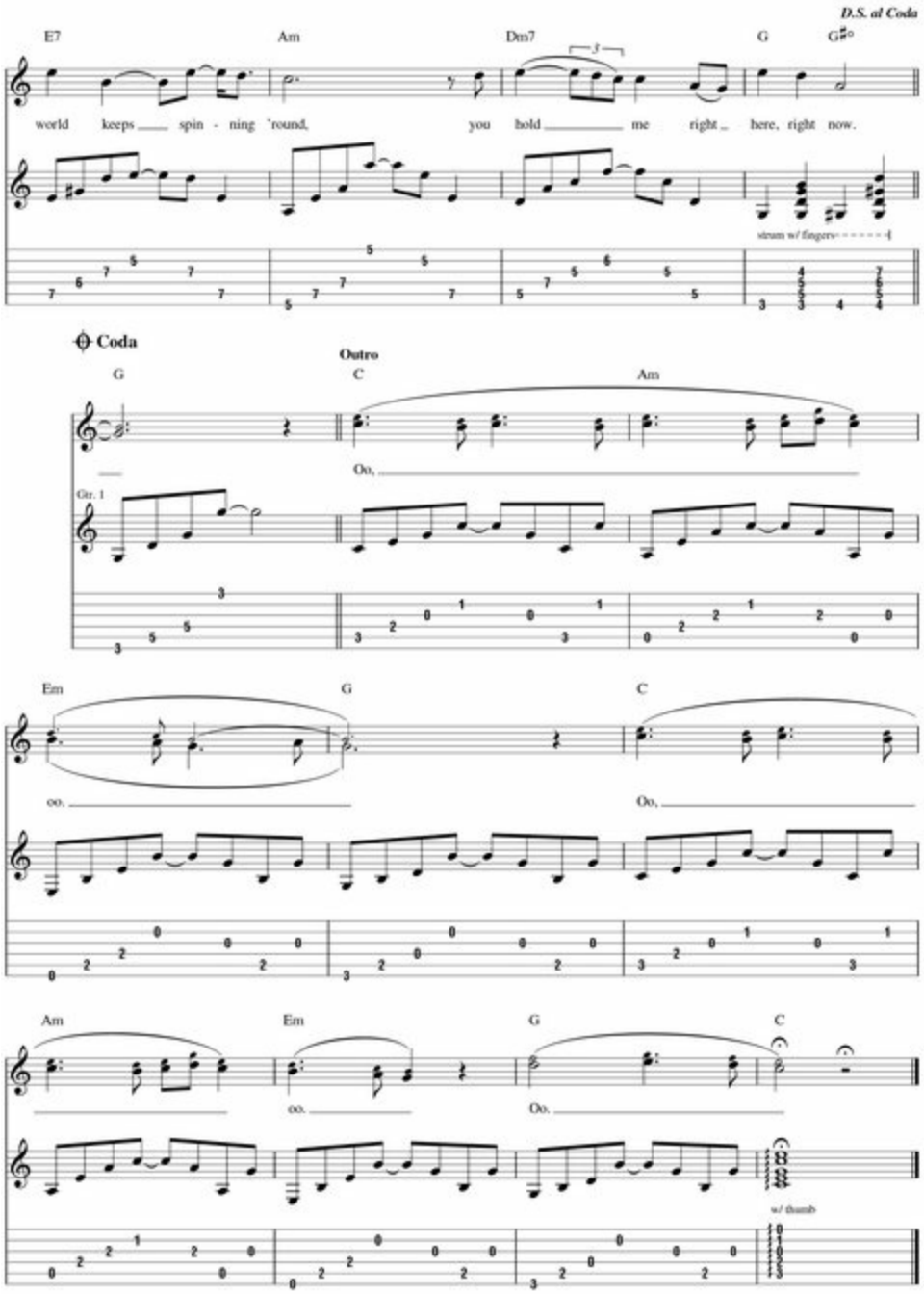
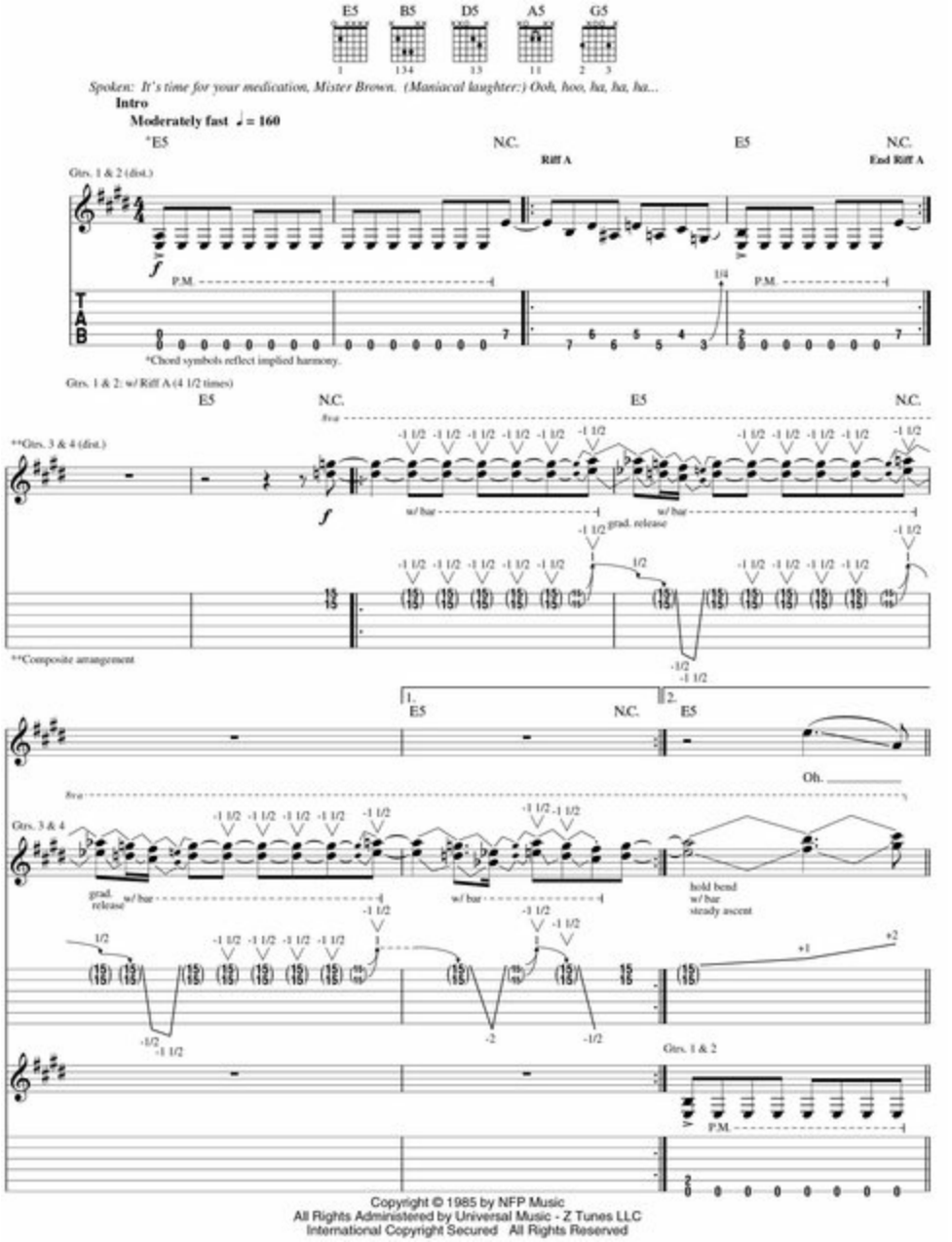

Am
Dm7
G
*G/F
dreams. I feel your whis - per a - cross the sea. I keep you
P.M.
*Bass plays F.
E7
Am
Dm7
with me in my heart. You make it eas - i - er when
P.M.
Chorus
Half-time feel
G
G♯°
Am
Dm7
life gets hard. Luck - y I'm in love with my best friend,
Rhy. Fig. 2
strum w/ fingers
let ring
let ring
G
C
Gadd4/B
Am
luck - y to have been where I have been. Luck - y to be
let ring
sim.

Dm7
Gsus4
G
com - ing home a - gain.
End Rhy. Fig. 2
C
Am
Em
G
Oo, oo.
Bridge
Dm7
Am7
G
Dm7
They don't know how long it takes, wait - ing for a love like this.
They don't know how long it takes, wait - ing for a love like this.
Am7
G
Dm7
Ev - 'ry time we say good - bye, I wish we had one more kiss. I'll
Ev - 'ry time we say good - bye, I wish we had

Am7
G
Am7
G7/B
wait for you, I prom - ise you I will. I'm
Gtr. 1
*Gtr. 2
mf
w/ fingers
*Kybds. arr. for gtr.
Chorus
Gtr. 1: w/ Rhy. Fig. 2 (1st 4 meas.)
Am7
Dm7
G7
C
C/B
luck - y I'm in love with my best friend, luck - y to have been where I have been.
Rhy. Fig. 3
Gtr. 2
let ring
let ring
sim.
*2nd time, Voc. tacet on beats 1 and 2.
Am7
Dm7
Gsus4
G
N.C.
Luck - y to be com - ing home a - gain.
Gtr. 1
Gtr. 2
End Rhy. Fig. 3

1st time, Gtr. 1: w/ Rhy. Fig. 2
2nd time, Gtr. 1: w/ Rhy. Fig. 2 (1st 7 meas.)
Gtr. 2: w/ Rhy. Fig. 3
Am7 Dm7 G7 C C/B
Luck - y we're in love in ev - 'ry way, luck - y to have stayed where we have stayed.
To Coda
End half-time feel
Am7 Dm7 Gsus4 G
Luck - y to be com - ing home some - day. 2. And so I'm
Verse
Gtr. 1: w/ Rhy. Fig. 1
C Am Dm7
sail - ing through the sea to an is - land where we'll
G E7 Am
meet. You'll hear the mu - sic fill the air; I'll put a
Dm7 G C
flow - er in your hair. Though the breez - es through the
Gtr. 1
let ring
Am Dm7 G *G/F
trees move so pret - ty, you're all I see. As the
let ring
sim.
*Bass plays F.

D.S. al Coda
E7
Am
Dm7
G
G♯°
world keeps spin - ning 'round, you hold me right here, right now.
strum w/ fingers
Coda
Outro
G
C
Am
Oo,
Gtr. 1
Em
G
C
oo.
Oo,
Am
Em
G
C
oo.
Oo.
w/ thumb

from Anthrax - *Spreading the Disease*

M a d h o u s e

Words and Music by Joseph Bellardini, Frank Bello, Charlie Benante, Scott Rosenfeld and Daniel Spitz

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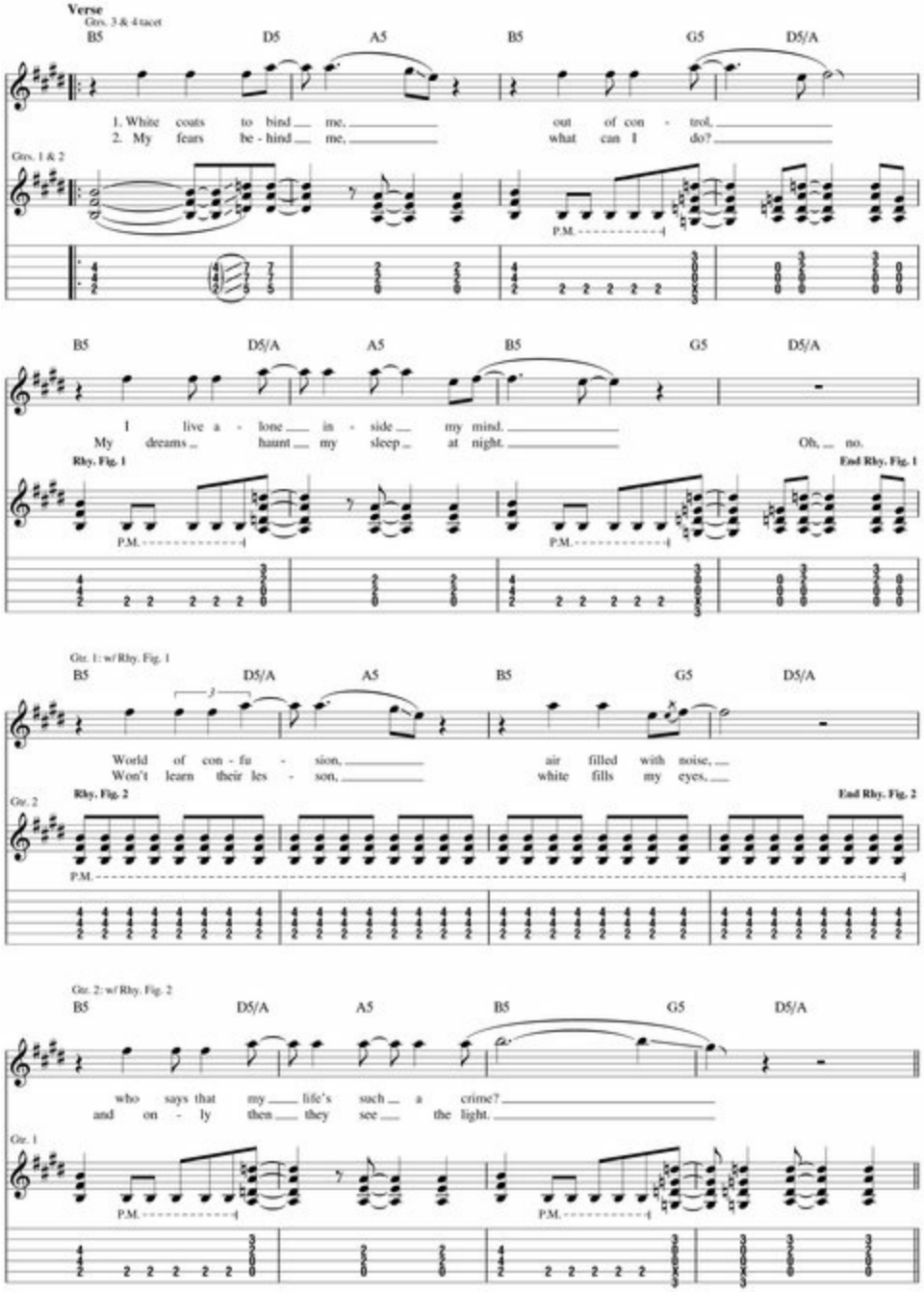
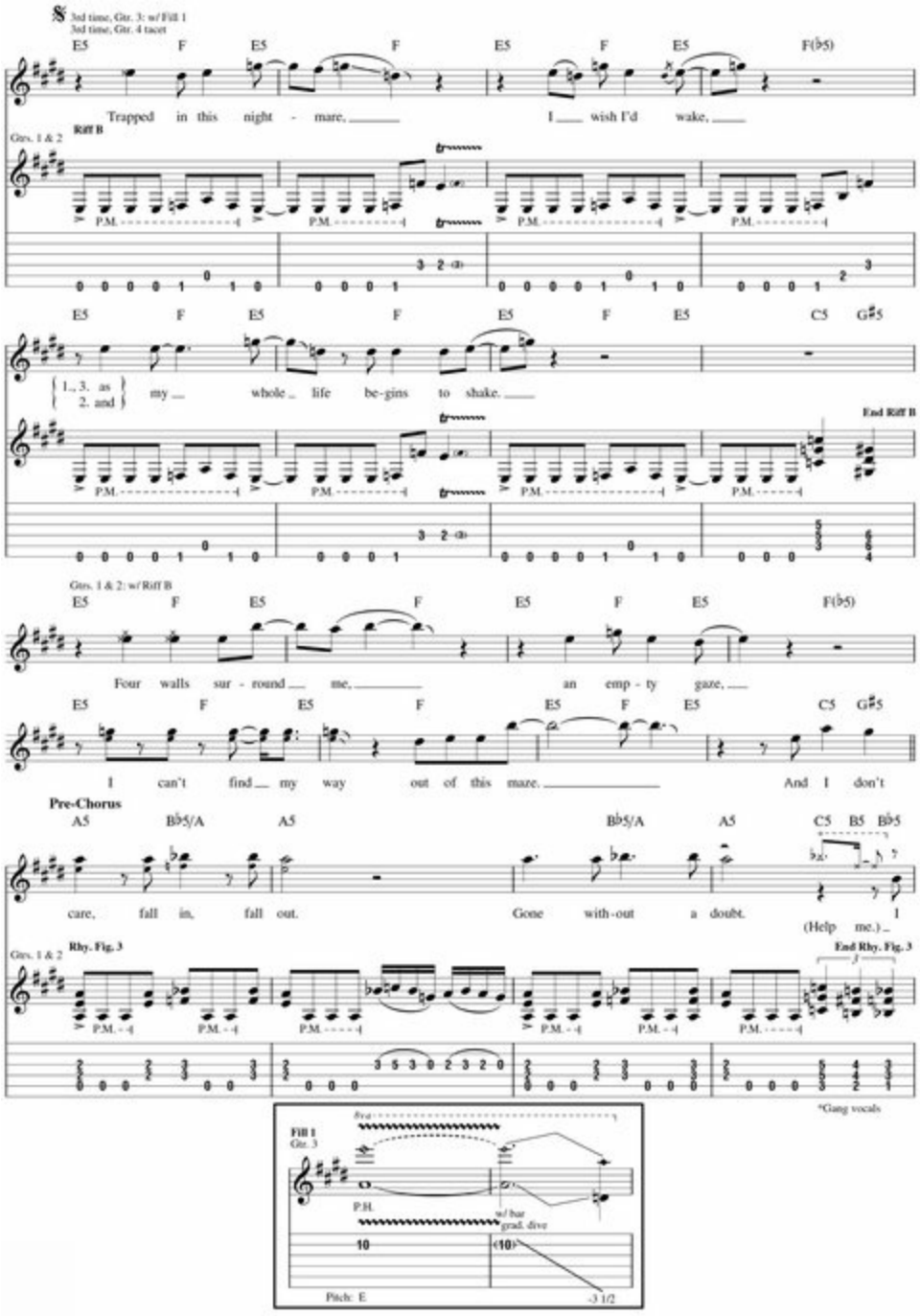
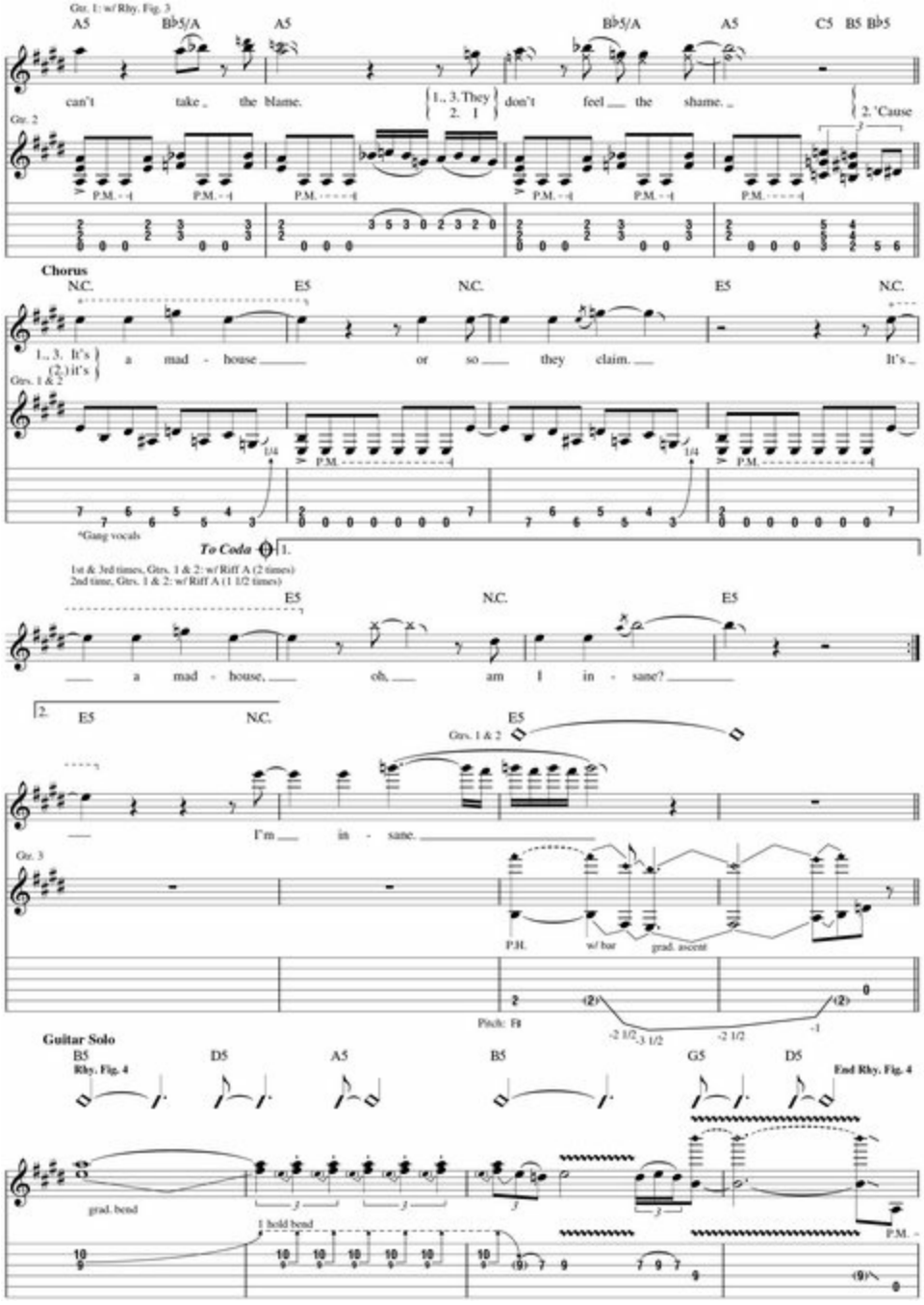
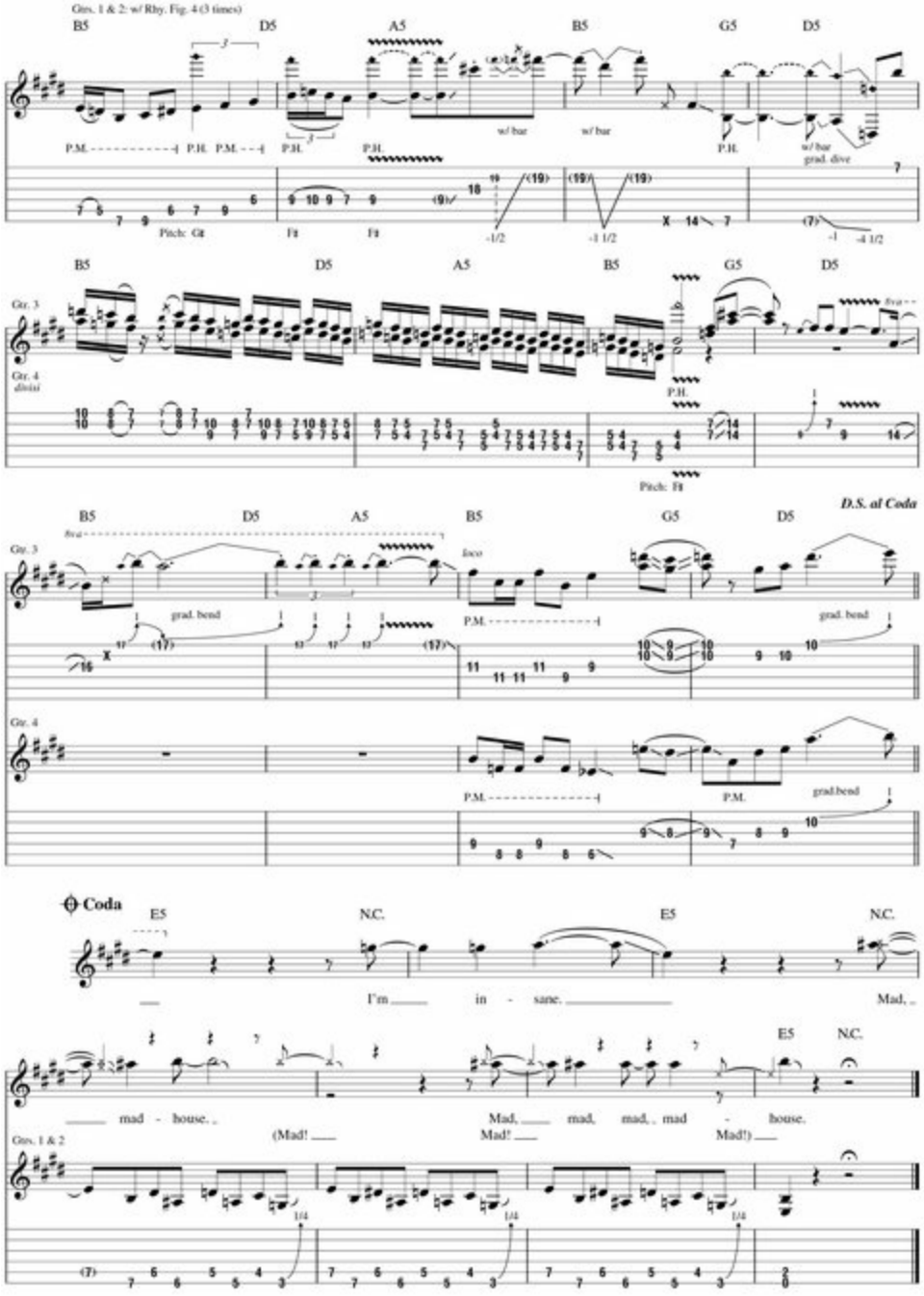
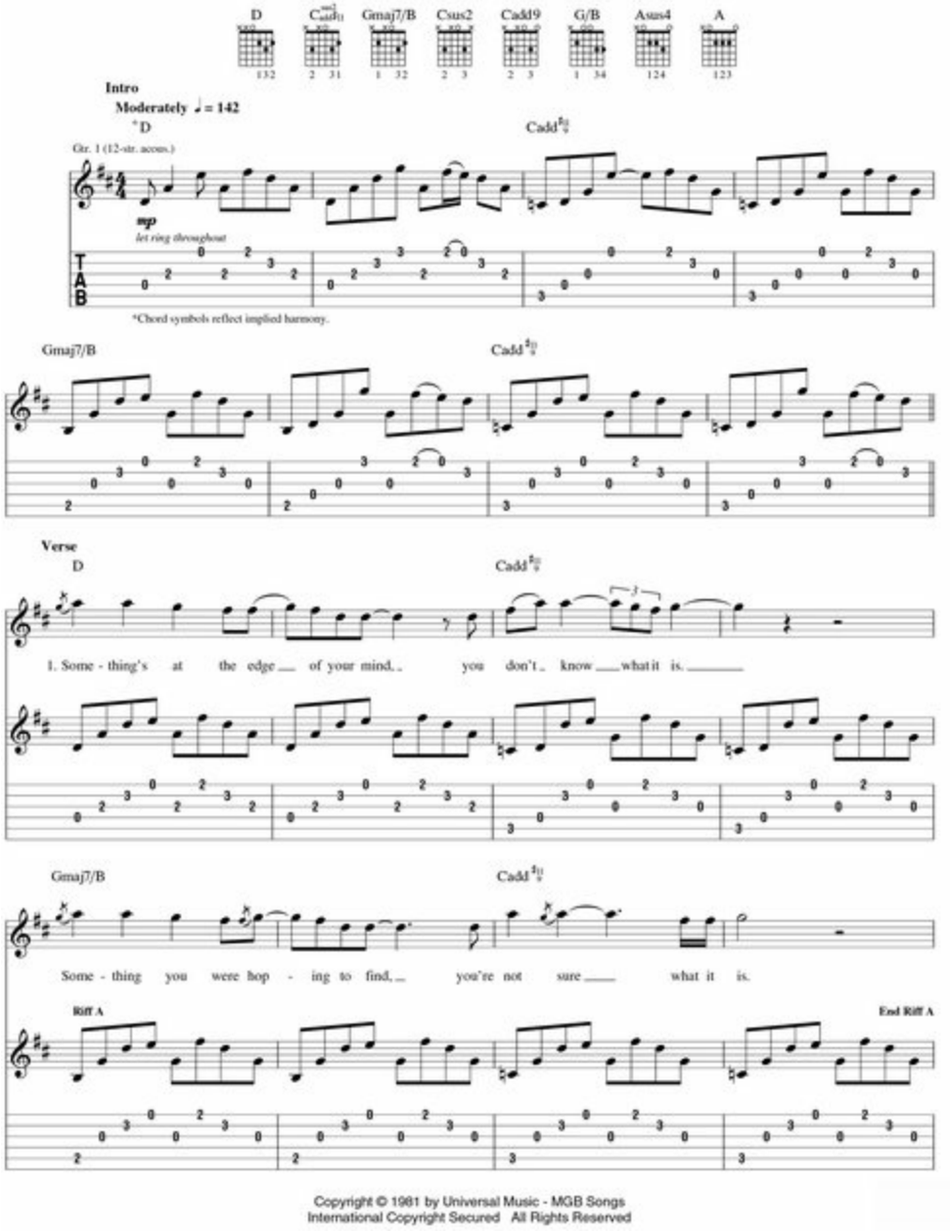

Verse
Grs. 3 & 4 tacet
B5
D5
A5
B5
G5
D5/A
1. White coats to bind me, out of con - trol,
2. My fears be - hind me, what can I do?
Grs. 1 & 2
P.M.
B5
D5/A
A5
B5
G5
D5/A
I live a - lone in - side my mind.
My dreams haunt my sleep at night.
Oh, no.
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.
P.M.
Gtr. 1: w/ Rhy. Fig. 1
B5
D5/A
A5
B5
G5
D5/A
3
World of con - fu - sion, air filled with noise,
Won't learn their les - son, white fills my eyes,
Gtr. 2
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
Gtr. 2: w/ Rhy. Fig. 2
B5
D5/A
A5
B5
G5
D5/A
who says that my life's such a crime?
and on - ly then they see the light.
Gtr. 1
P.M.
P.M.

3rd time, Gtr. 3: w/ Fill 1
3rd time, Gtr. 4 tacet
E5 F E5 F E5 F E5 F(♭5)
Trapped in this night - mare, I wish I'd wake,
Gtrs. 1 & 2
Riff B
P.M.
E5 F E5 F E5 F E5 C5 G♯5
1., 3. as
2. and
my whole life be-gins to shake.
End Riff B
Gtrs. 1 & 2: w/ Riff B
E5 F E5 F E5 F E5 F(♭5)
Four walls sur - round me, an emp - ty gaze,
E5 F E5 F E5 F E5 C5 G♯5
I can't find my way out of this maze. And I don't
Pre-Chorus
A5 B♭5/A A5 B♭5/A A5 C5 B5 B♭5
care, fall in, fall out. Gone with-out a doubt. I
(Help me.)
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
*Gang vocals
Fill 1
Gtr. 3
8va
P.H.
w/ bar
grad. dive
Pitch: E
-3 1/2

Gtr. 1: w/ Rhy. Fig. 3
A5 B♭5/A A5 B♭5/A A5 C5 B5 B♭5
can't take the blame. 1., 3. They 2. I don't feel the shame. 2. 'Cause
Gtr. 2
P.M.
Chorus
N.C. E5 N.C. E5 N.C.
1., 3. It's (2.) it's a mad - house or so they claim. It's
Gtrs. 1 & 2
1/4
*Gang vocals
To Coda 1.
1st & 3rd times, Gtrs. 1 & 2: w/ Riff A (2 times)
2nd time, Gtrs. 1 & 2: w/ Riff A (1 1/2 times)
E5 N.C. E5
a mad - house, oh, am I in - sane?
2. E5 N.C. E5
Gtrs. 1 & 2
I'm in - sane.
Gtr. 3
P.H. w/ bar grad. ascent
Pitch: Ft
-2 1/2 -3 1/2 -2 1/2 -1
Guitar Solo
B5 D5 A5 B5 G5 D5
Rhy. Fig. 4
End Rhy. Fig. 4
grad. bend
1 hold bend
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)
B5
D5
A5
B5
G5
D5
P.M.
P.H.
w/ bar
grad. dive
Pitch: G
F♯
-1/2
-1 1/2
-1
-4 1/2
Gtr. 3
Gtr. 4
div(s)
P.H.
Pitch: F♯
D.S. al Coda
fin'a
loco
grad. bend
grad.bend
Coda
E5
N.C.
I'm in sane. Mad,
mad - house.
(Mad!
Mad!
Mad, mad, mad - house.
Mad!)
Gtrs. 1 & 2
1/4

from Triumph - *Allied Forces*

Magic Power

Words and Music by Mike Levine, Gil Moore and Rik Emmett

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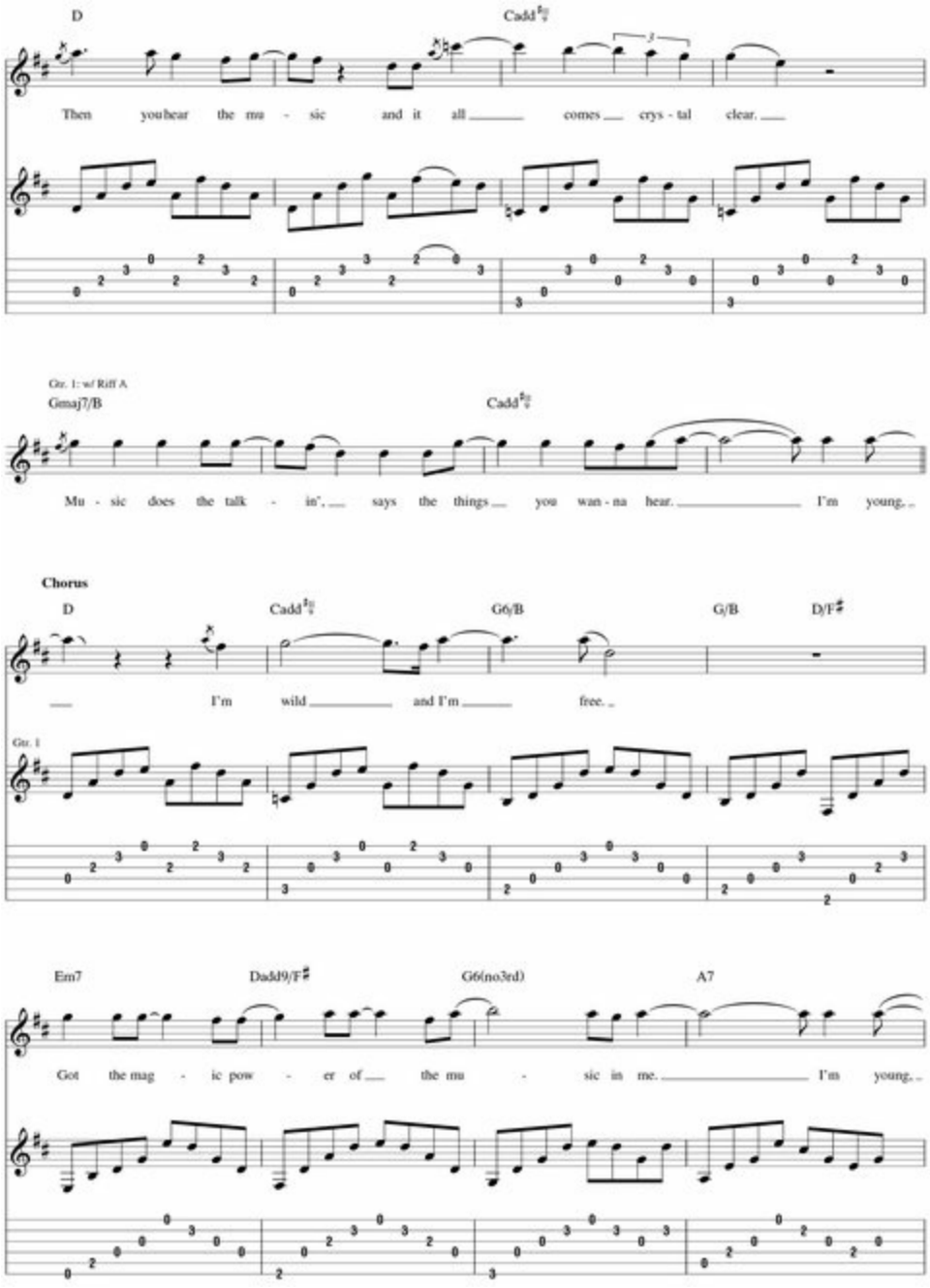
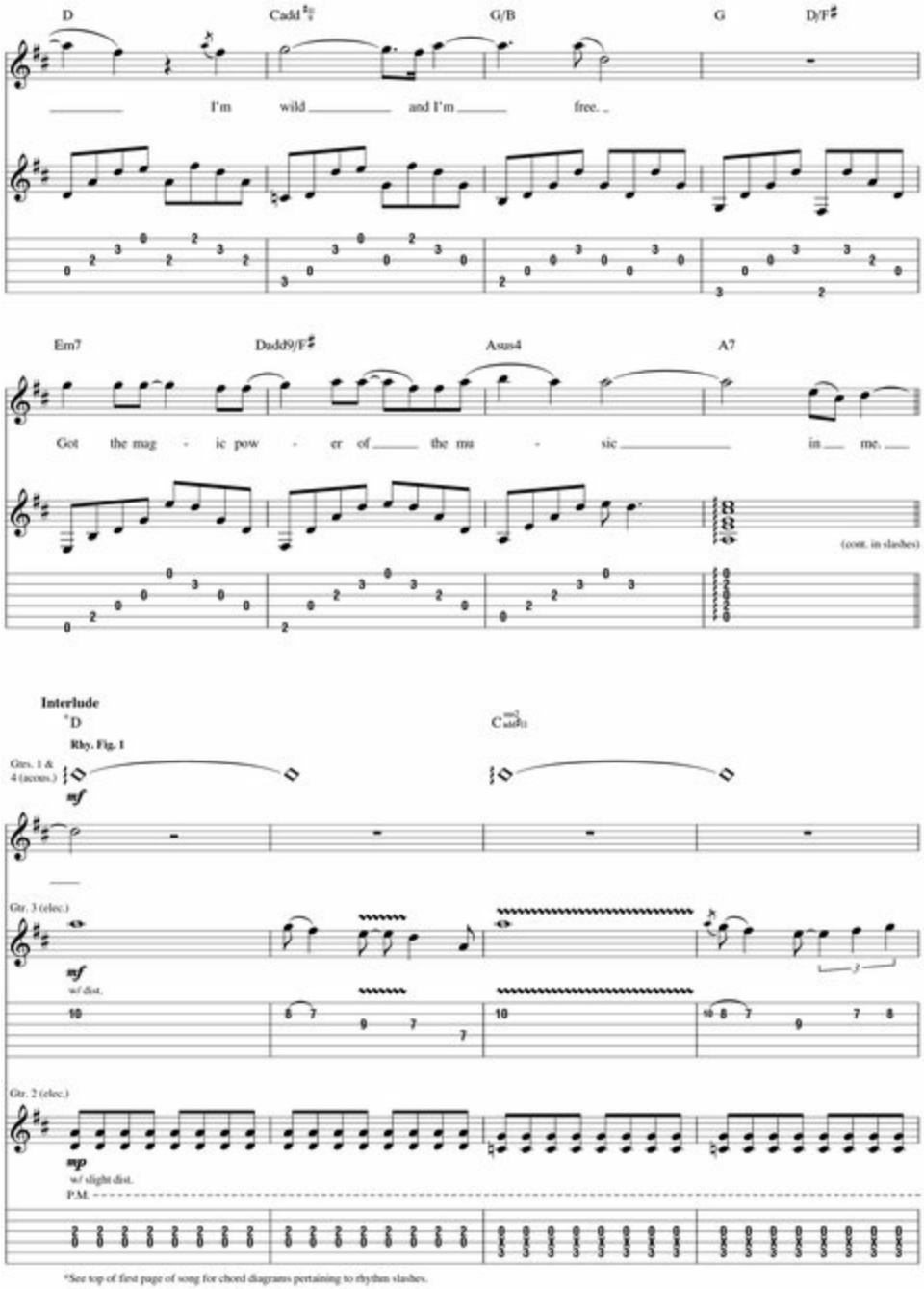
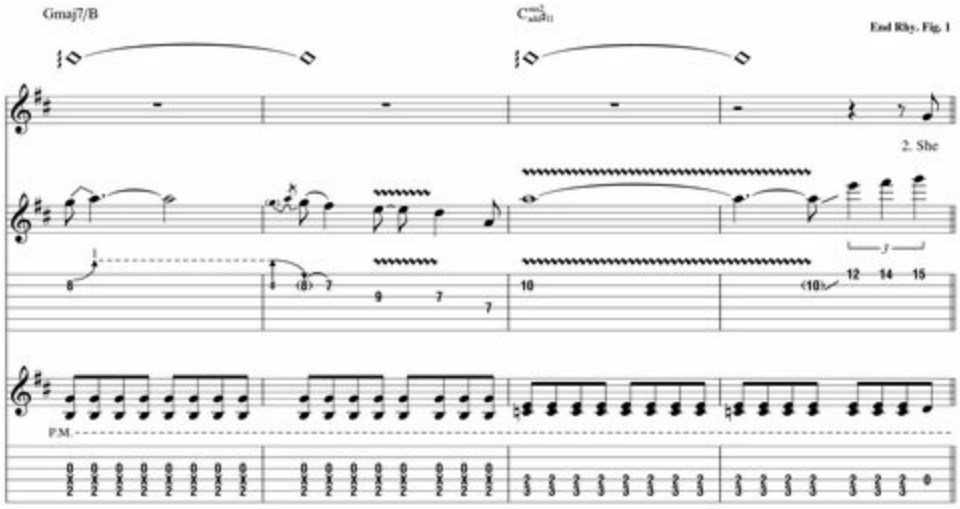
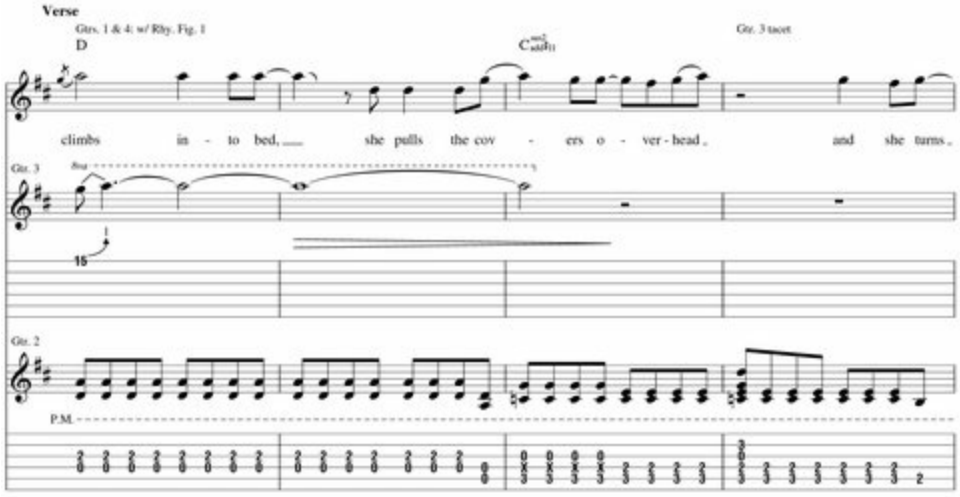
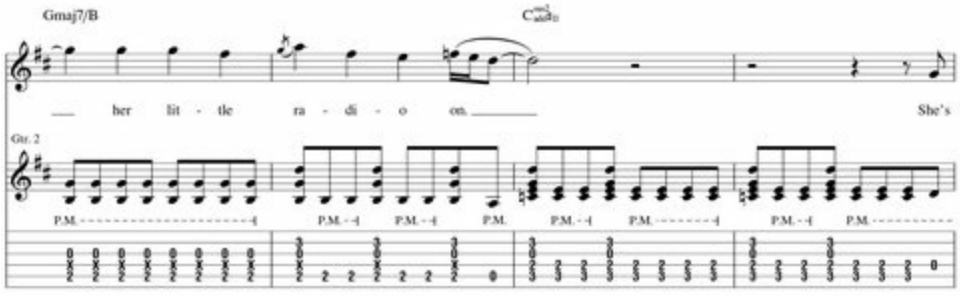
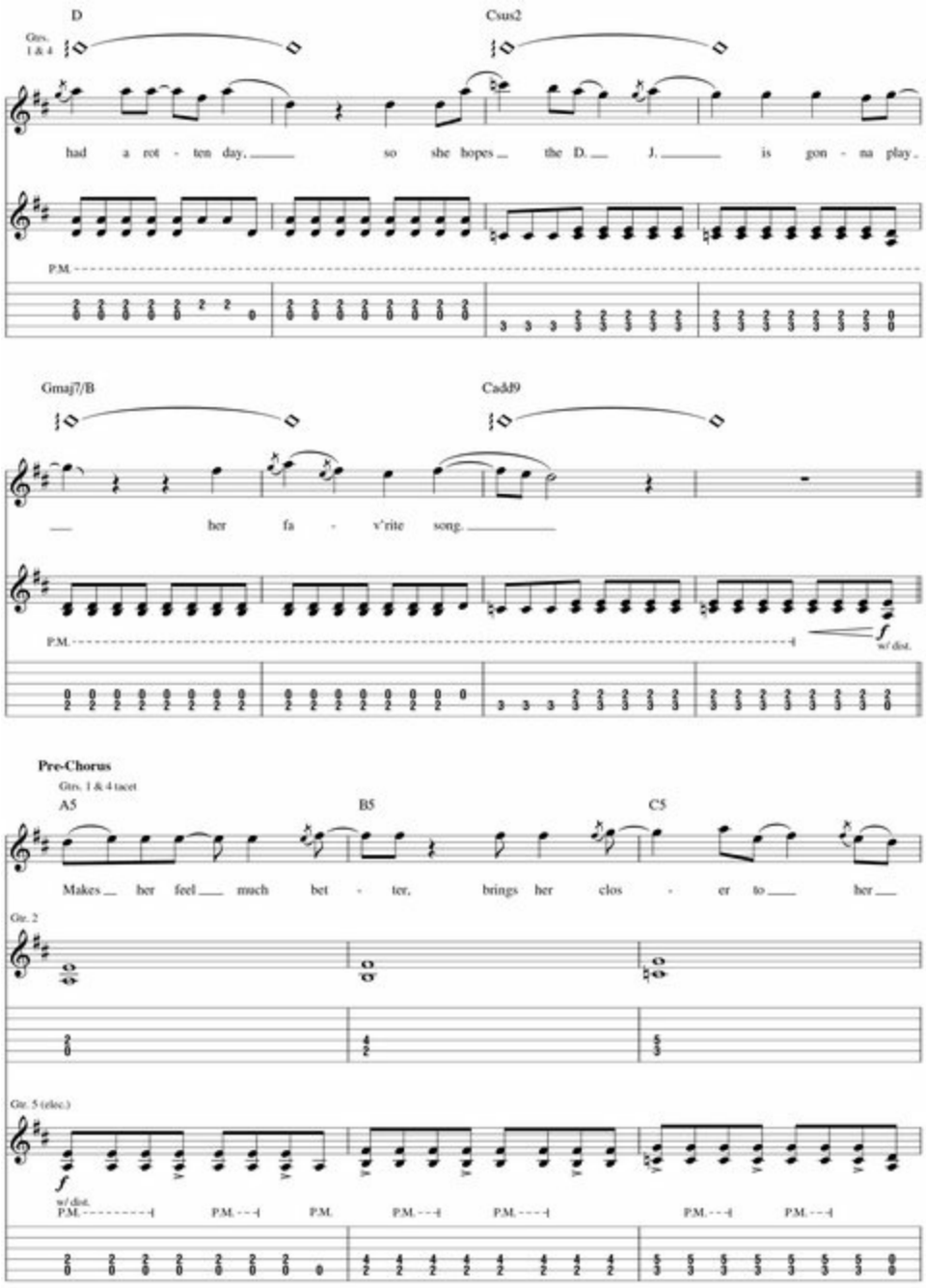
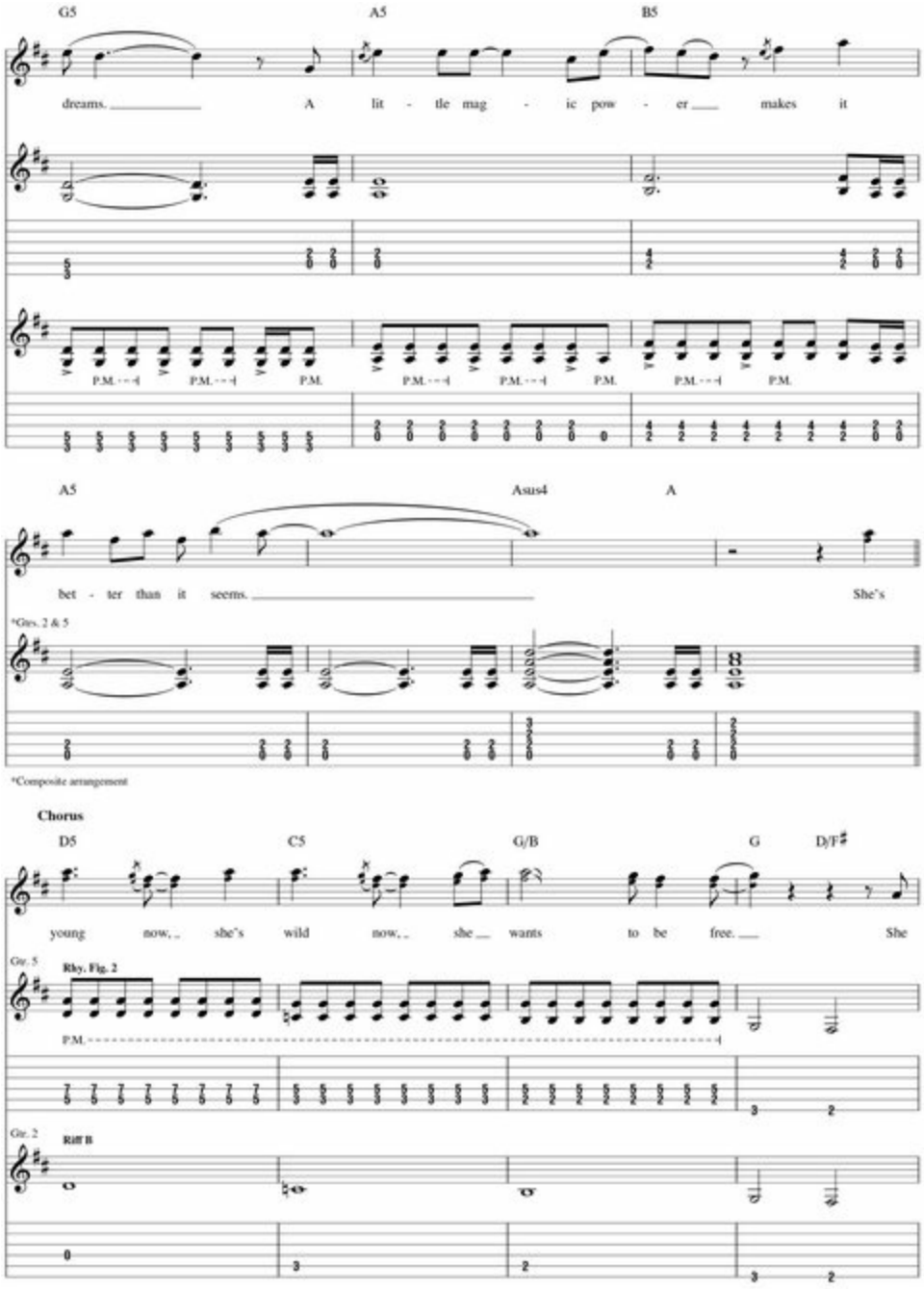
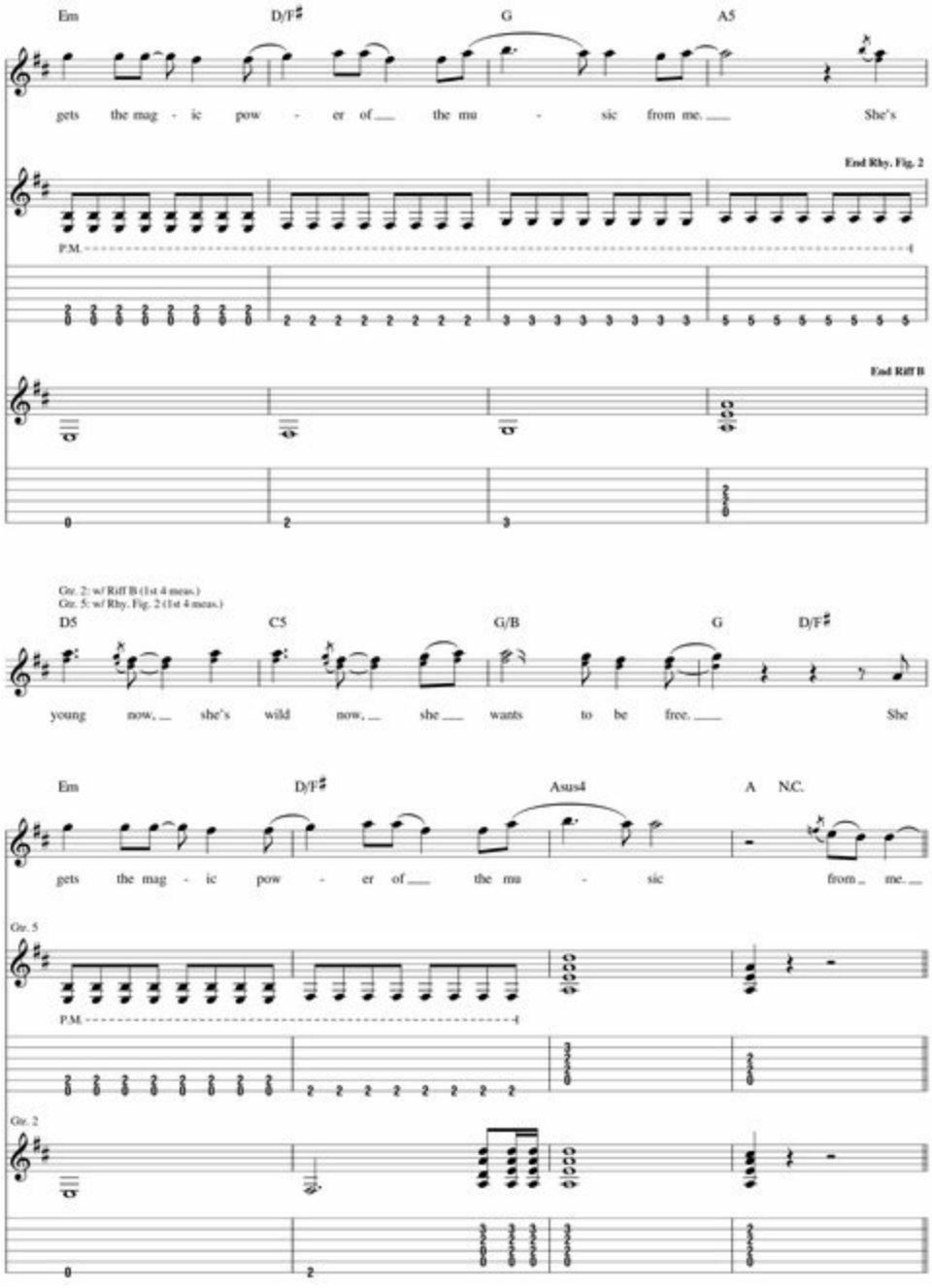

D
Cadd♯♯9
Then you hear the mu - sic and it all comes crys - tal clear.
Gtr. 1: w/ Riff A
Gmaj7/B
Cadd♯♯9
Mu - sic does the talk - in', says the things you wan - na hear. I'm young,
Chorus
D
Cadd♯♯9
G6/B
G/B
D/F♯
I'm wild and I'm free.
Gtr. 1
Em7
Dadd9/F♯
G6(no3rd)
A7
Got the mag - ic pow - er of the mu - sic in me. I'm young,

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gmaj7/B
End Rhy. Fig. 1
2. She
P.M.

Verse
Gtrs. 1 & 4: w/ Rhy. Fig. 1
D
Gtr. 3 tacet
climbs in - to bed, she pulls the cov - ers o - ver - head, and she turns,
Gtr. 3
Gtr. 2
P.M.

Gmaj7/B
her lit - tle ra - di - o on. She's
Gtr. 2
P.M.

D
Csus2
Gtrs. 1 & 4
had a rot - ten day, so she hopes the D. J. is gon - na play
P.M.
Gmaj7/B
Cadd9
her fa - v'rite song.
P.M.
f
w/ dist.
Pre-Chorus
Gtrs. 1 & 4 tacet
A5
B5
C5
Makes her feel much bet - ter, brings her clos - er to her
Gtr. 2
Gtr. 5 (elec.)
f
w/ dist.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

G5
A5
B5
dreams. A lit - tle mag - ic pow - er makes it
P.M.
A5
Asus4
A
bet - ter than it seems. She's
*Gtrs. 2 & 5
*Composite arrangement
Chorus
D5
C5
G/B
G
D/F♯
young now, she's wild now, she wants to be free. She
Gtr. 5
Rhy. Fig. 2
Gtr. 2
Riff B

Em
D/F♯
G
A5
gets the mag - ic pow - er of the mu - sic from me. She's
End Rhy. Fig. 2
P.M.
End Riff B
Gtr. 2: w/ Riff B (1st 4 meas.)
Gtr. 5: w/ Rhy. Fig. 2 (1st 4 meas.)
D5
C5
G/B
G
D/F♯
young now, she's wild now, she wants to be free. She
Em
D/F♯
Asus4
A
N.C.
gets the mag - ic pow - er of the mu - sic from me.
Gtr. 5
P.M.
Gtr. 2

Interlude

Gtrs. 2 & 5 tacet

D F/D G/D

Gtr. 3 *loco*

mf

let ring -1

let ring -1

Gtr. 1

*Gtr. 6 (elec.)

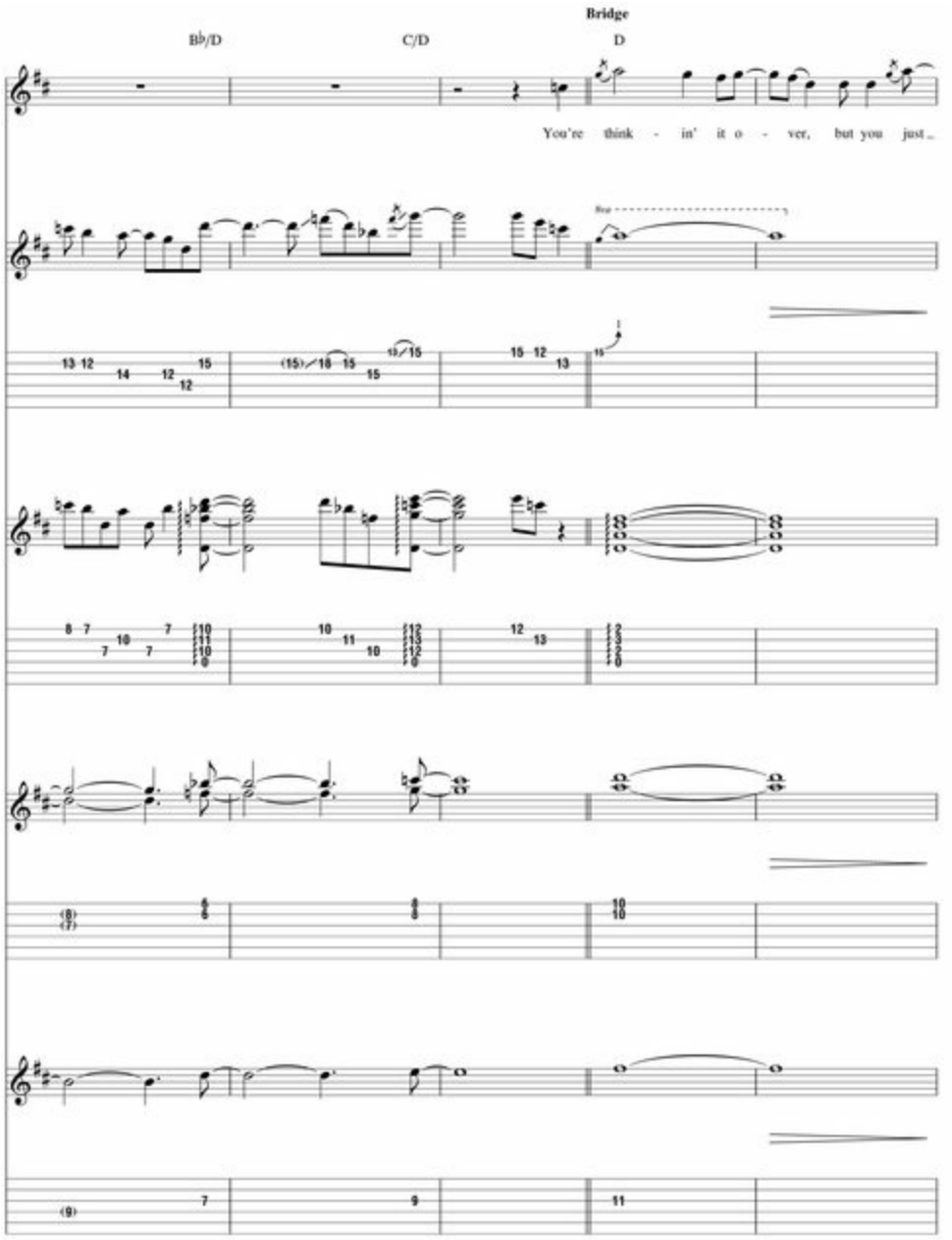
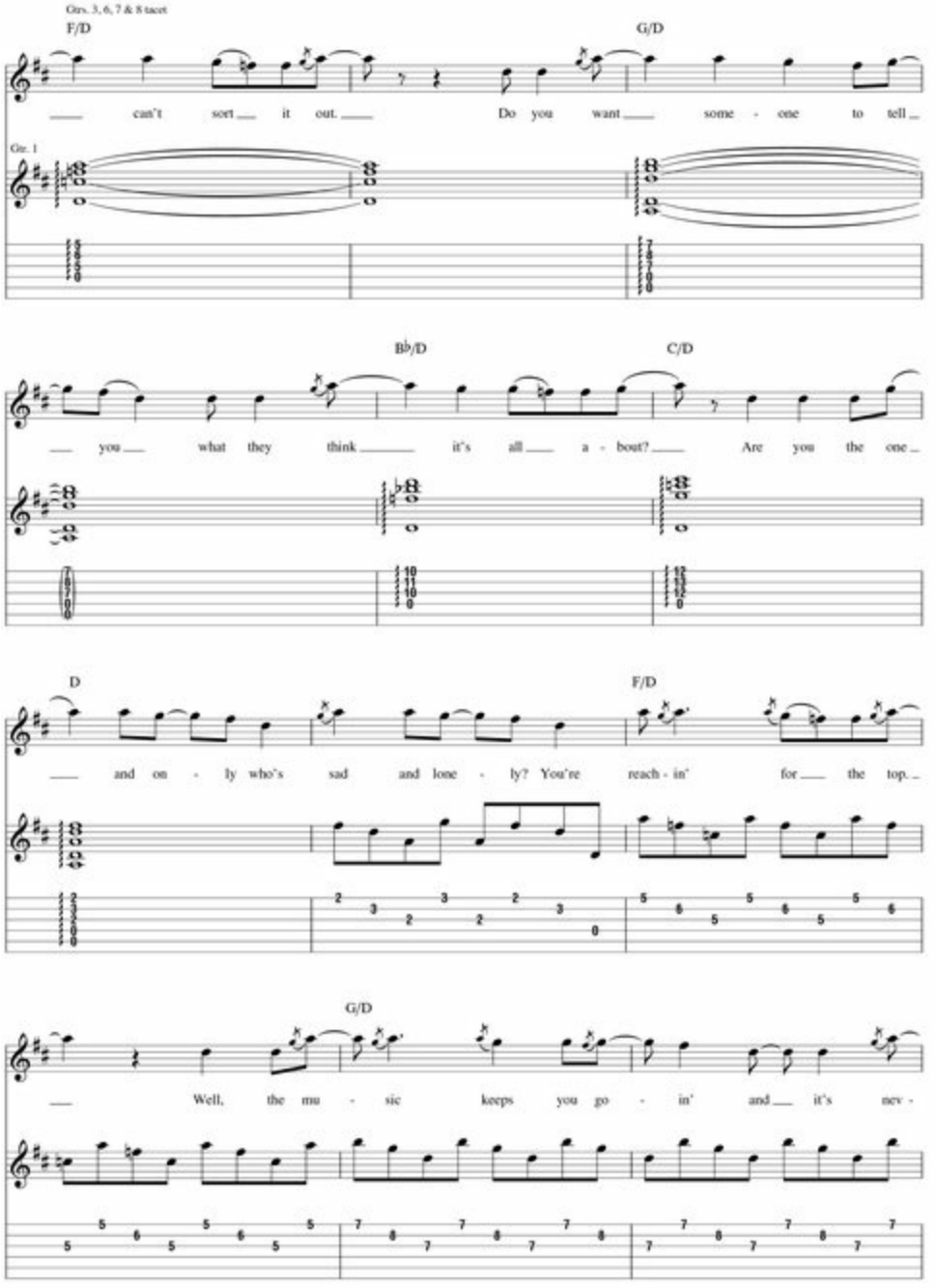
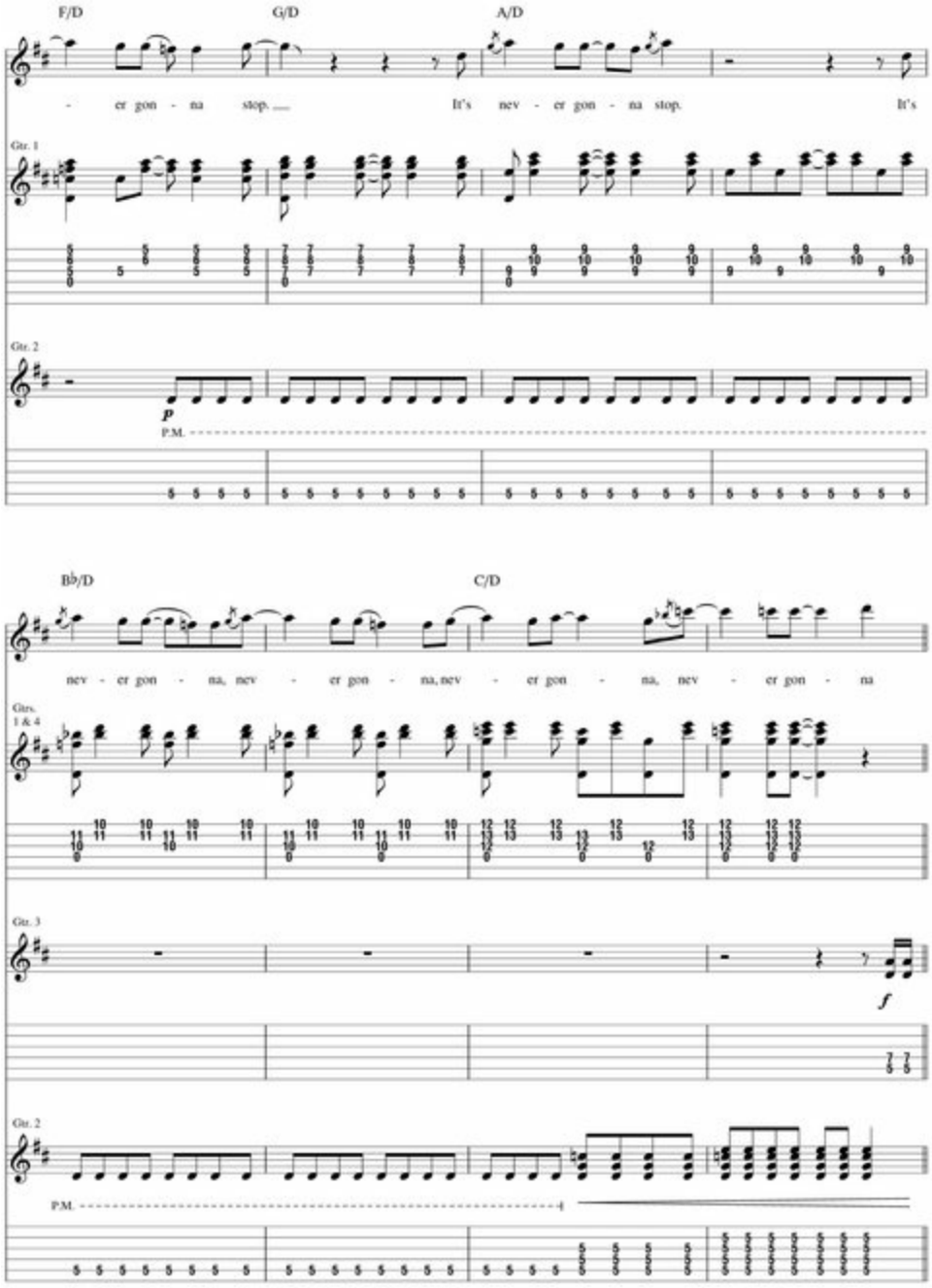
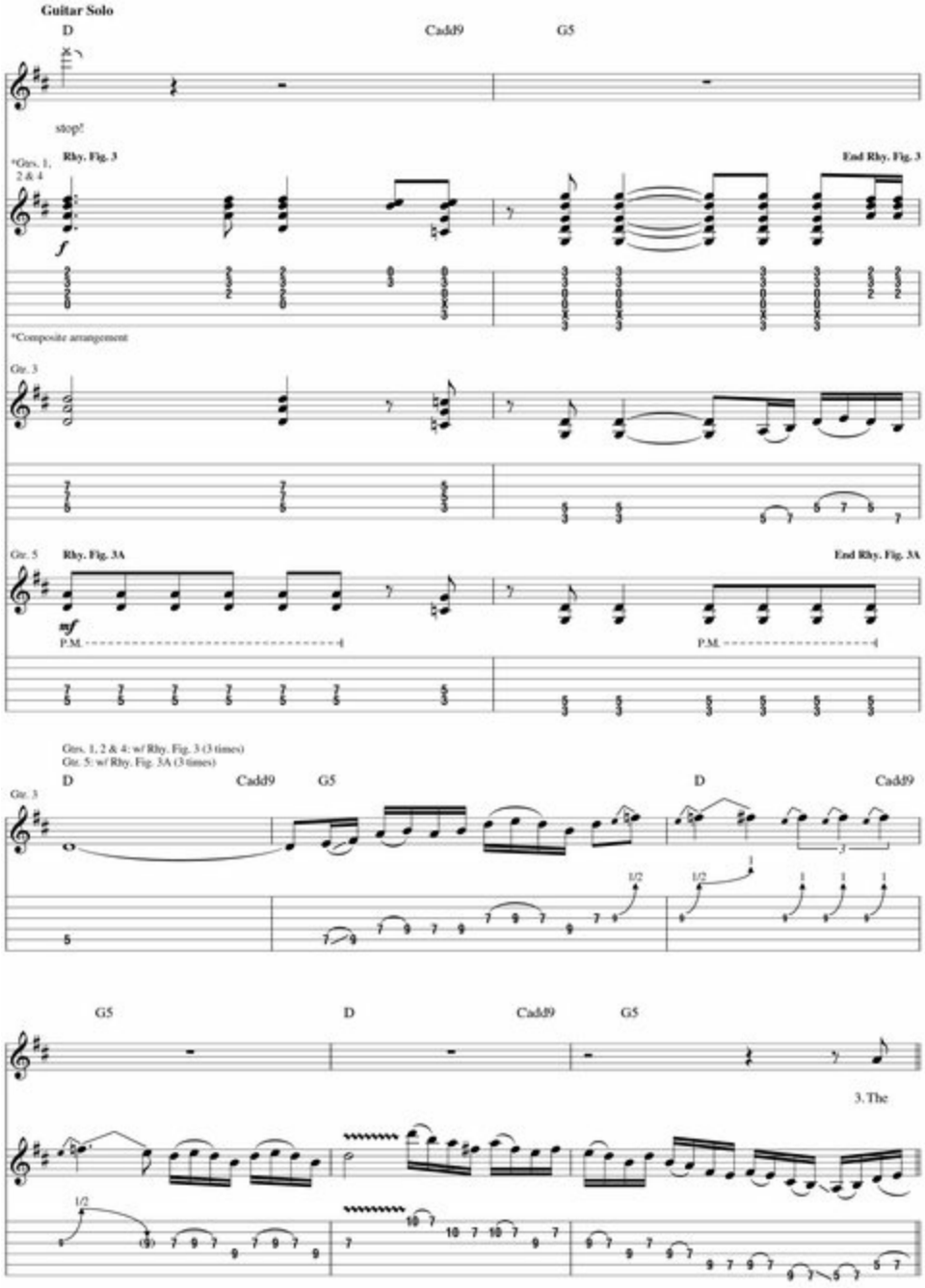
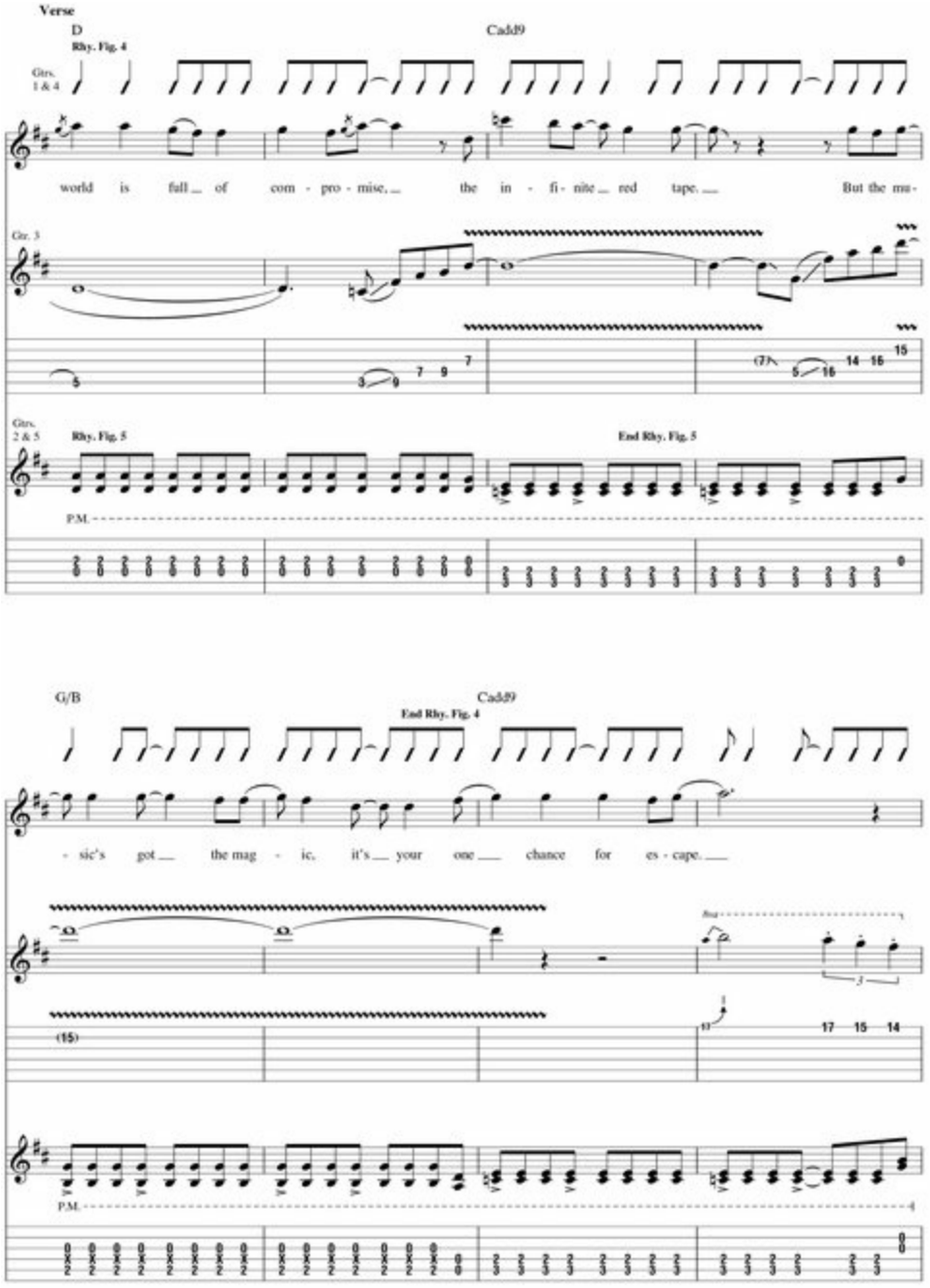
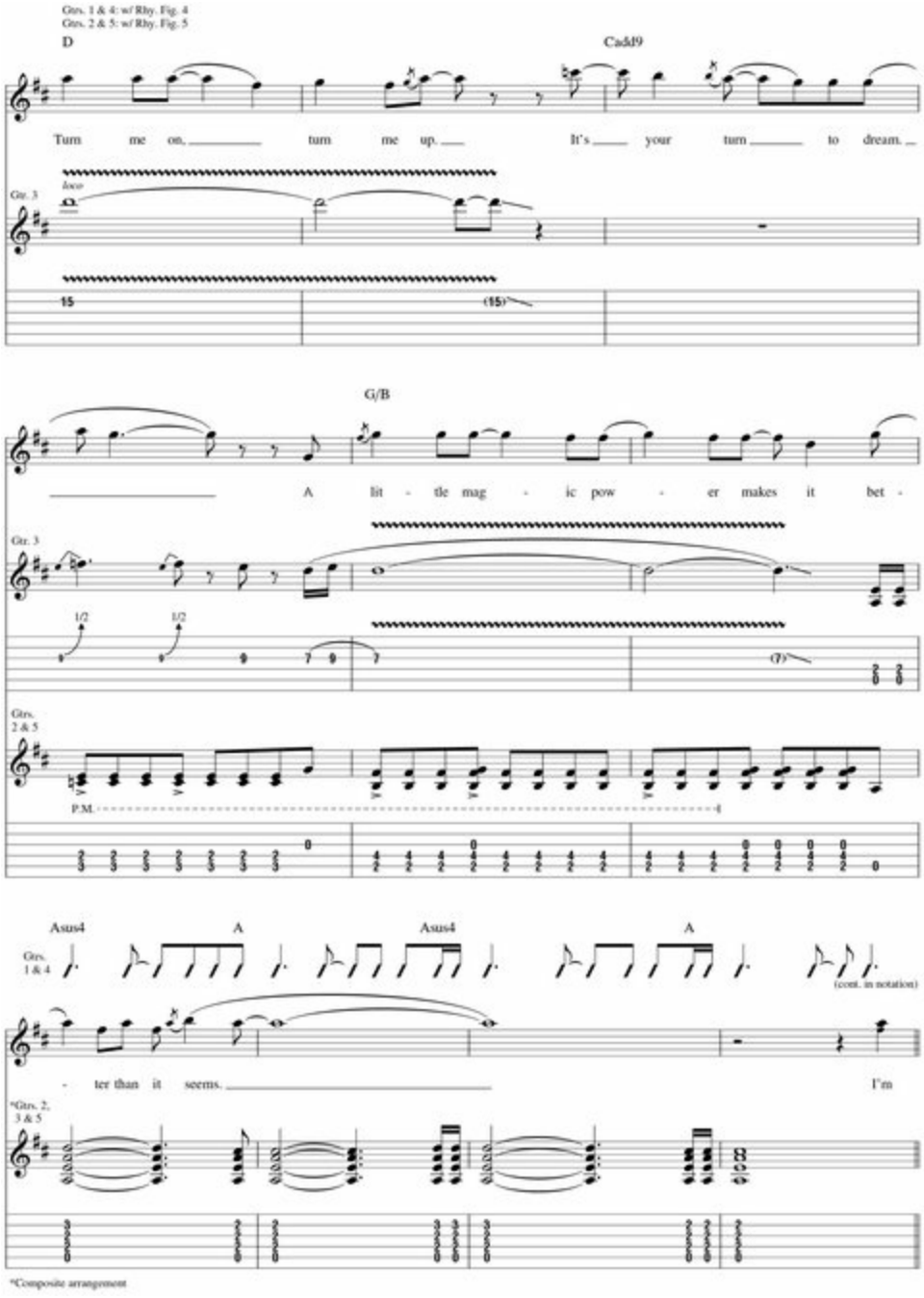
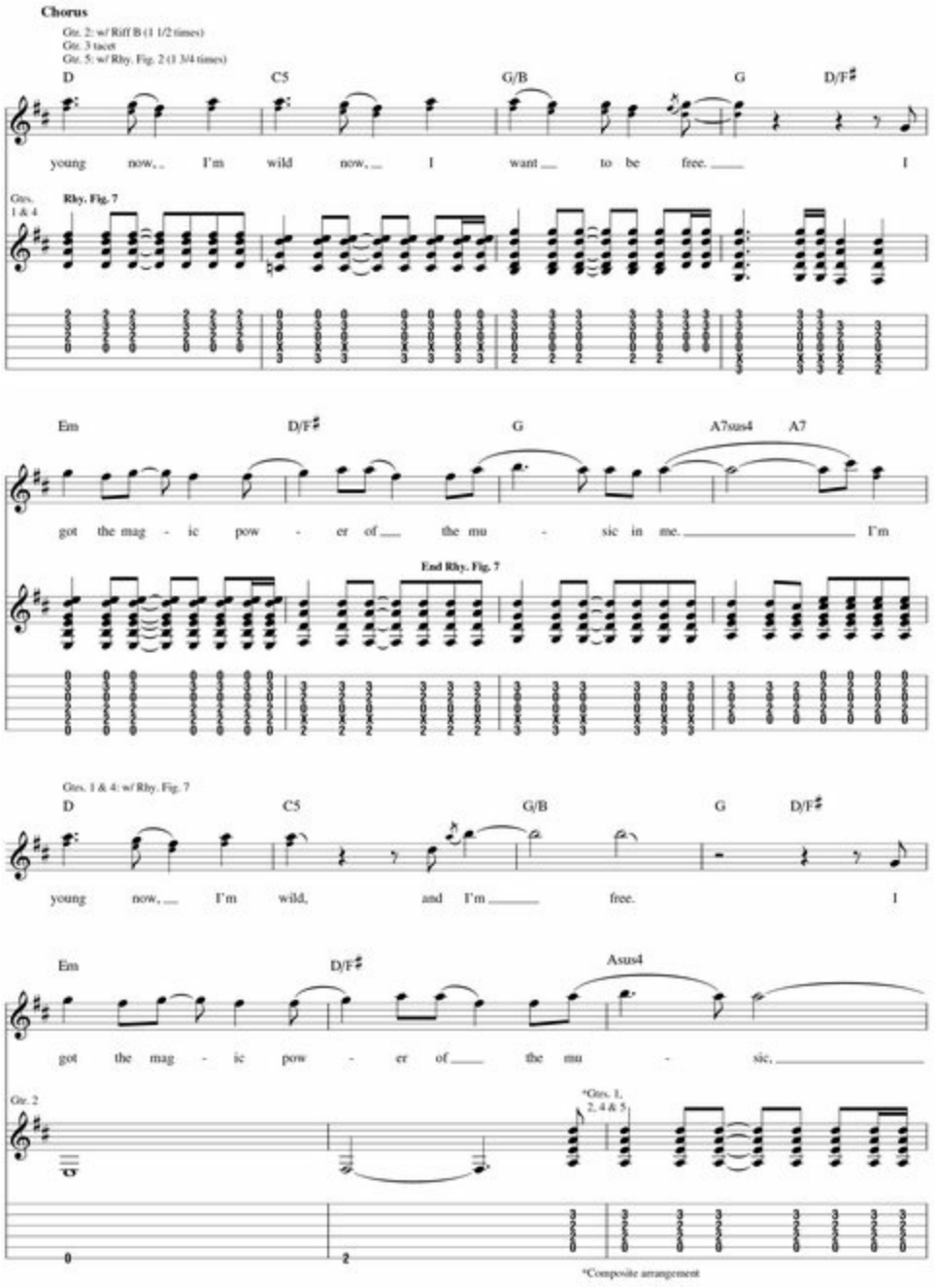
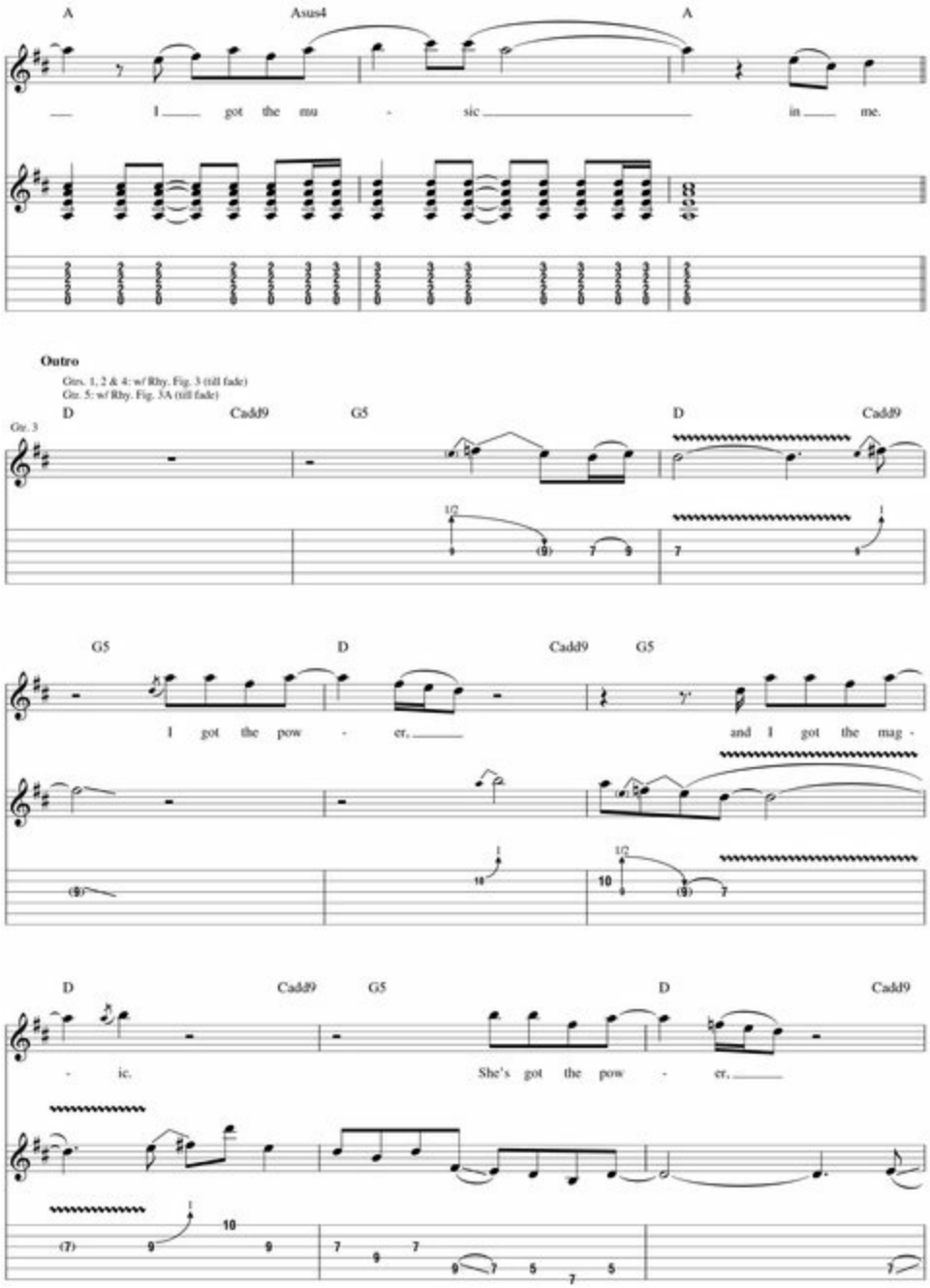
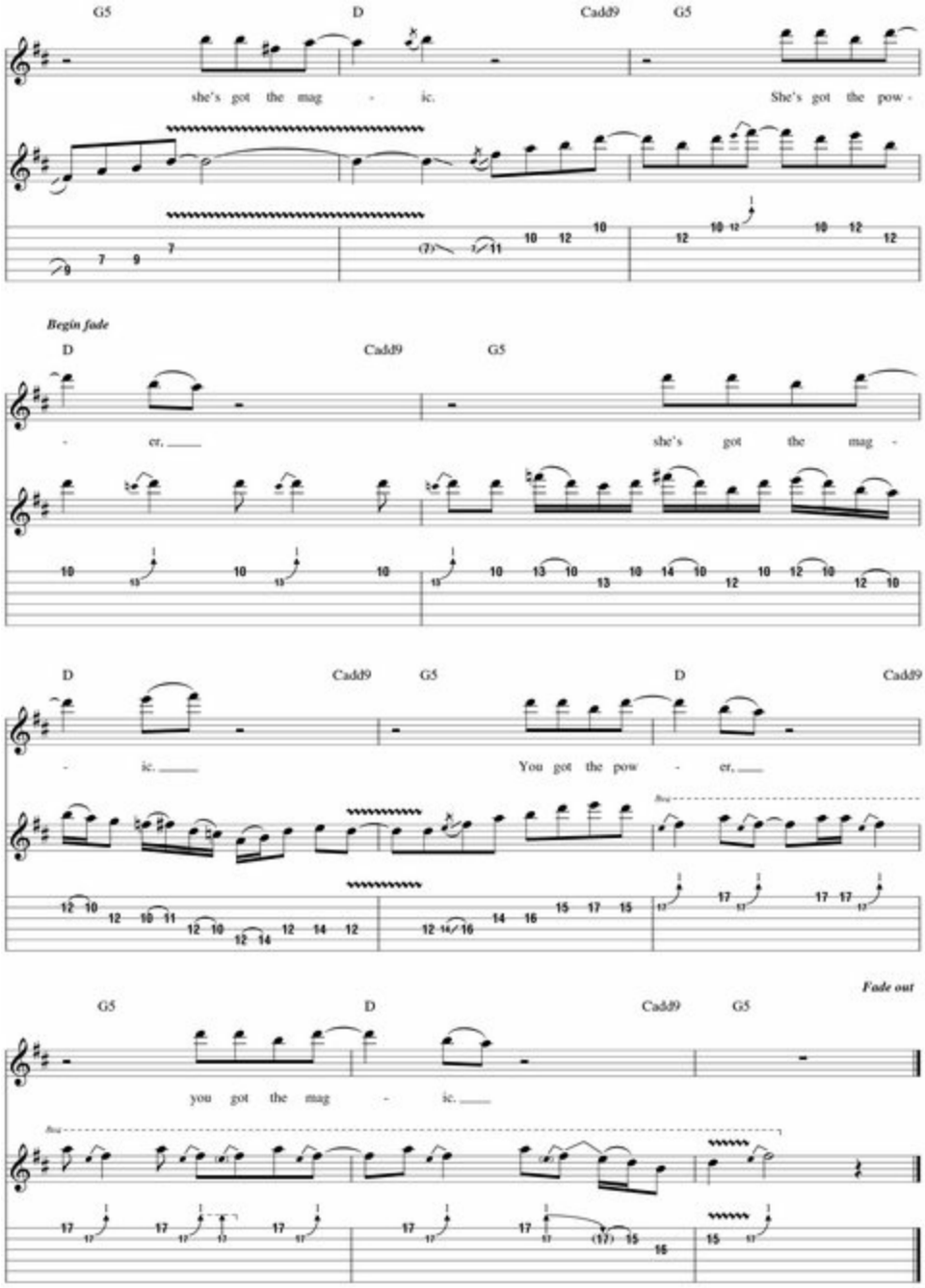
*Gtr. 7 (elec.)

divisi

*w/ dist., played *mf*

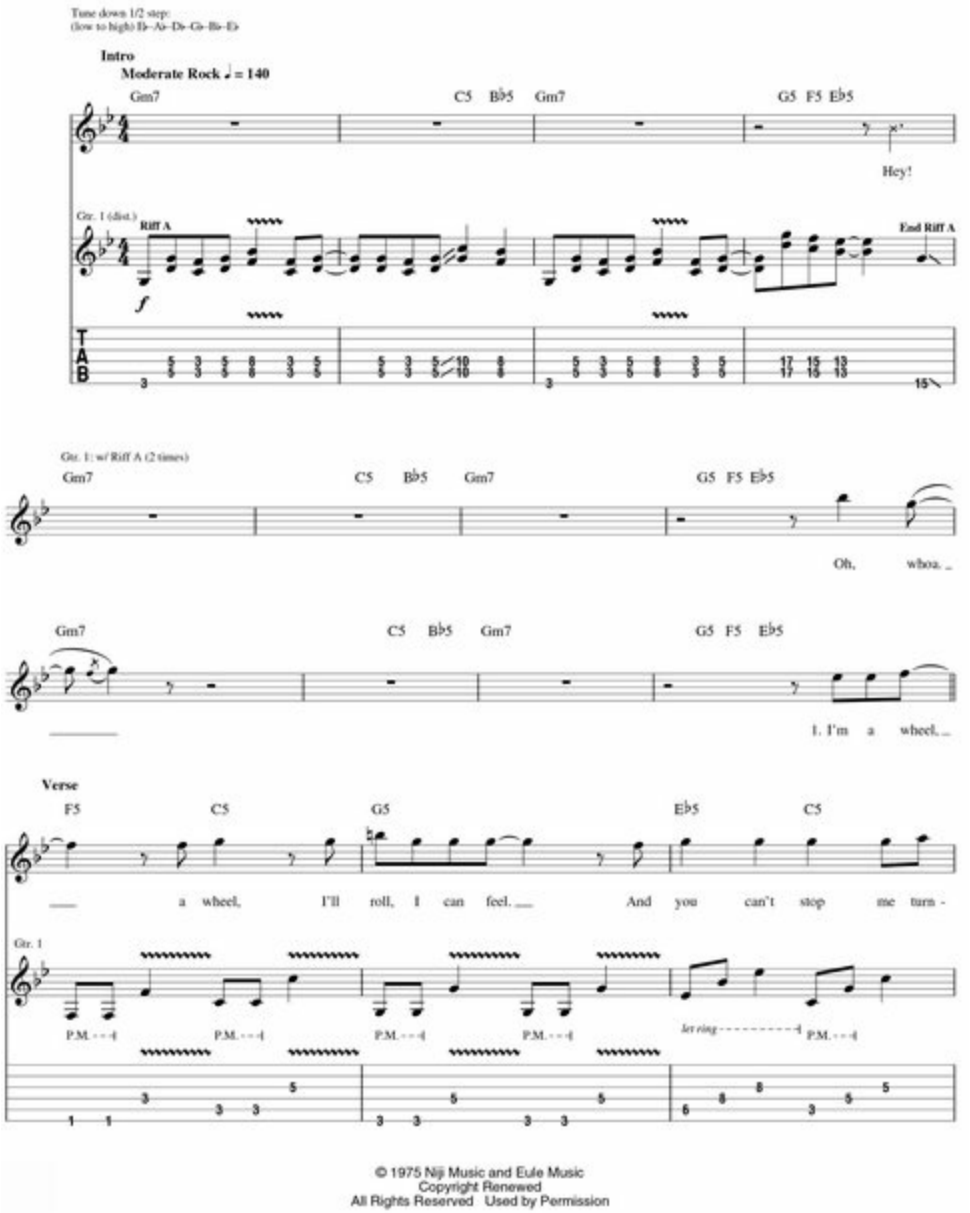
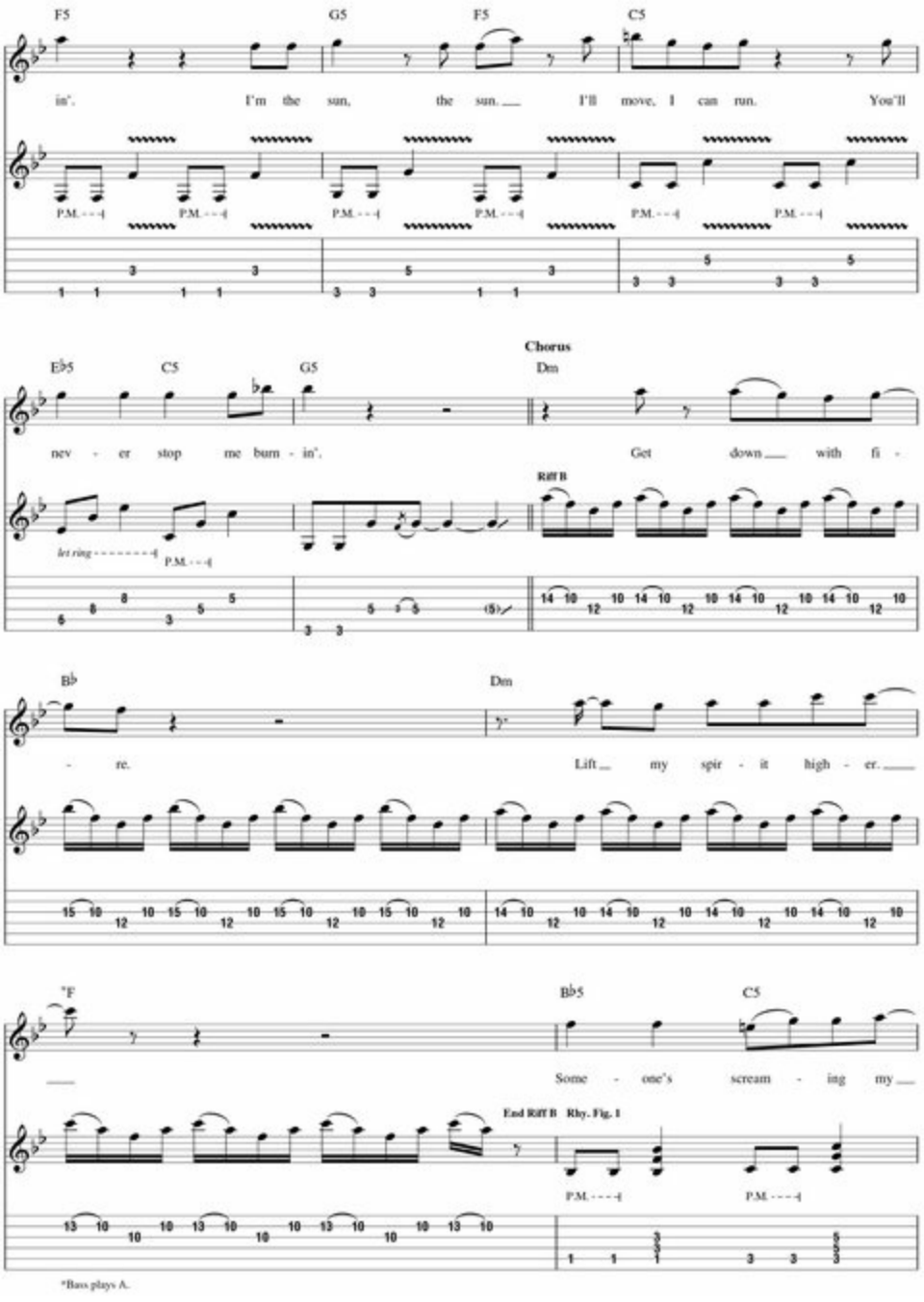
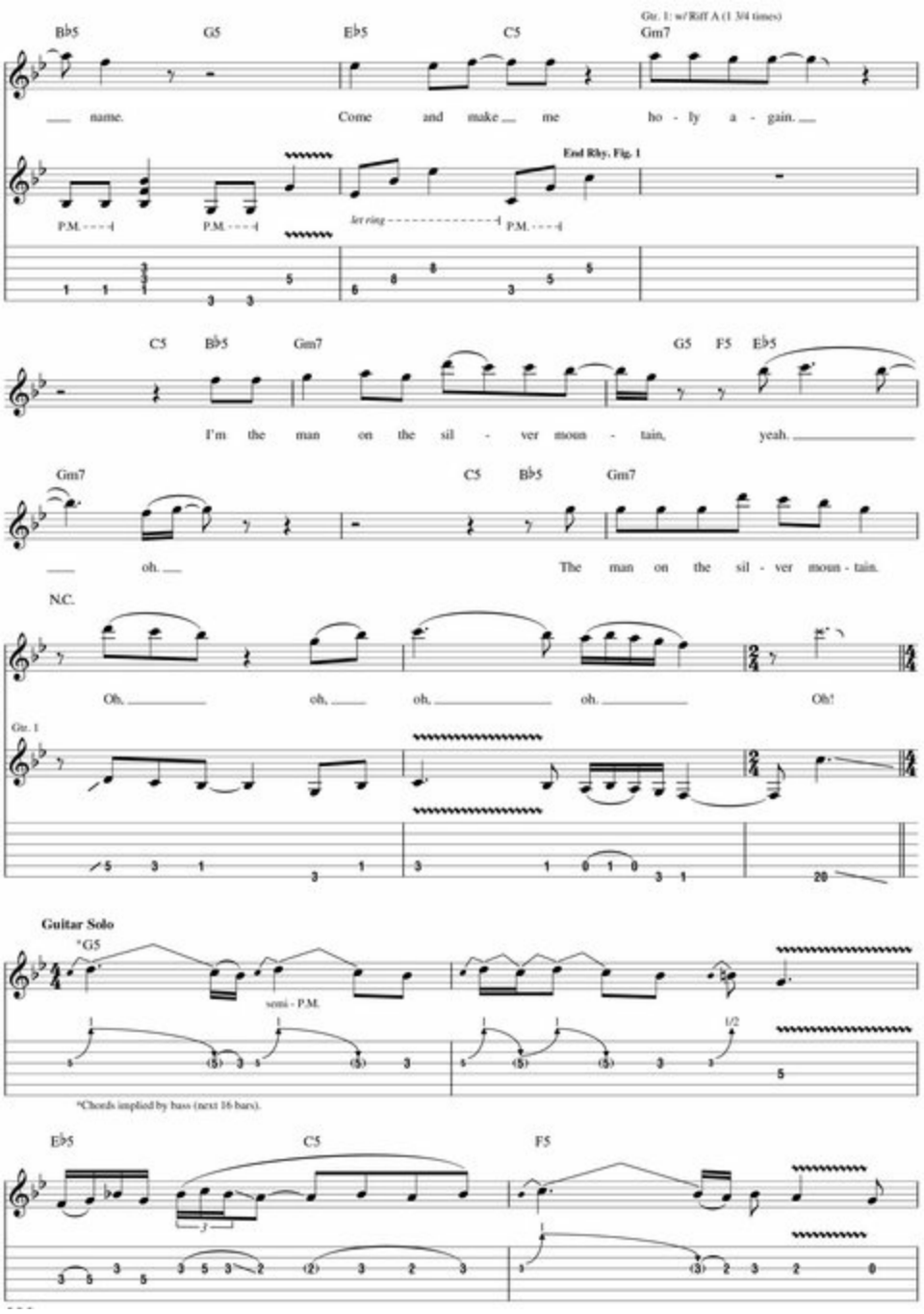
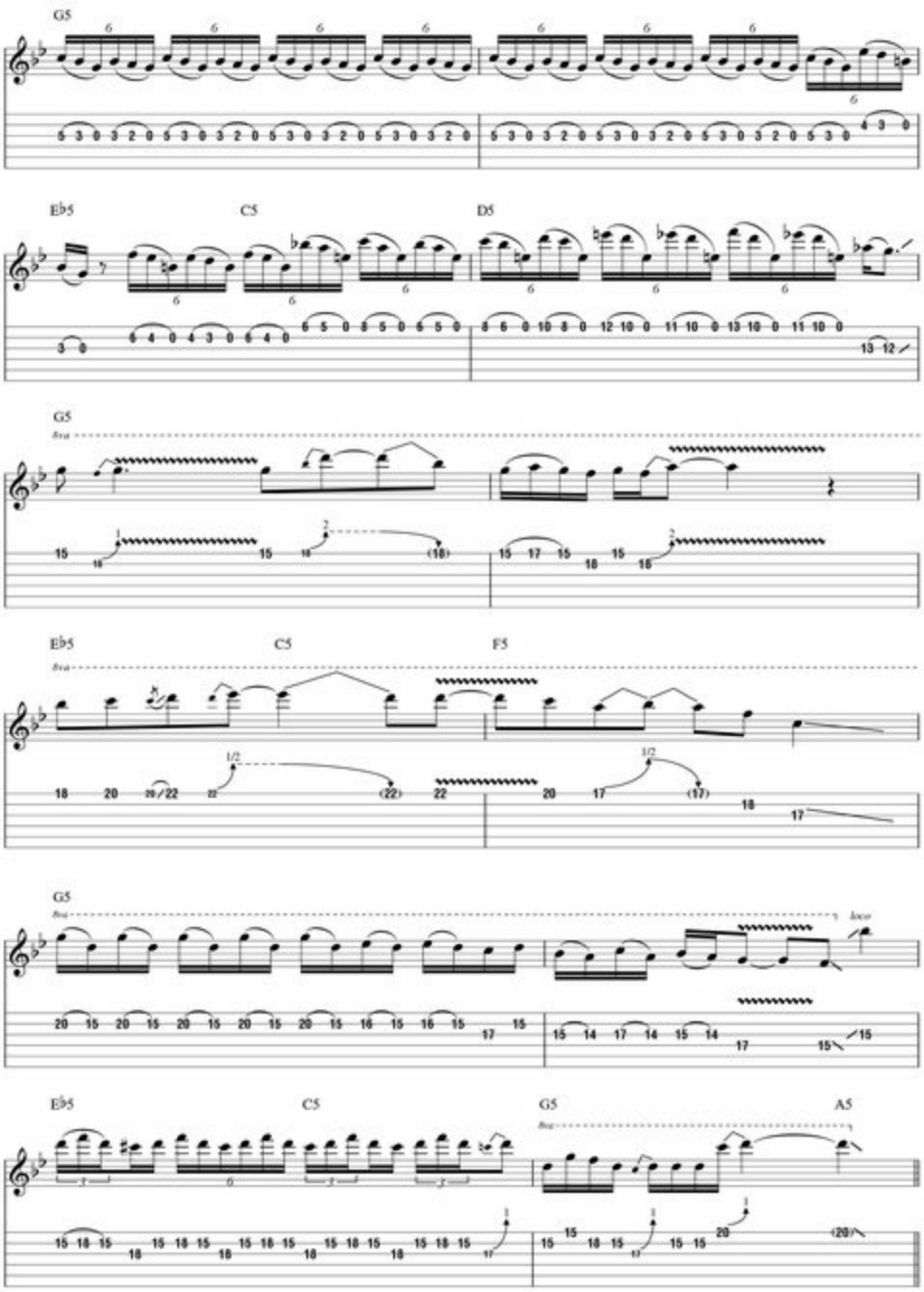
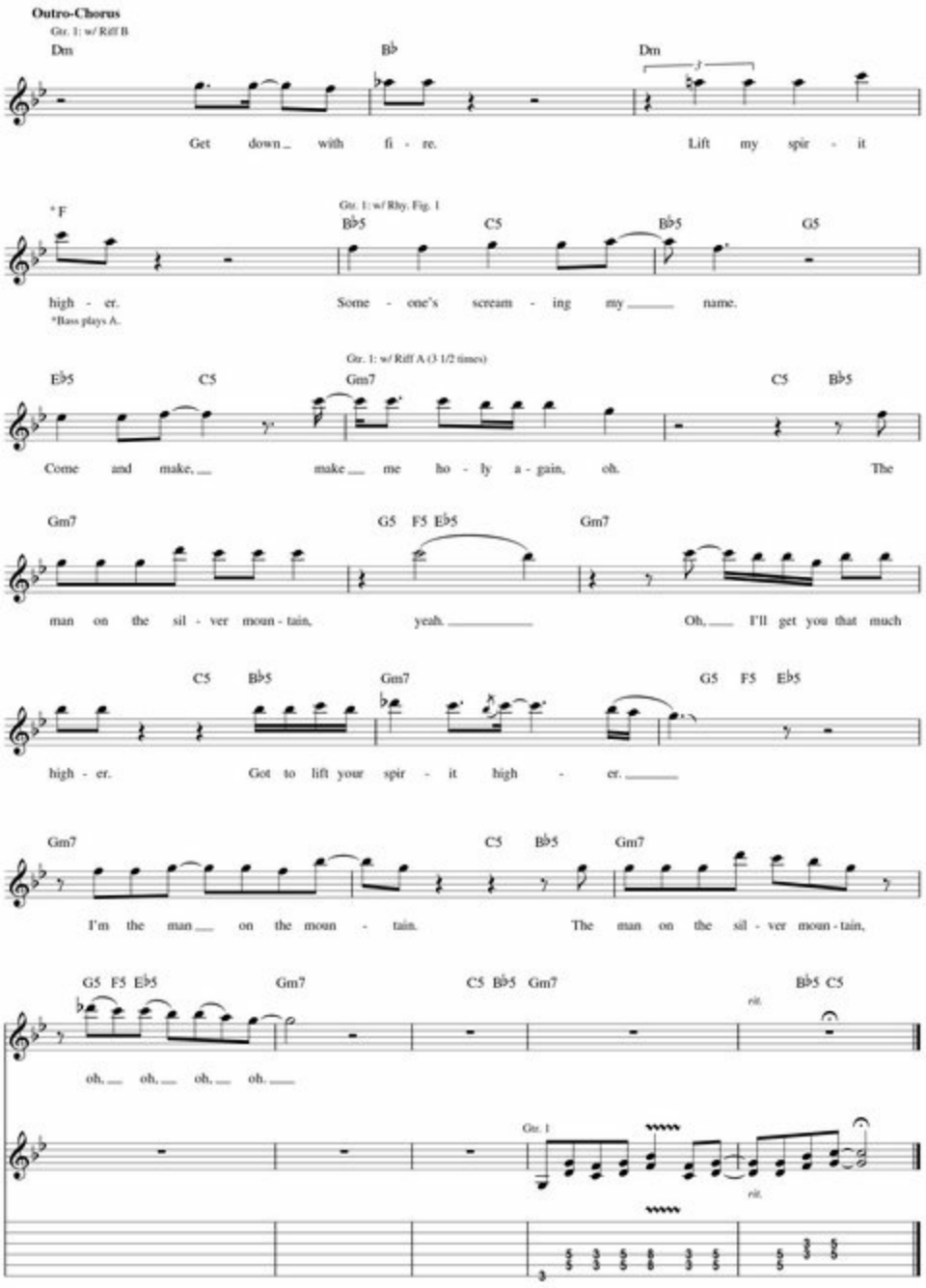
Gtr. 8 (elec.)

mp

w/ dist.

Bridge
B♭/D
C/D
D
You're think - in' it o - ver, but you just
Rhy.

Gtrs. 3, 6, 7 & 8 tacet
F/D
G/D
can't sort it out. Do you want some - one to tell
Gtr. 1
B♭/D
C/D
you what they think it's all a - bout? Are you the one
D
F/D
and on - ly who's sad and lone - ly? You're reach - in' for the top.
G/D
Well, the mu - sic keeps you go - in' and it's nev -

F/D
G/D
A/D
- er gon - na stop.
It's nev - er gon - na stop.
It's
Gtr. 1
Gtr. 2
p
P.M.
B♭/D
C/D
nev - er gon - na, nev - er gon - na, nev - er gon - na, nev - er gon - na
Gtrs. 1 & 4
Gtr. 3
f
Gtr. 2
P.M.

Guitar Solo
D
Cadd9
G5
stop!
*Gtrs. 1, 2 & 4
Rhy. Fig. 3
End Rhy. Fig. 3
*Composite arrangement
Gtr. 3
Gtr. 5
Rhy. Fig. 3A
End Rhy. Fig. 3A
P.M.
Gtrs. 1, 2 & 4: w/ Rhy. Fig. 3 (3 times)
Gtr. 5: w/ Rhy. Fig. 3A (3 times)
3. The

Verse
D
Rhy. Fig. 4
Cadd9
Gtrs. 1 & 4
world is full of com - pro - mise, the in - fi - nite red tape. But the mu-
Gtr. 3
Gtrs. 2 & 5
Rhy. Fig. 5
End Rhy. Fig. 5
P.M.
G/B
Cadd9
End Rhy. Fig. 4
- sic's got the mag - ic, it's your one chance for es - cape.
Sus
(15)
17 15 14
P.M.

*Composite arrangement

Chorus
Gtr. 2: w/ Riff B (1 1/2 times)
Gtr. 3 tacet
Gtr. 5: w/ Rhy. Fig. 2 (1 3/4 times)
D
C5
G/B
G
D/F♯
young now, I'm wild now, I want to be free. I
Gtrs. 1 & 4
Rhy. Fig. 7
Em
D/F♯
G
A7sus4
A7
got the mag - ic pow - er of the mu - sic in me. I'm
End Rhy. Fig. 7
Gtrs. 1 & 4: w/ Rhy. Fig. 7
D
C5
G/B
G
D/F♯
young now, I'm wild, and I'm free. I
Em
D/F♯
Asus4
got the mag - ic pow - er of the mu - sic,
Gtr. 2
*Gtrs. 1, 2, 4 & 5
0
2
*Composite arrangement

A
Asus4
A
I got the mu - sic in me.
Outro
Gtrs. 1, 2 & 4: w/ Rhy. Fig. 3 (till fade)
Gtr. 5: w/ Rhy. Fig. 3A (till fade)
Gtr. 3
D
Cadd9
G5
D
Cadd9
G5
D
Cadd9
G5
I got the pow - er,
and I got the mag -
D
Cadd9
G5
D
Cadd9
- ic.
She's got the pow - er,

G5
D
Cadd9
G5
she's got the mag - ic.
She's got the pow -
Begin fade
D
Cadd9
G5
- er, ____
she's got the mag -
D
Cadd9
G5
D
Cadd9
- ic. ____
You got the pow - er, ____
Fade out
G5
D
Cadd9
G5
you got the mag - ic. ____

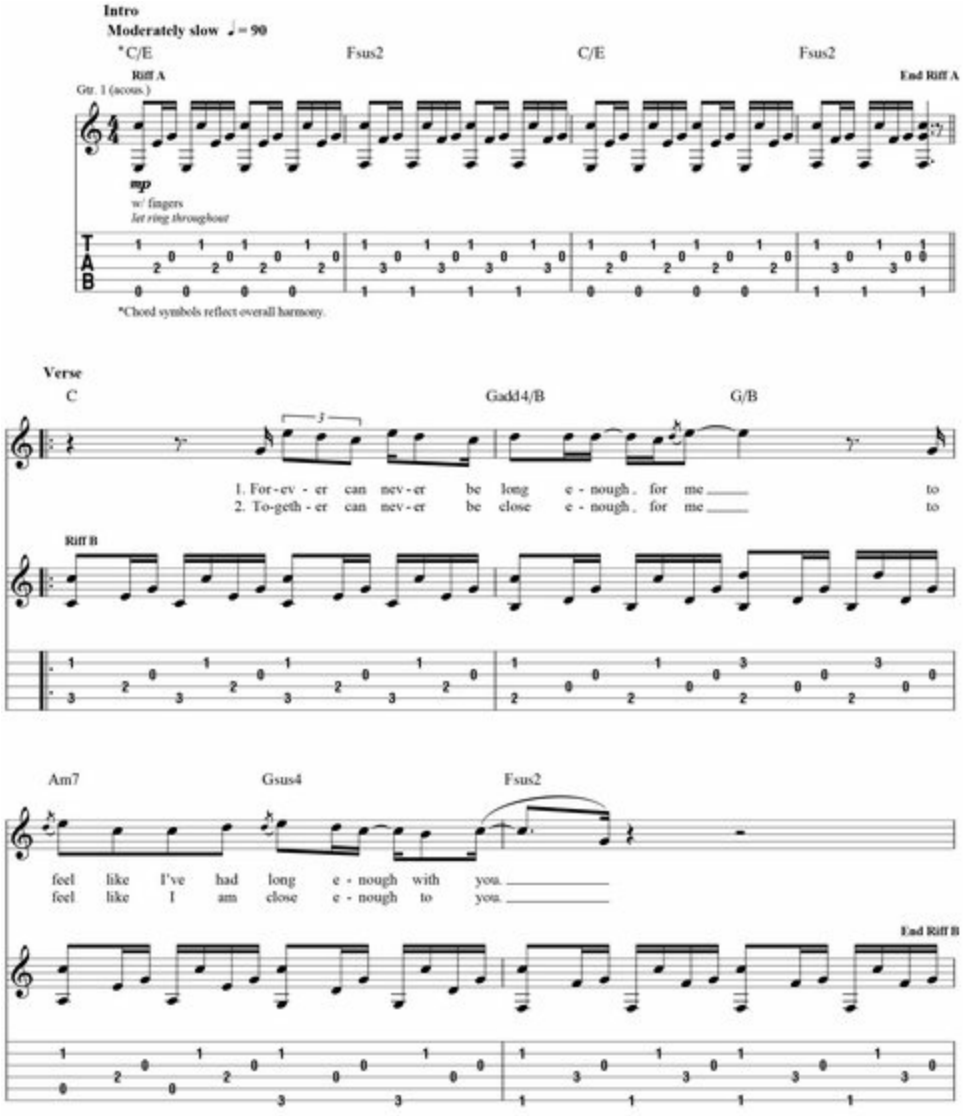
from Rainbow - *Ritchie Blackmore's Rainbow*

Man on the Silver Mountain

Words and Music by Ronnie James Dio and Richard Blackmore

F5
G5
F5
C5
in'. I'm the sun, the sun. I'll move, I can run. You'll
P.M.
Chorus
E♭5
C5
G5
Dm
nev - er stop me burn - in'. Get down with fi -
Riff B
let ring
P.M.
B♭
Dm
- re. Lift my spir - it high - er.
*F
B♭5
C5
Some - one's scream - ing my
End Riff B
Rhy. Fig. 1
P.M.
*Bass plays A.

Gtr. 1: w/Riff A (1 3/4 times)
B♭5
G5
E♭5
C5
Gm7
name.
Come and make me ho - ly a - gain.
End Rhy. Fig. 1
P.M.
let ring
C5
B♭5
Gm7
G5
F5
E♭5
I'm the man on the sil - ver moun - tain, yeah.
oh.
The man on the sil - ver moun - tain.
N.C.
Oh, oh, oh, oh, Oh!
Gtr. 1
Guitar Solo
*G5
semi - P.M.
*Chords implied by bass (next 16 bars).
E♭5
C5
F5

G5
E♭5
C5
D5
G5
8va
E♭5
C5
F5
G5
8va
loco
E♭5
C5
G5
A5
8va

Outro-Chorus
Gtr. 1: w/ Riff B
Dm
B♭
Dm
Get down with fi - re.
Lift my spir - it
*F
Gtr. 1: w/ Rhy. Fig. 1
B♭5
C5
B♭5
G5
high - er.
Some - one's scream - ing my name.
*Bass plays A.
Gtr. 1: w/ Riff A (3 1/2 times)
E♭5
C5
Gm7
C5
B♭5
Come and make, make me ho - ly a - gain, oh.
The
Gm7
G5 F5 E♭5
Gm7
man on the sil - ver moun - tain, yeah.
Oh, I'll get you that much
C5
B♭5
Gm7
G5 F5 E♭5
high - er.
Got to lift your spir - it high - er.
Gm7
C5
B♭5
Gm7
I'm the man on the moun - tain.
The man on the sil - ver moun - tain,
G5 F5 E♭5
Gm7
C5 B♭5 Gm7
B♭5 C5
rit.
oh, oh, oh, oh.
Gtr. 1
rit.

from Train - *Save Me, San Francisco*

M a r r y M e

Words and Music by Pat Monahan

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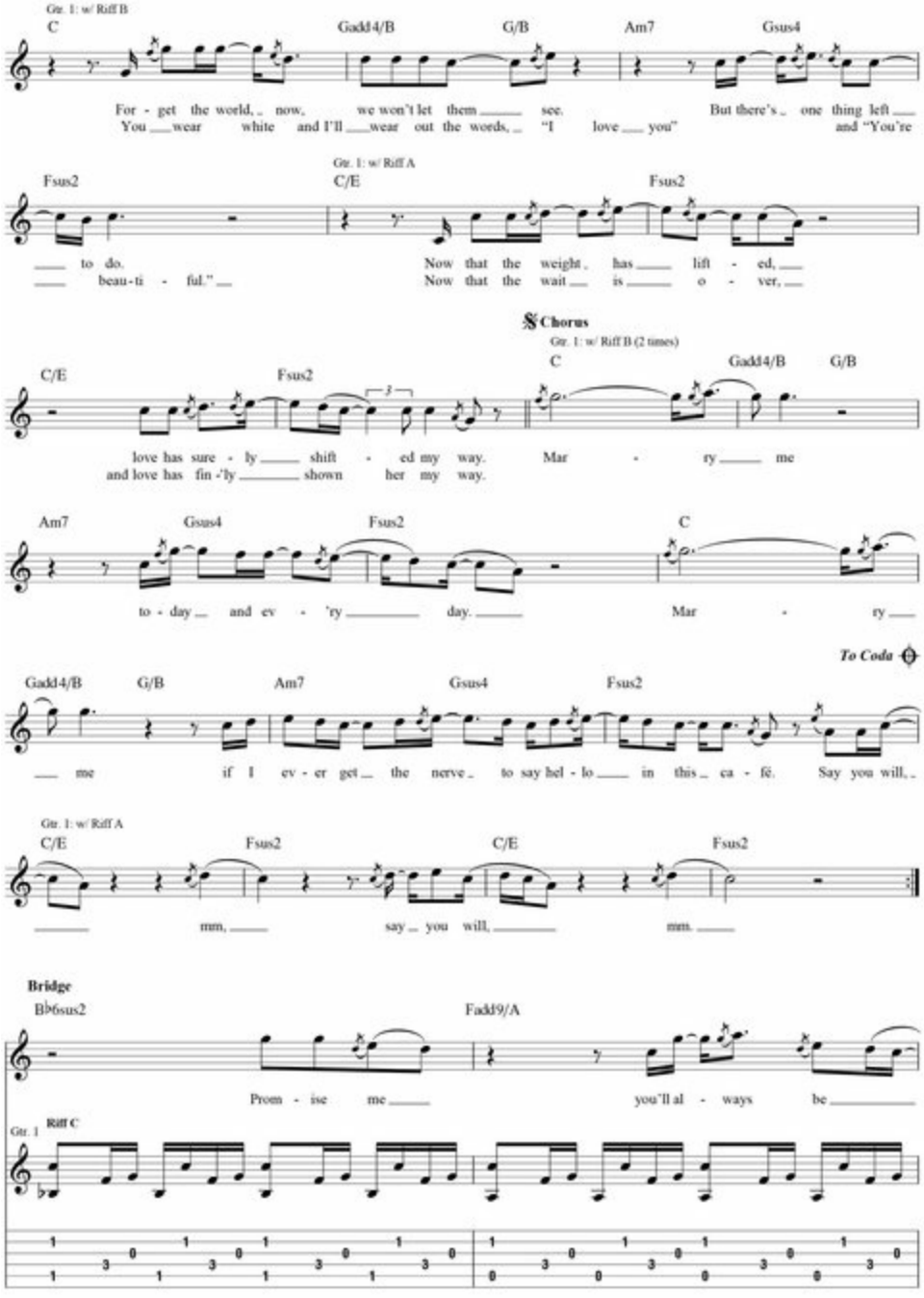
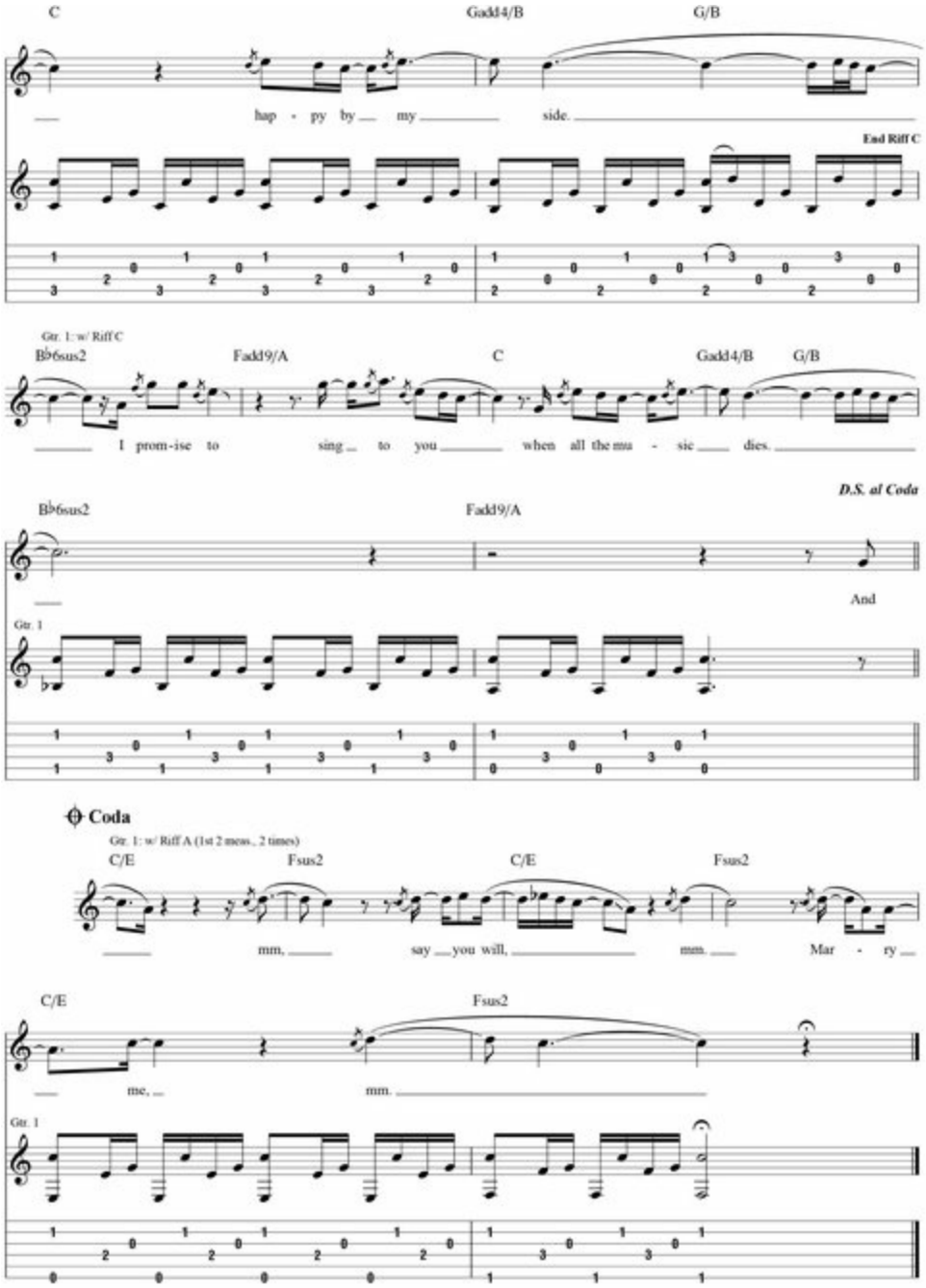
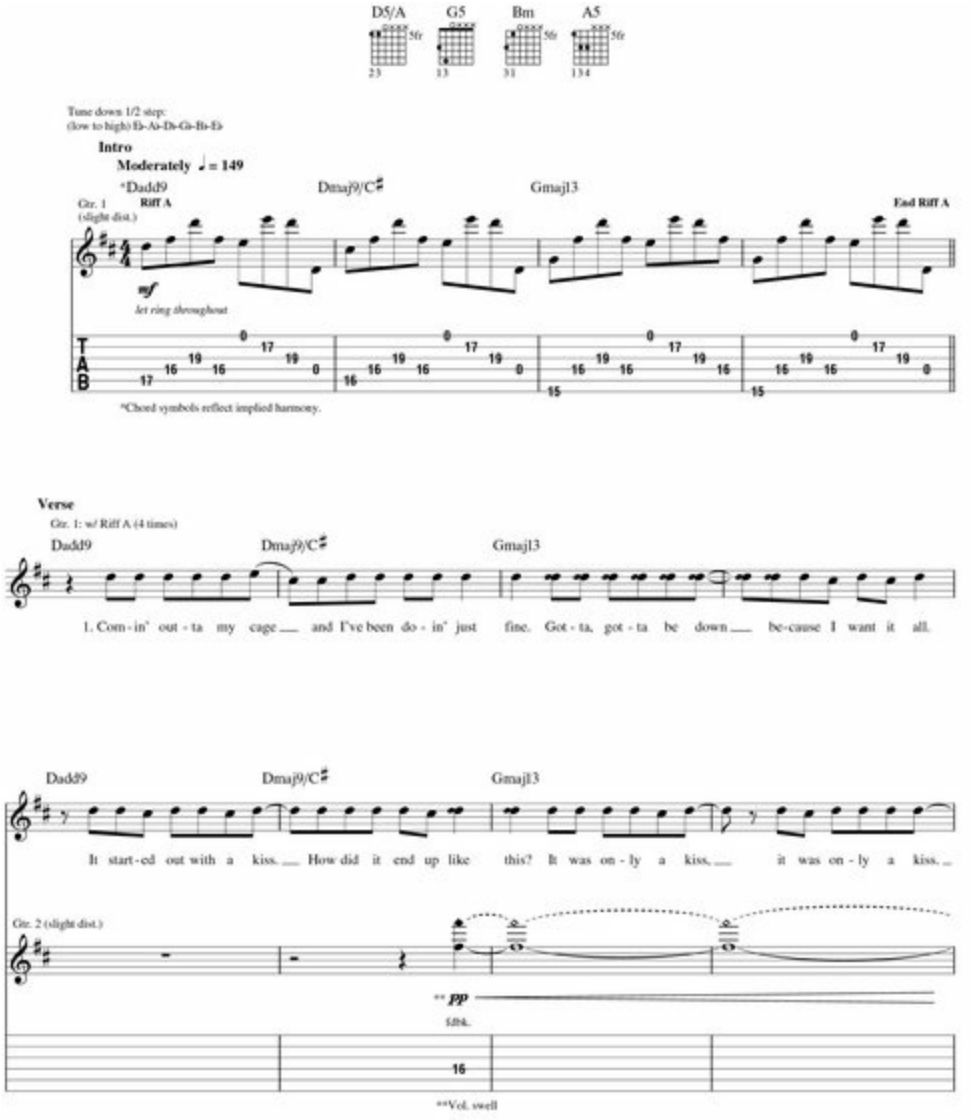

Gtr. 1: w/ Riff B
C
Gadd14/B
G/B
Am7
Gsus4
For - get the world, now, we won't let them see. But there's one thing left
You wear white and I'll wear out the words, "I love you" and "You're
Fsus2
Gtr. 1: w/ Riff A
C/E
Fsus2
to do. Now that the weight has lift - ed,
beau - ti - ful." Now that the wait is o - ver,
Chorus
Gtr. 1: w/ Riff B (2 times)
C/E
Fsus2
C
Gadd14/B
G/B
love has sure - ly shift - ed my way. Mar - ry me
and love has fin - 'ly shown her my way.
Am7
Gsus4
Fsus2
C
to - day and ev - 'ry day. Mar - ry
To Coda
Gadd14/B
G/B
Am7
Gsus4
Fsus2
me if I ev - er get the nerve to say hel - lo in this ca - fé. Say you will,
Gtr. 1: w/ Riff A
C/E
Fsus2
C/E
Fsus2
mm, say you will, mm.
Bridge
B♭6sus2
Fadd9/A
Prom - ise me you'll al - ways be
Gtr. 1
Riff C

C
Gadd4/B
G/B
hap - py by my side.
End Riff C
Gtr. 1: w/ Riff C
B♭6sus2
Fadd9/A
C
Gadd4/B
G/B
I prom-ise to sing to you when all the mu - sic dies.
D.S. al Coda
B♭6sus2
Fadd9/A
And
Gtr. 1
Coda
Gtr. 1: w/ Riff A (1st 2 meas., 2 times)
C/E
Fsus2
C/E
Fsus2
mm, say you will, mm. Mar - ry
C/E
Fsus2
me, mm.
Gtr. 1

from The Killers - *Hot Fuss*

Mr. Brightside

Words and Music by Brandon Flowers, Dave Keuning, Mark Stoermer and Ronnie Vannucci

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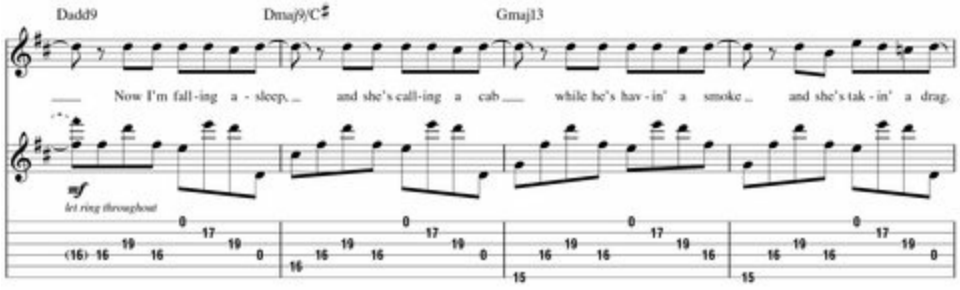
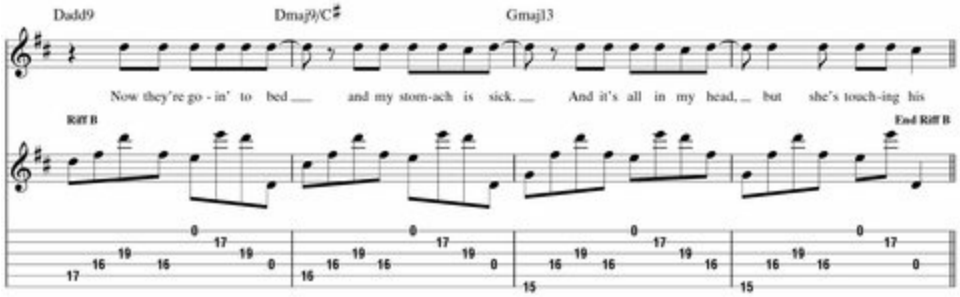
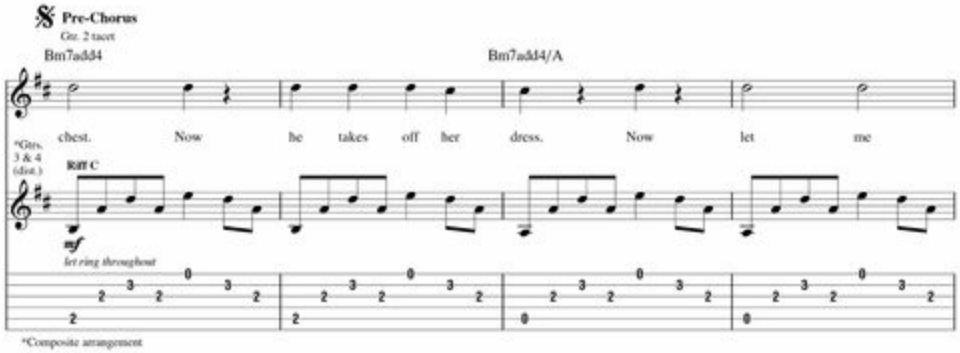
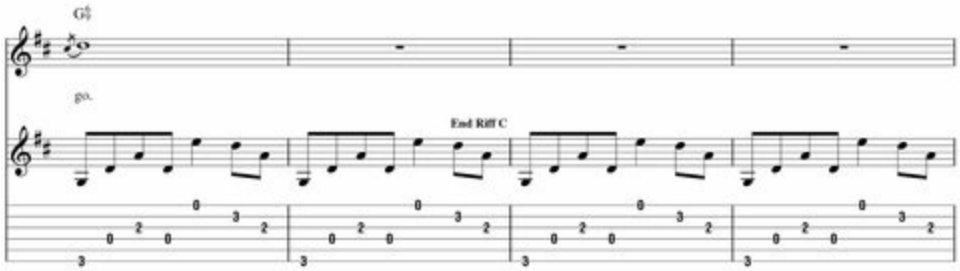
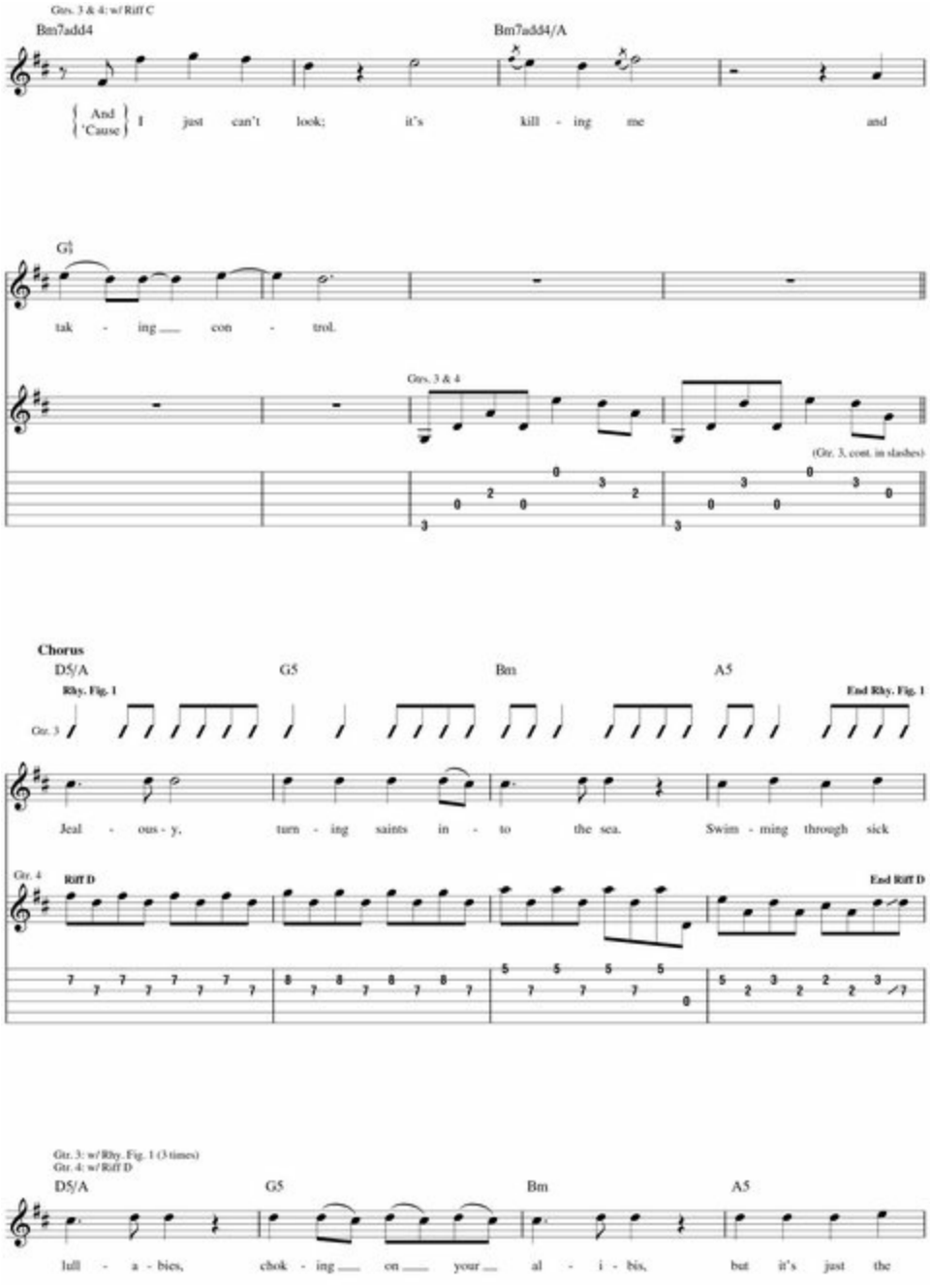
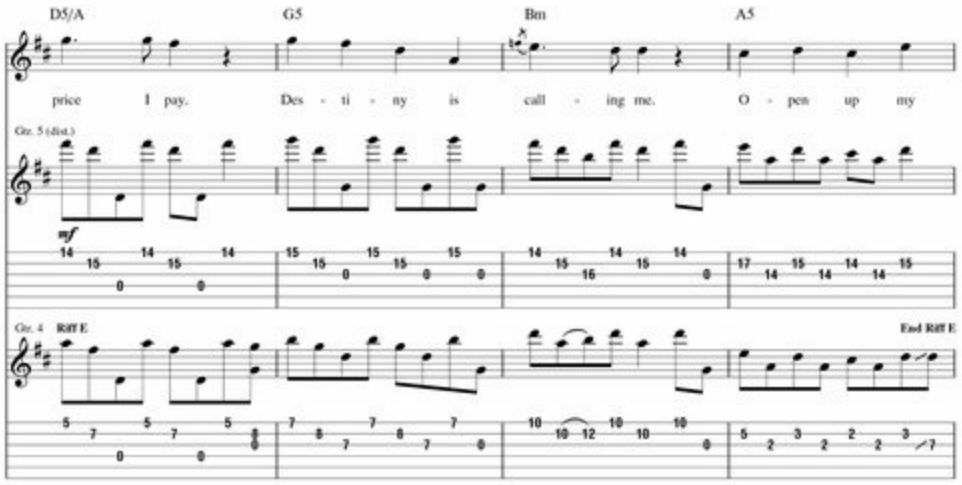
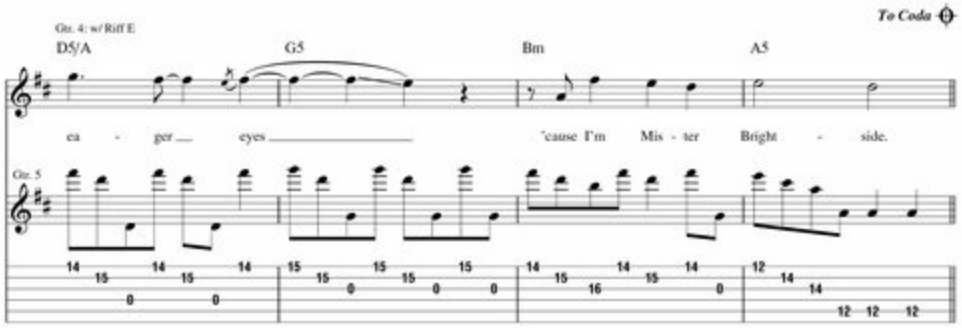
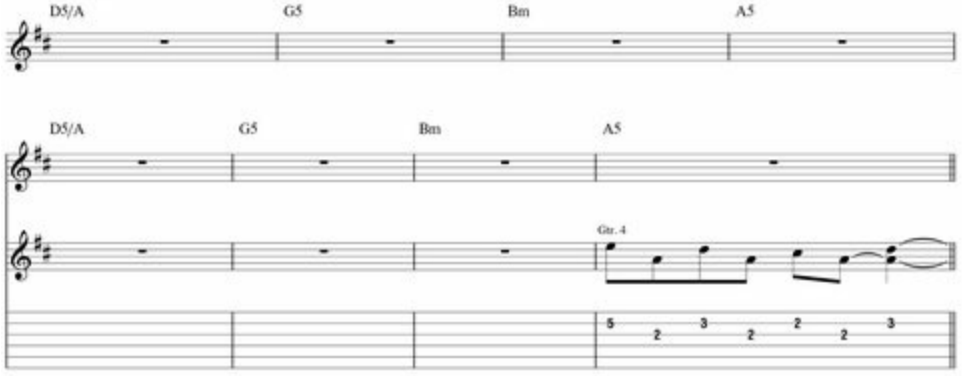
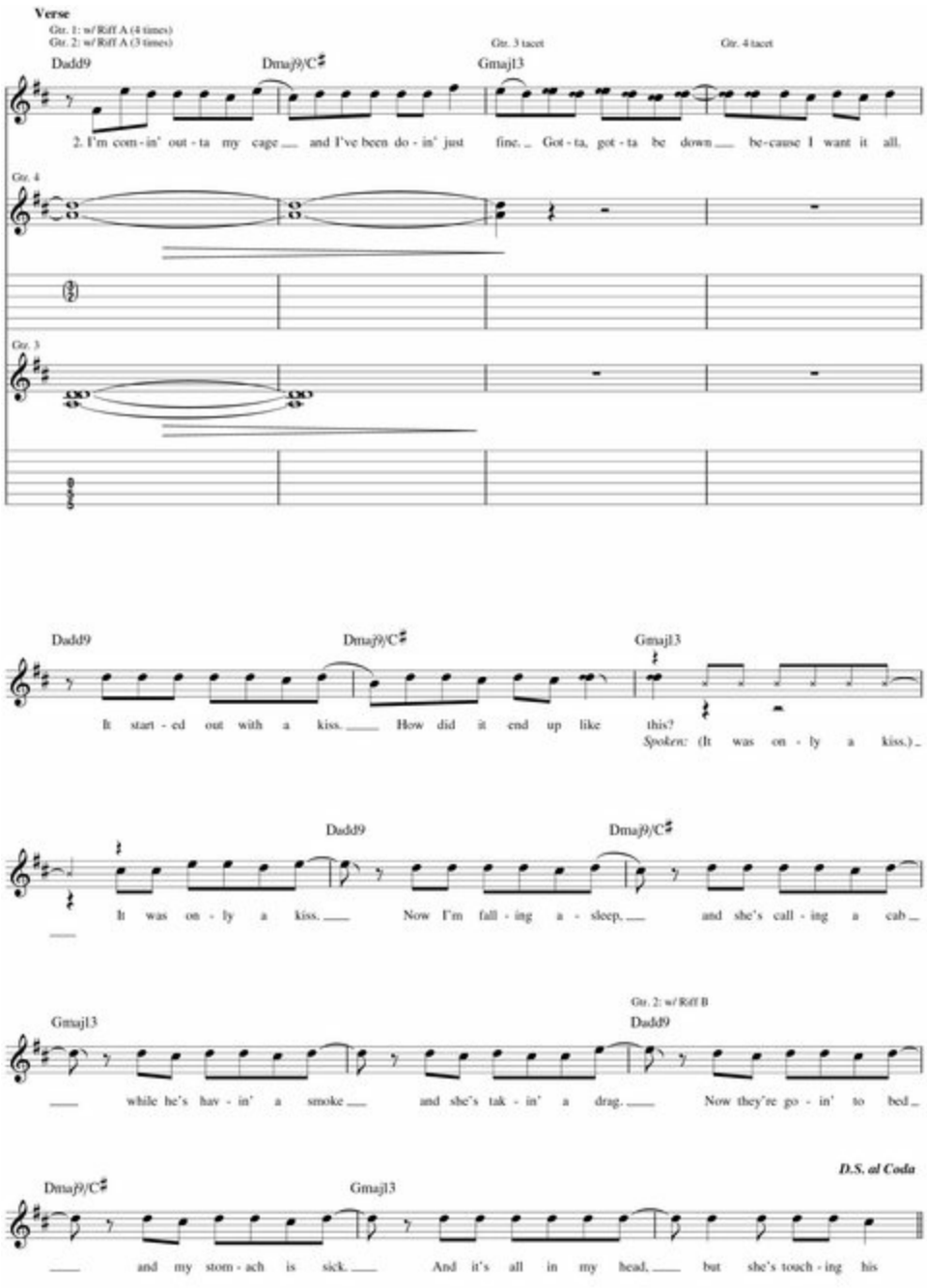
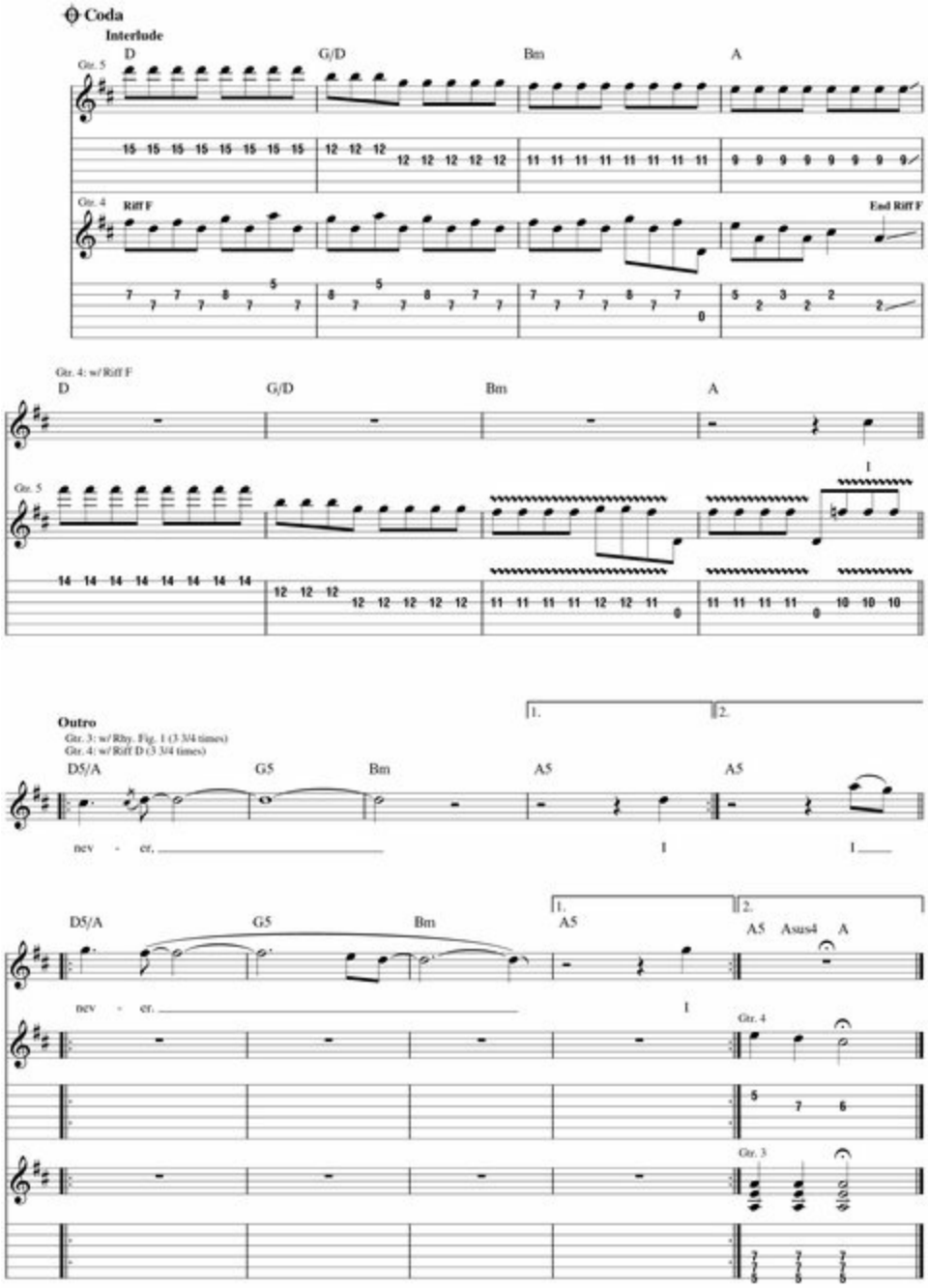

Dadd9
Dmaj9/C♯
Gmaj13
Now I'm fall - ing a - sleep, and she's call - ing a cab while he's hav - in' a smoke and she's tak - in' a drag.
mf
let ring throughout

Dadd9
Dmaj9/C♯
Gmaj13
Now they're go - in' to bed and my stom-ach is sick. And it's all in my head, but she's touch-ing his
Riff B
End Riff B

Pre-Chorus
Gtr. 2 tacet
Bm7add4
Bm7add4/A
chest. Now he takes off her dress. Now let me
*Gtrs. 3 & 4 (dist.)
Riff C
mf
let ring throughout
*Composite arrangement

G♯
go.
End Riff C

Gtrs. 3 & 4: w/ Riff C
Bm7add4
Bm7add4/A
And
'Cause
I just can't look; it's kill - ing me and
G5
tak - ing con - trol.
Gtrs. 3 & 4
(Gtr. 3, cont. in slashes)
Chorus
D5/A
G5
Bm
A5
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 3
Jeal - ous - y, turn - ing saints in - to the sea. Swim - ming through sick
Gtr. 4
Riff D
End Riff D
Gtr. 3: w/ Rhy. Fig. 1 (3 times)
Gtr. 4: w/ Riff D
D5/A
G5
Bm
A5
lull - a - bies, chok - ing on your al - i - bis, but it's just the



Interlude

Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff D (1 3/4 times)
Gtr. 5 tacet

Verse

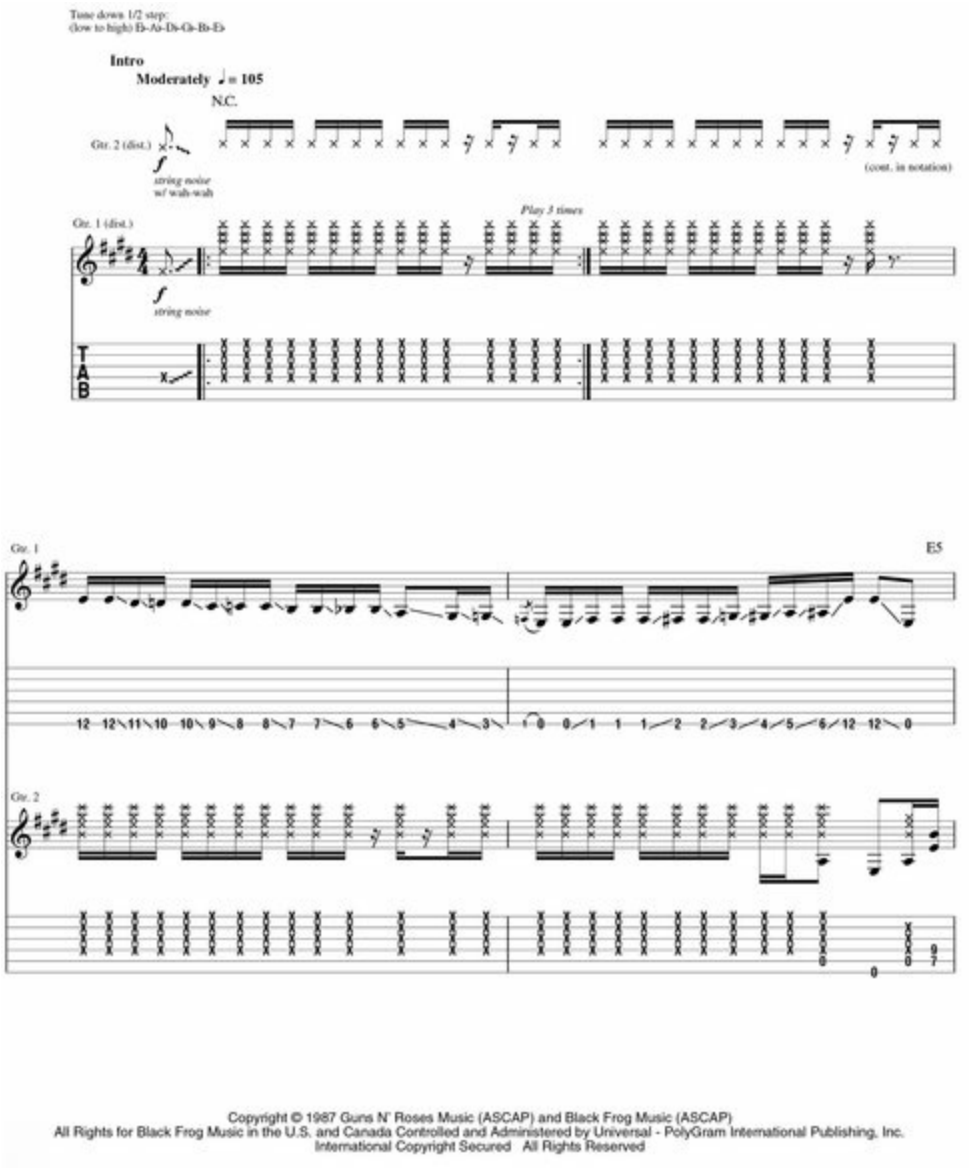
Gtr. 1: w/ Riff A (4 times)
Gtr. 2: w/ Riff A (3 times)

Gtr. 3 tacet

Gtr. 4 tacet

Coda
Interlude
Gtr. 5
D
G/D
Bm
A
Gtr. 4
Riff F
End Riff F
Gtr. 4: w/ Riff F
Outro
Gtr. 3: w/ Rhy. Fig. 1 (3 3/4 times)
Gtr. 4: w/ Riff D (3 3/4 times)
D5/A
G5
A5
Asus4
nev - er,
1.
2.

from Guns N' Roses - *Appetite for Destruction*

Mr. Brownstone

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler

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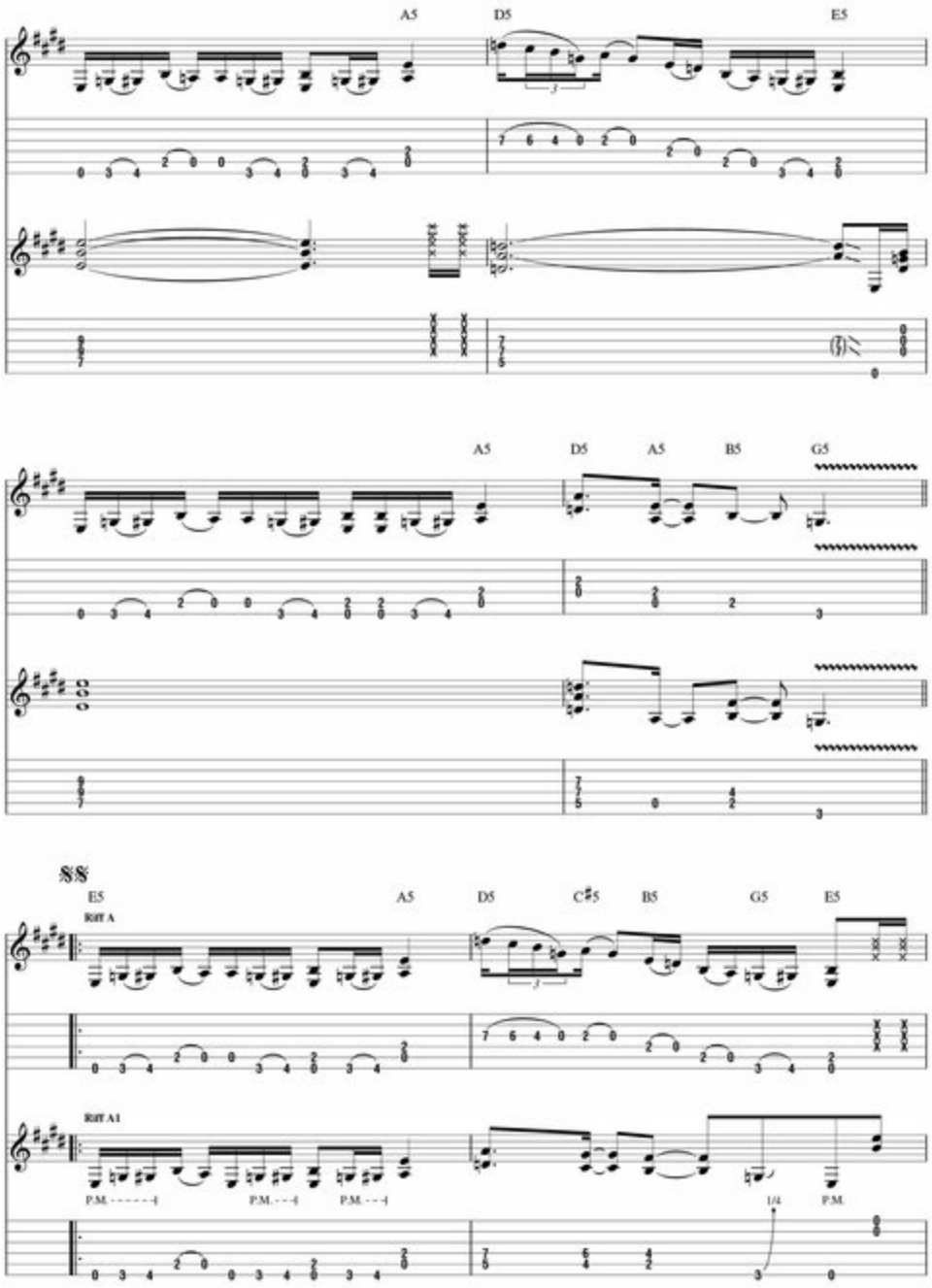
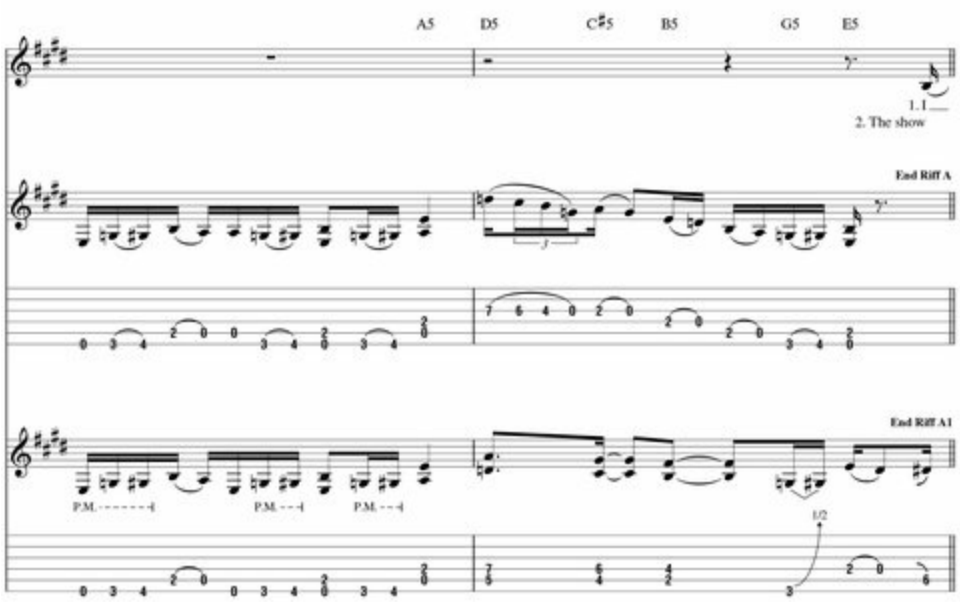
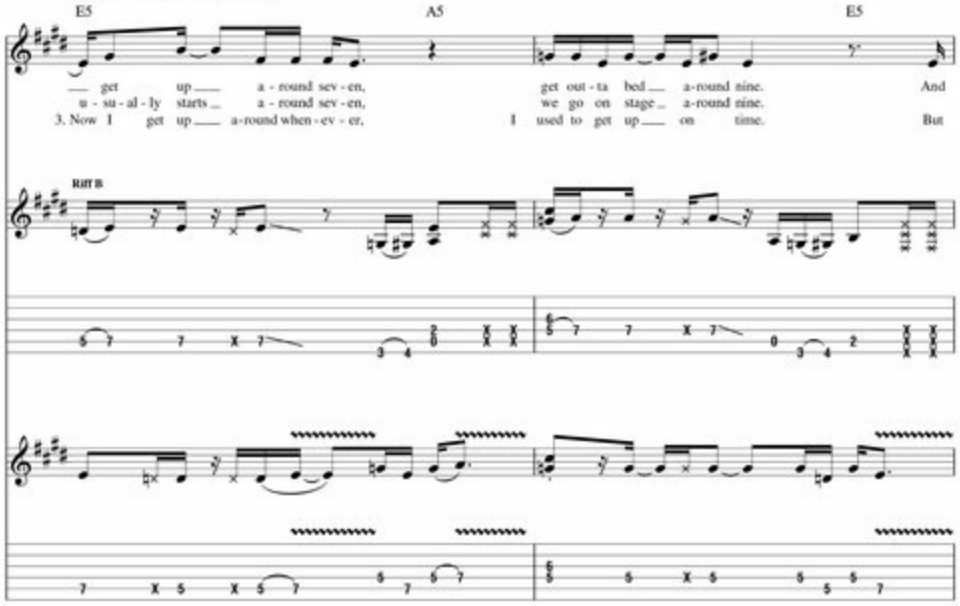
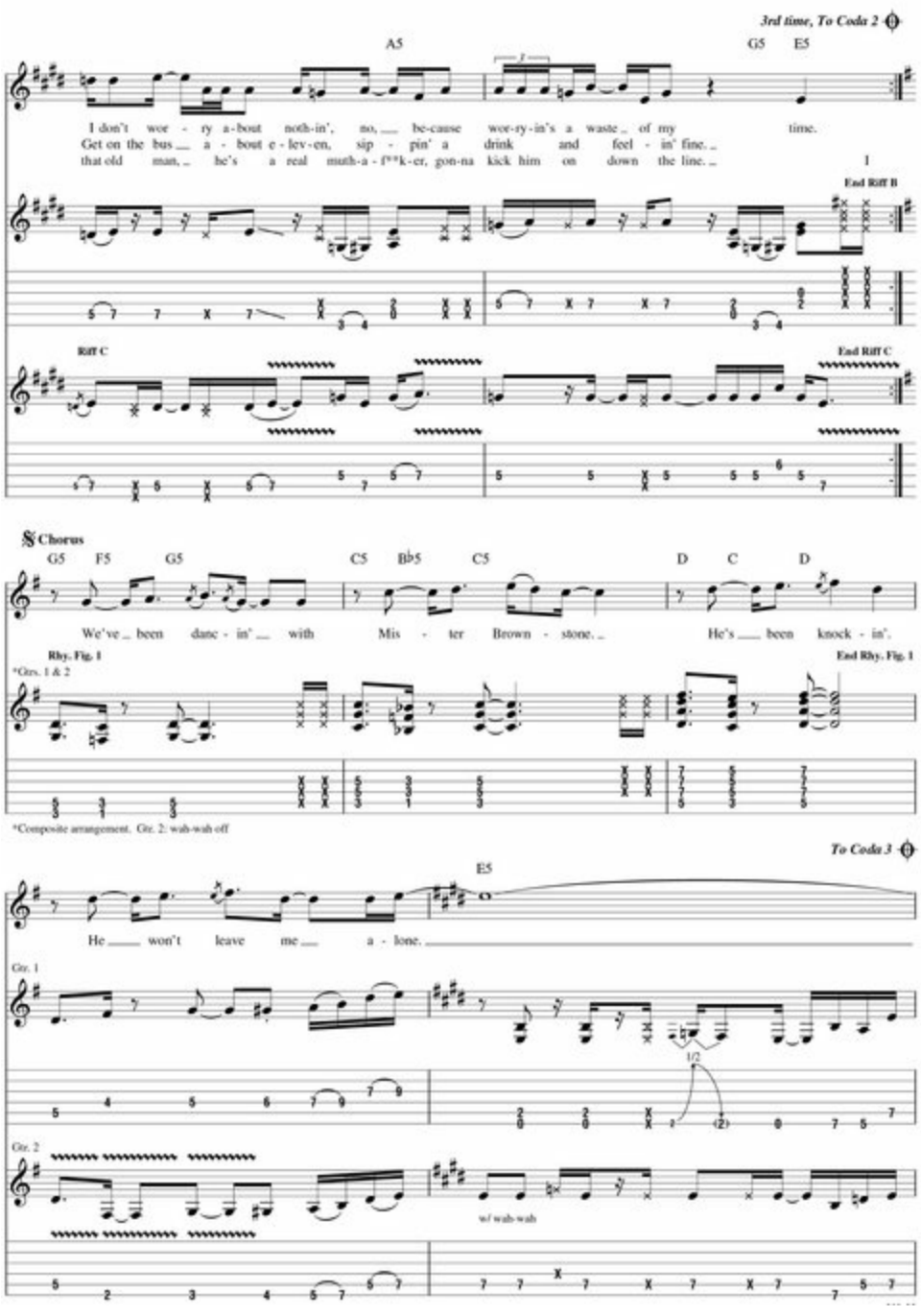
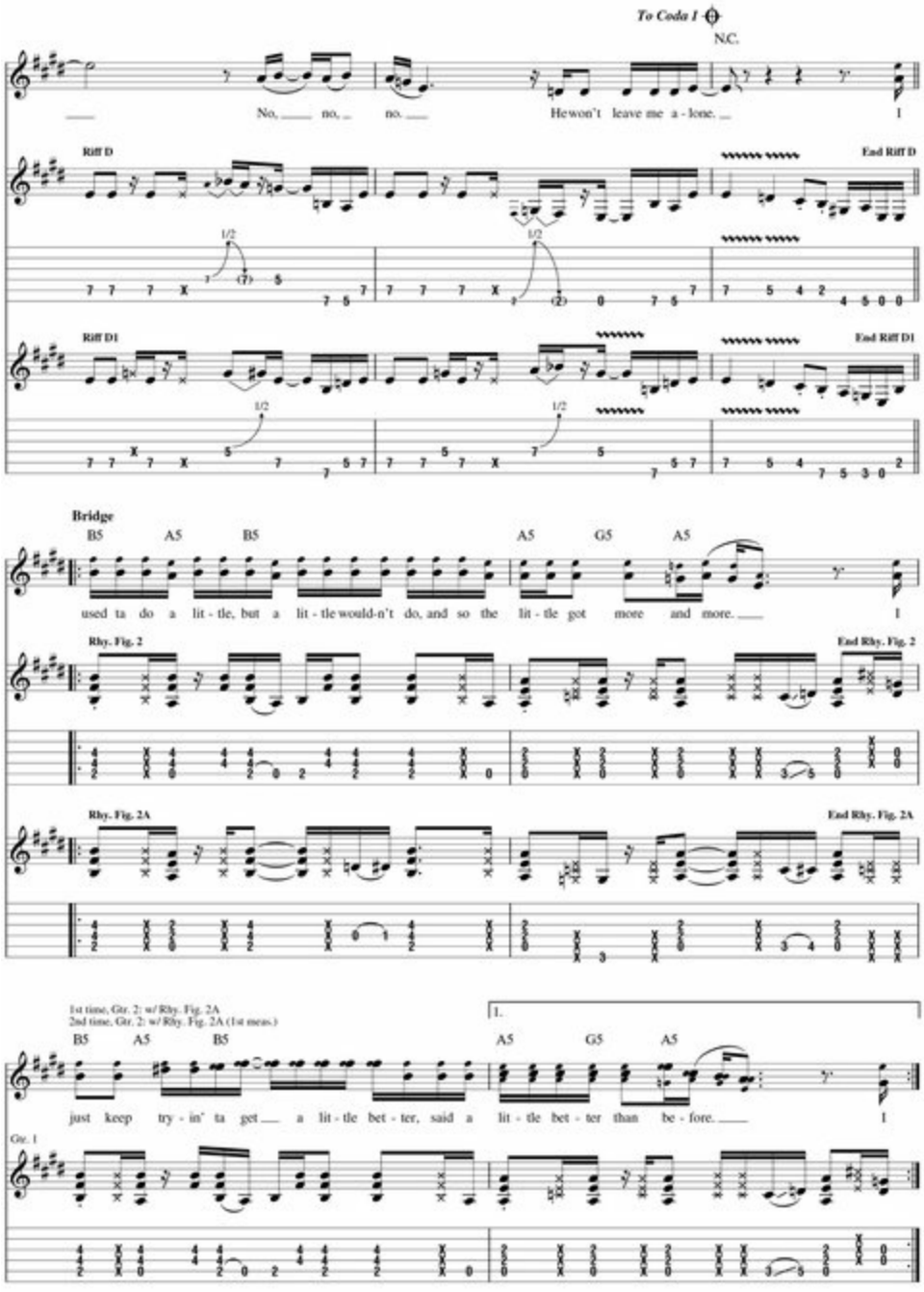
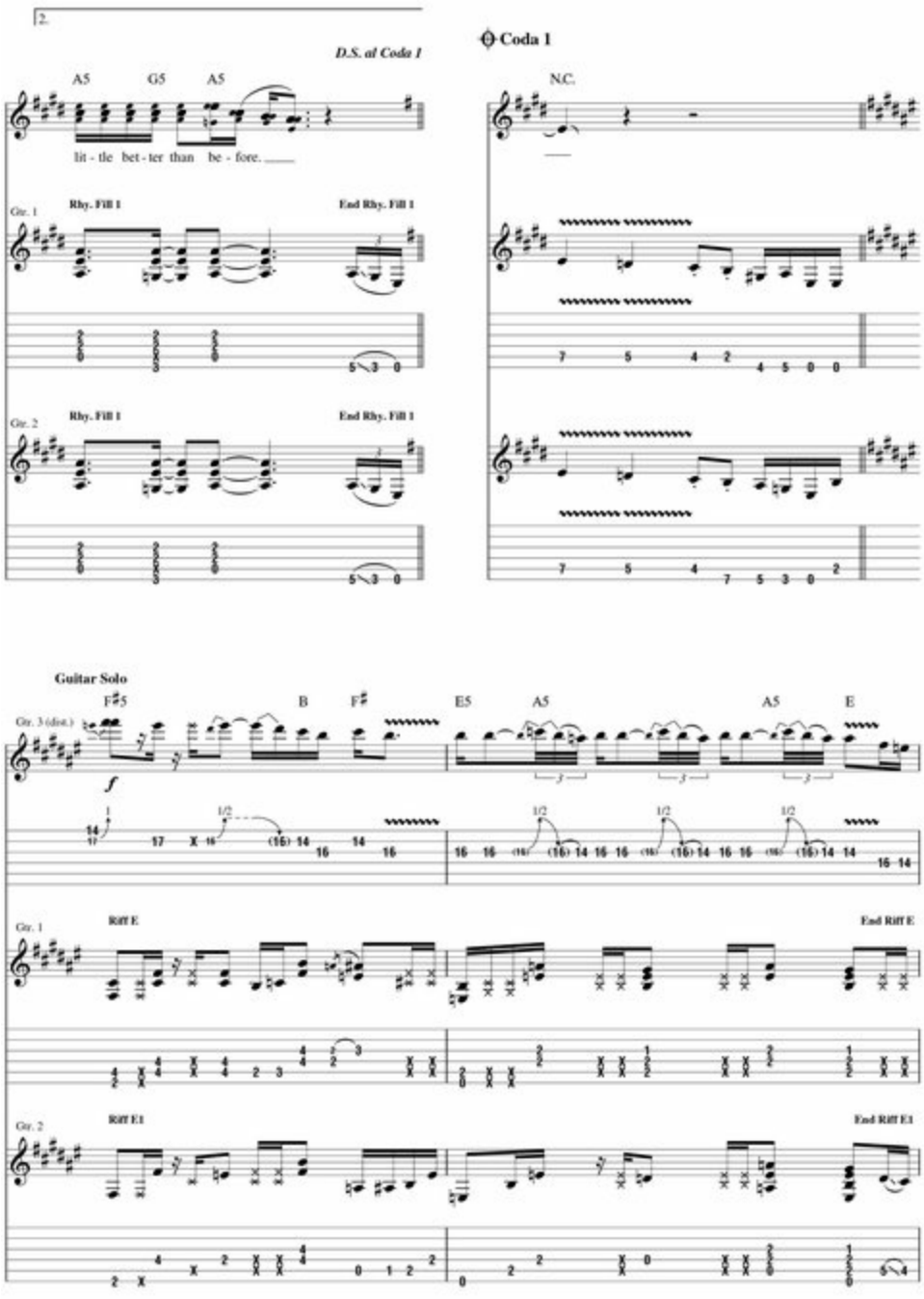
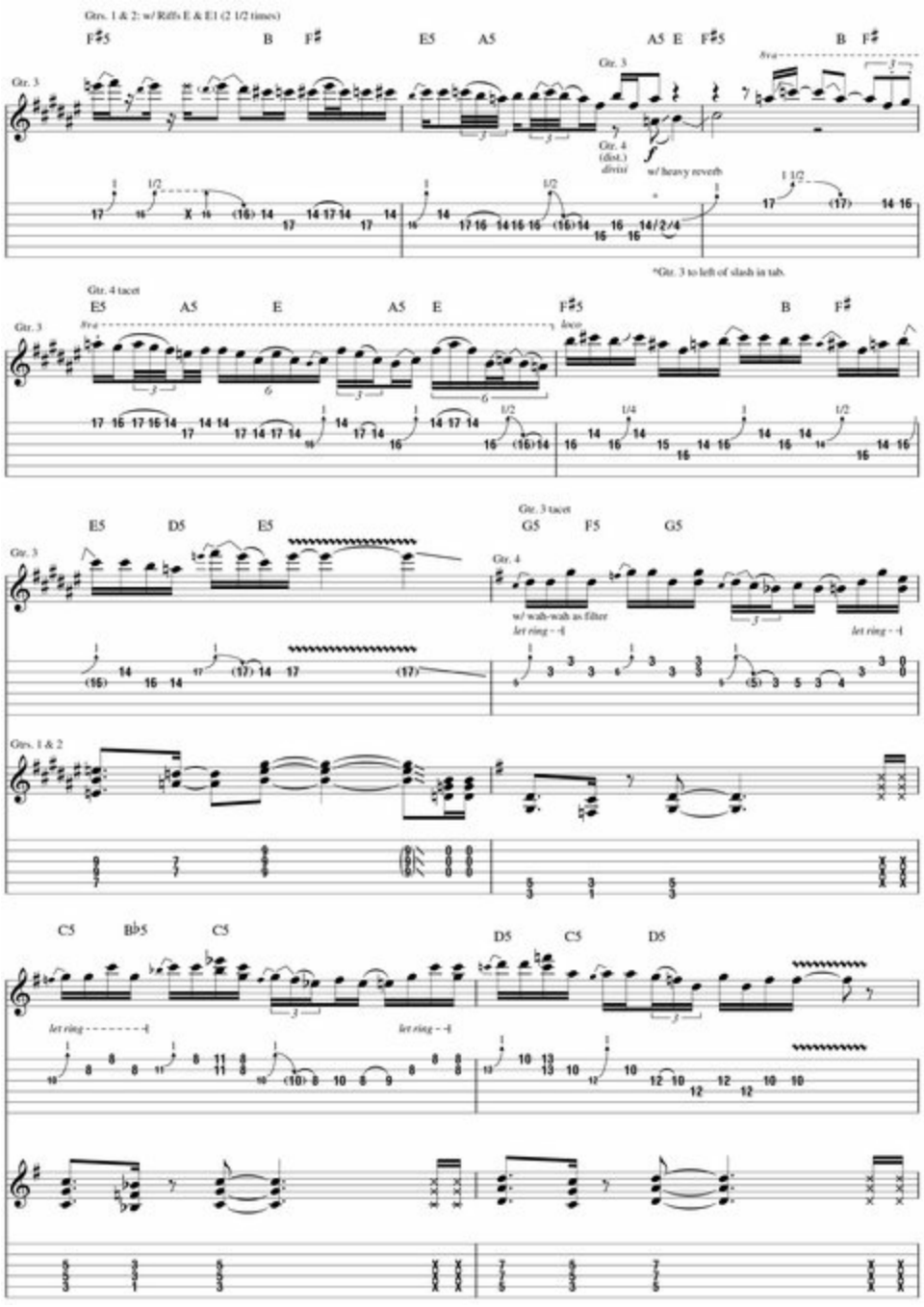
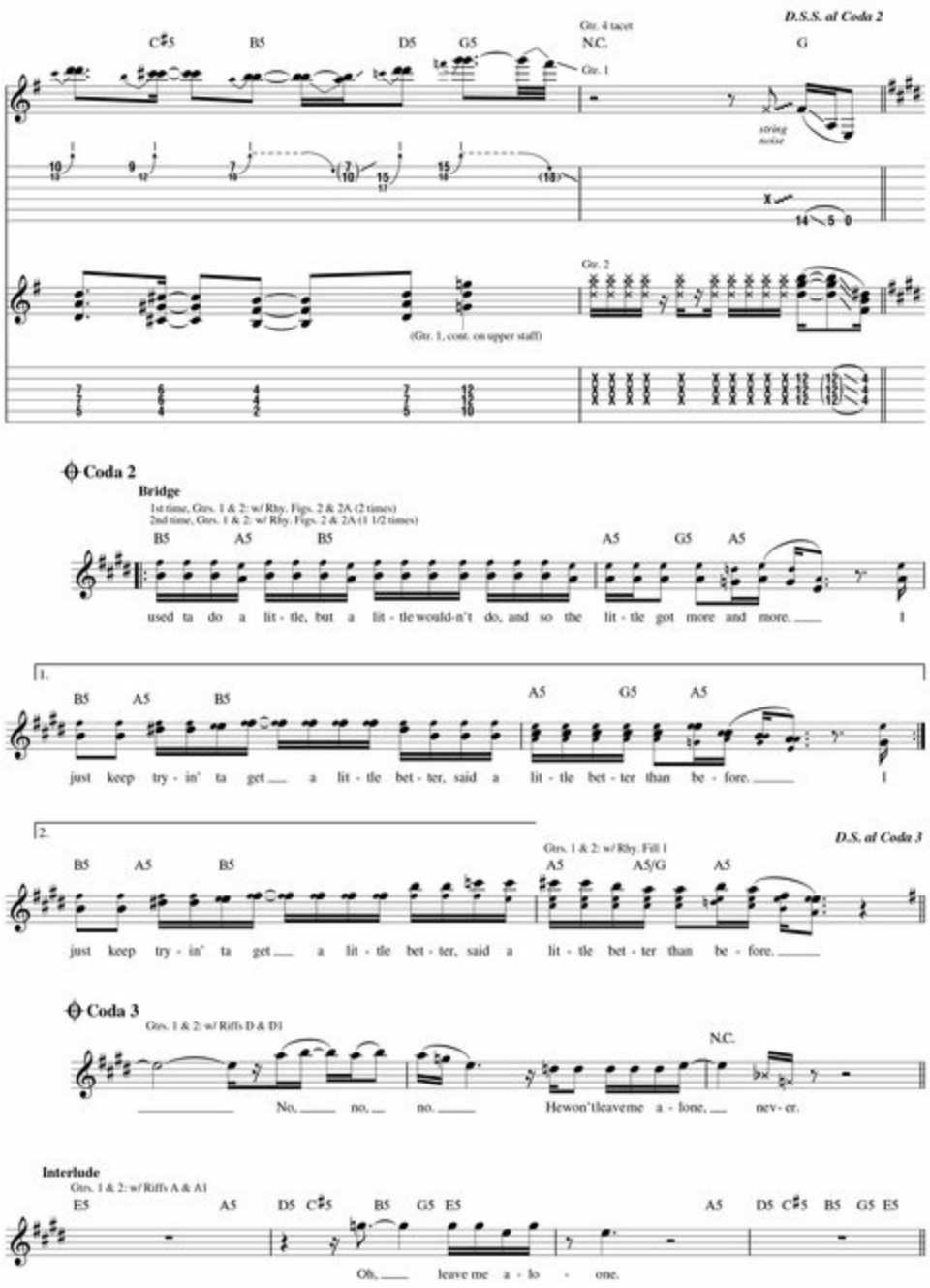
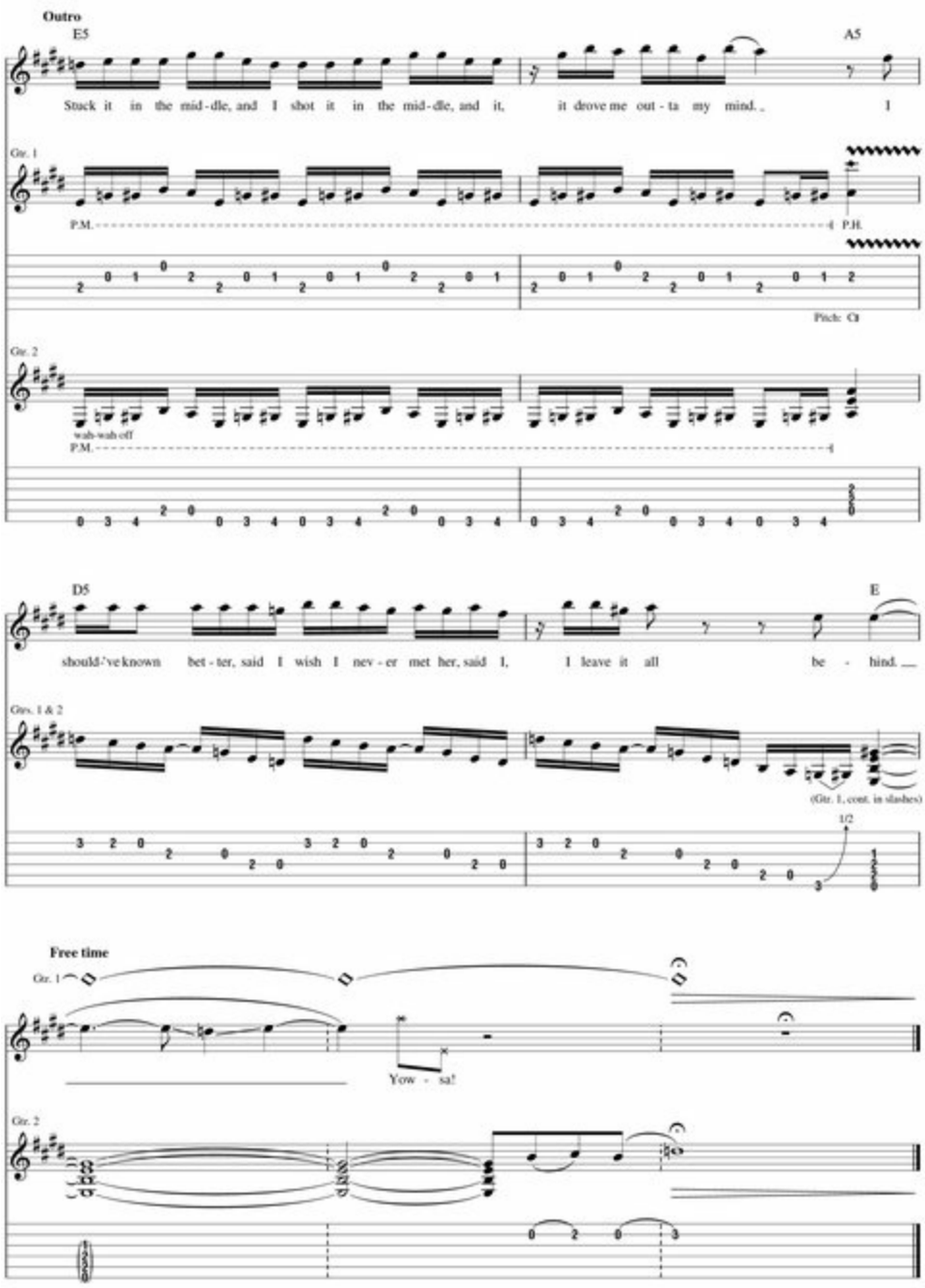
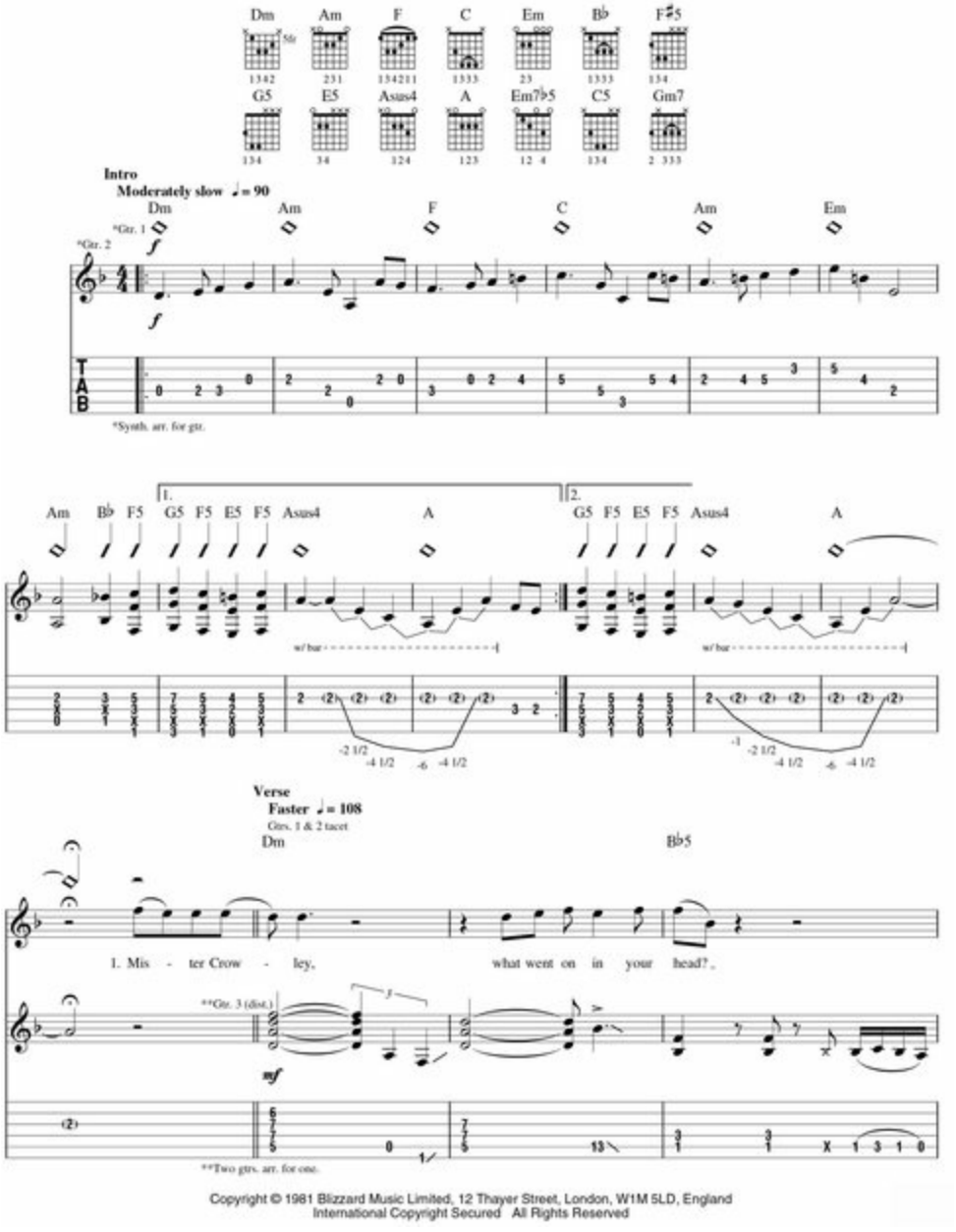

A5
D5
E5
A5
D5
A5
B5
G5
E5
A5
D5
C♯5
B5
G5
E5
Riff A
Riff A1
P.M. - - - - - -
P.M. - - -
P.M. - - -
1/4
P.M.

Verse

2nd & 3rd times, Gtr. 2: w/ Riff C (2 times)

3rd time, To Coda 2
A5
G5 E5
I don't wor - ry a-bout noth-in', no, be-cause wor-ry-in's a waste of my time.
Get on the bus a - bout e-lev-en, sip - pin' a drink and feel - in' fine.
that old man, he's a real muth-a-f**k-er, gon-na kick him on down the line.
1
End Riff B
Riff C
End Riff C
Chorus
G5 F5 G5 C5 B♭5 C5 D C D
We've been danc - in' with Mis - ter Brown - stone. He's been knock - in'.
Rhy. Fig. 1
End Rhy. Fig. 1
*Gtrs. 1 & 2
*Composite arrangement. Gtr. 2: wah-wah off
To Coda 3
E5
He won't leave me a - lone.
Gtr. 1
1/2
Gtr. 2
w/ wah-wah

To Coda 1
N.C.
No, no, no. He won't leave me a - lone.
Riff D
End Riff D
Riff D1
End Riff D1
Bridge
B5 A5 B5 A5 G5 A5
used ta do a lit - tle, but a lit - tle would-n't do, and so the lit - tle got more and more.
Rhy. Fig. 2
End Rhy. Fig. 2
Rhy. Fig. 2A
End Rhy. Fig. 2A
1st time, Gtr. 2: w/ Rhy. Fig. 2A
2nd time, Gtr. 2: w/ Rhy. Fig. 2A (1st meas.)
1.
B5 A5 B5 A5 G5 A5
just keep try - in' ta get a lit - tle bet - ter, said a lit - tle bet - ter than be - fore.
Gtr. 1

2.
D.S. al Coda 1
Coda 1
A5 G5 A5
lit - tle bet - ter than be - fore.
N.C.
Gtr. 1
Rhy. Fill 1
End Rhy. Fill 1
Gtr. 2
Rhy. Fill 1
End Rhy. Fill 1
Guitar Solo
F♯5 B F♯ E5 A5 A5 E
Gtr. 3 (dist.)
Gtr. 1
Riff E
End Riff E
Gtr. 2
Riff E1
End Riff E1

Gtrs. 1 & 2: w/ Riffs E & E1 (2 1/2 times)
F♯5
B
F♯
E5
A5
A5
E
F♯5
B
F♯
Gtr. 3
Gtr. 4 (dist.) divisi
w/ heavy reverb
*Gtr. 3 to left of slash in tab.
Gtr. 4 tacet
E5
A5
E
A5
E
F♯5
B
F♯
E5
D5
E5
Gtr. 3 tacet
G5
F5
G5
w/ wah-wah as filter
let ring - - -|
Gtrs. 1 & 2
C5
B♭5
C5
D5
C5
D5
let ring - - - - - - - -|

D.S.S. al Coda 2
C♯5
B5
D5
G5
Gtr. 4 tacet
N.C.
Gtr. 1
G
string noise
Gtr. 2
(Gtr. 1, cont. on upper staff)
Coda 2
Bridge
1st time, Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)
2nd time, Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1 1/2 times)
B5 A5 B5 A5 G5 A5
used ta do a lit - tle, but a lit - tle would-n't do, and so the lit - tle got more and more. I
1.
B5 A5 B5 A5 G5 A5
just keep try - in' ta get a lit - tle bet - ter, said a lit - tle bet - ter than be - fore. I
2.
D.S. al Coda 3
Gtrs. 1 & 2: w/ Rhy. Fill 1
B5 A5 B5 A5 A5/G A5
just keep try - in' ta get a lit - tle bet - ter, said a lit - tle bet - ter than be - fore.
Coda 3
Gtrs. 1 & 2: w/ Riffs D & D1
N.C.
No, no, no. Hewon'tleaveme a - lone, nev - er.
Interlude
Gtrs. 1 & 2: w/ Riffs A & A1
E5 A5 D5 C♯5 B5 G5 E5 A5 D5 C♯5 B5 G5 E5
Oh, leave me a - lo - one.

Outro
E5
A5
Stuck it in the mid-dle, and I shot it in the mid-dle, and it, it drove me out-ta my mind. I
Gtr. 1
P.M.
P.H.
Pitch: C
Gtr. 2
wah-wah off
P.M.
D5
E
should've known bet-ter, said I wish I nev-er met her, said I, I leave it all be-hind.
Gtrs. 1 & 2
(Gtr. 1, cont. in slashes)
1/2
Free time
Gtr. 1
Yow-sa!
Gtr. 2

from Ozzy Osbourne - *Blizzard of Ozz*

Mr. Crowley

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

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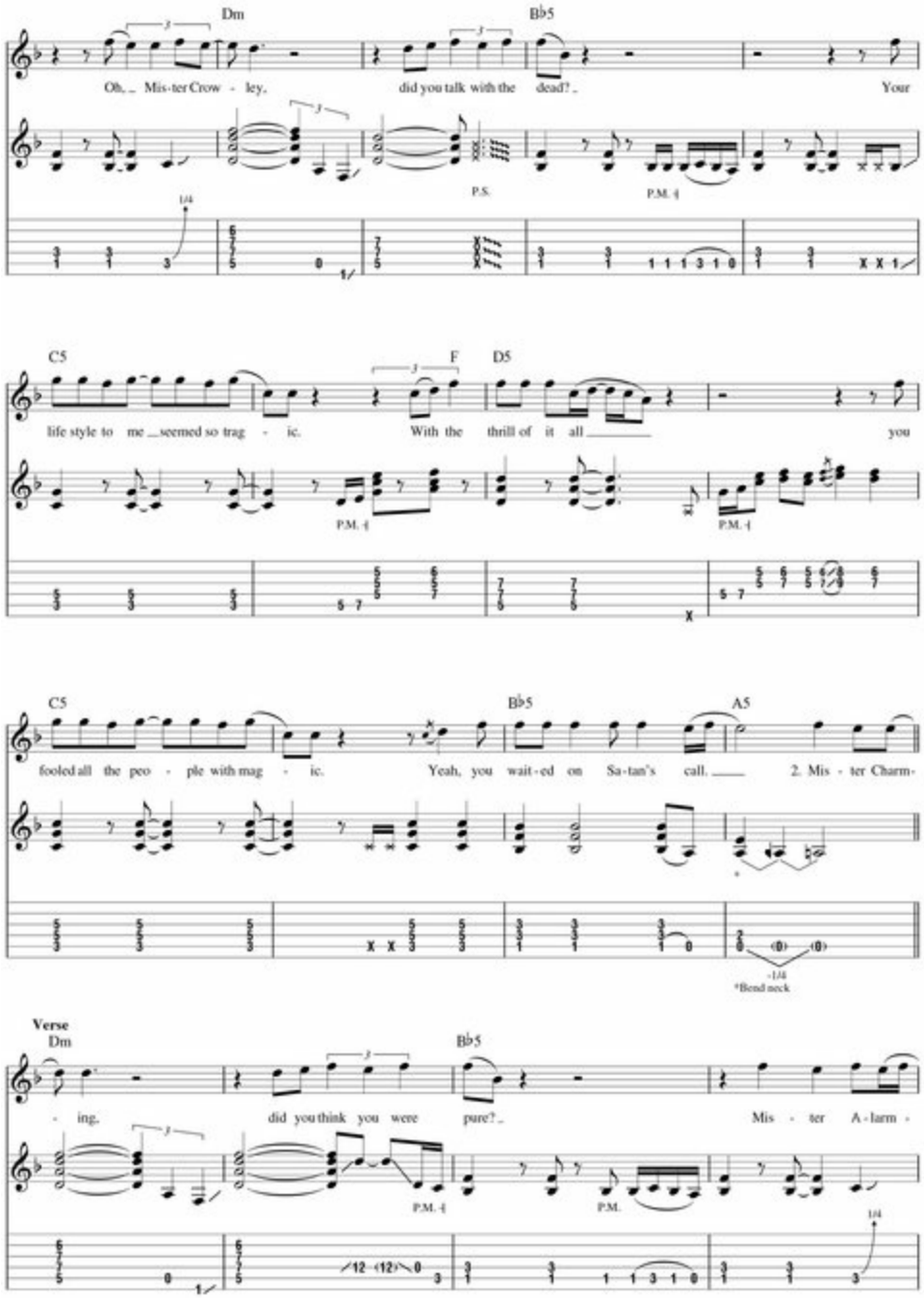
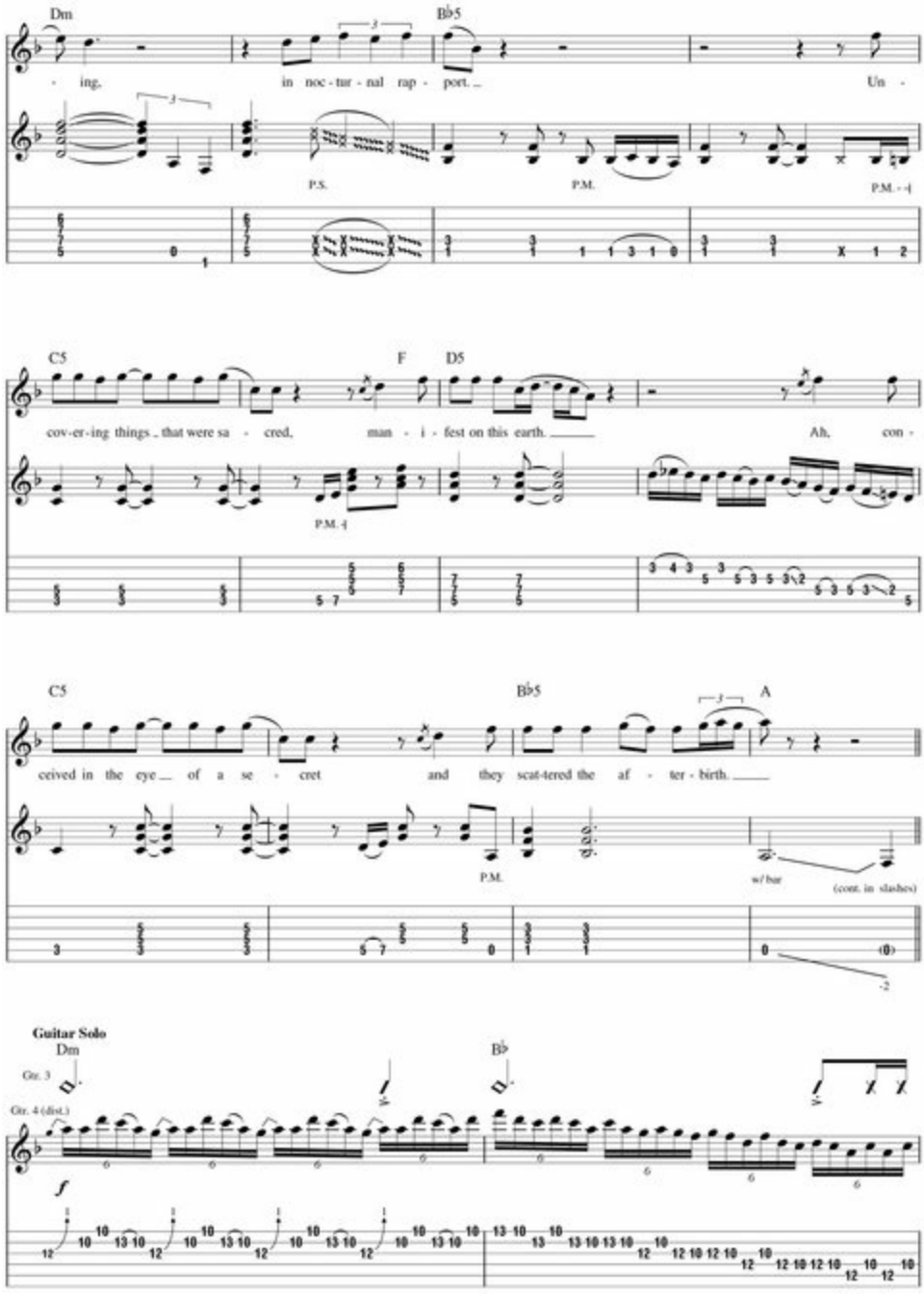
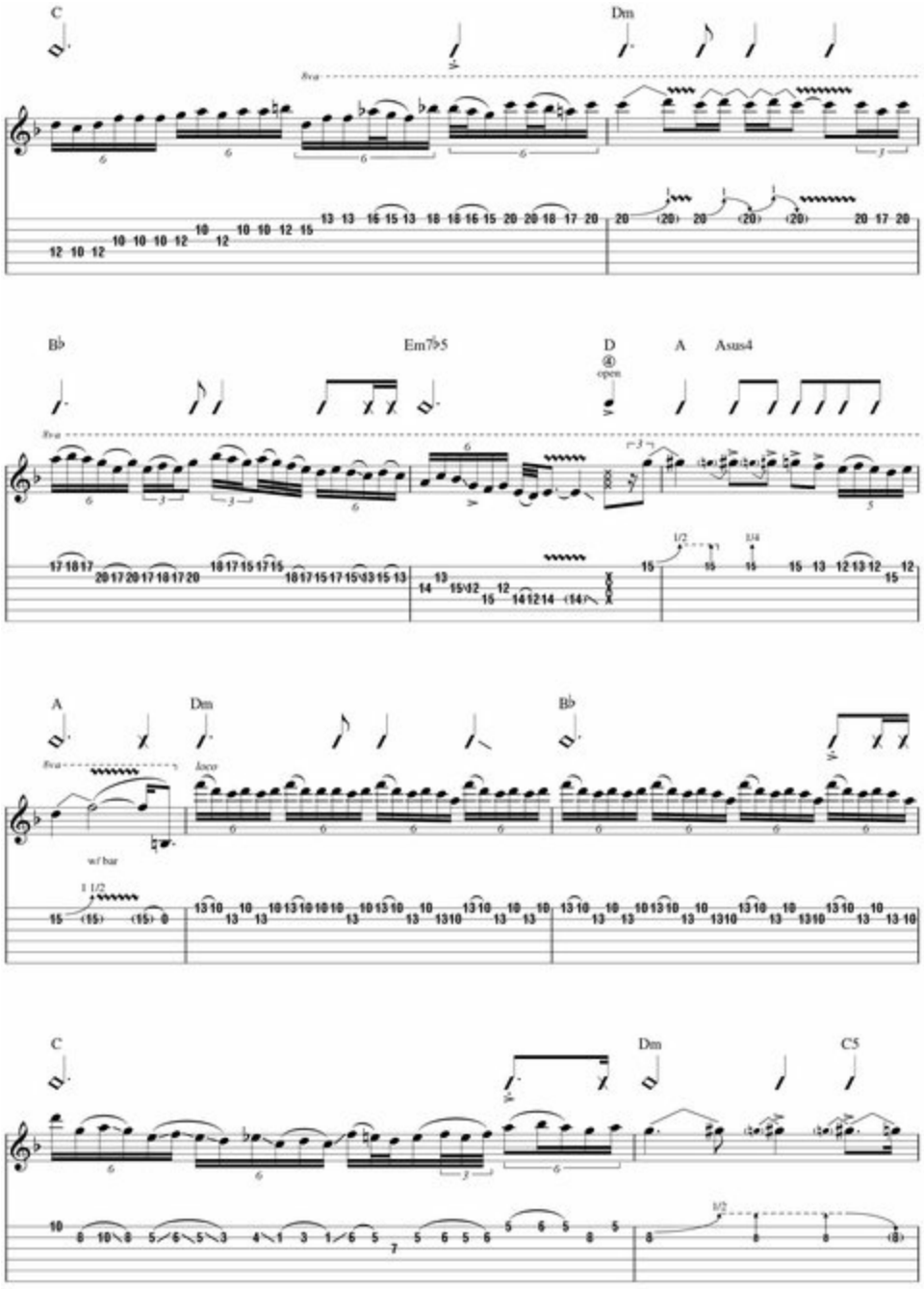
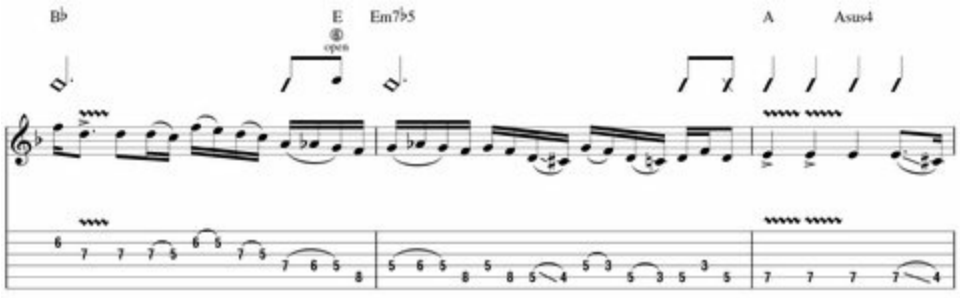
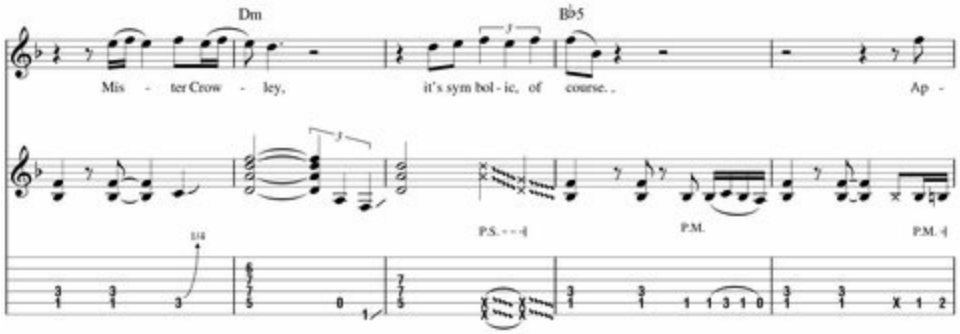
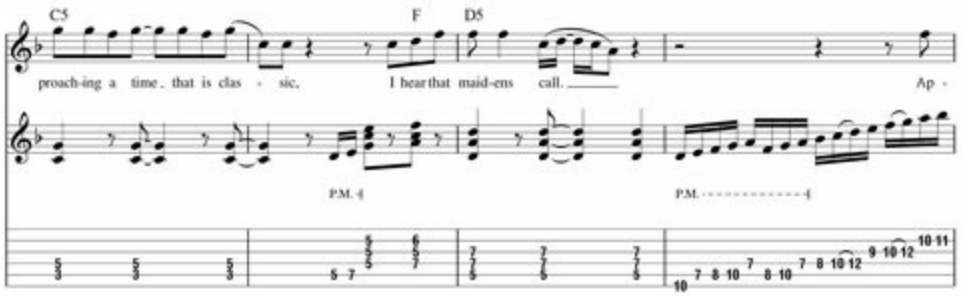
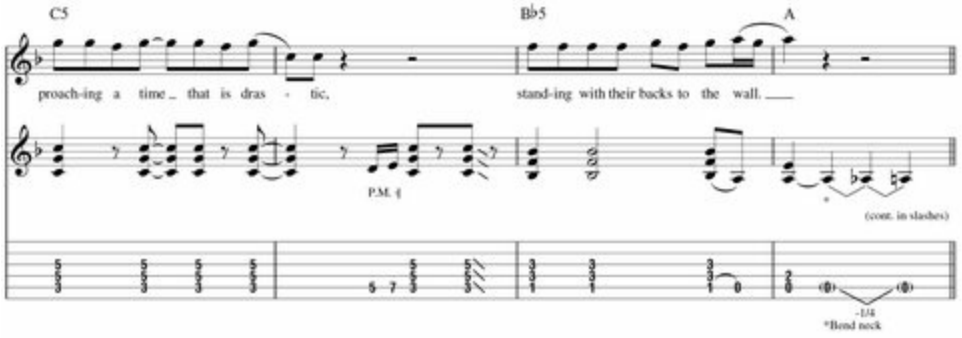
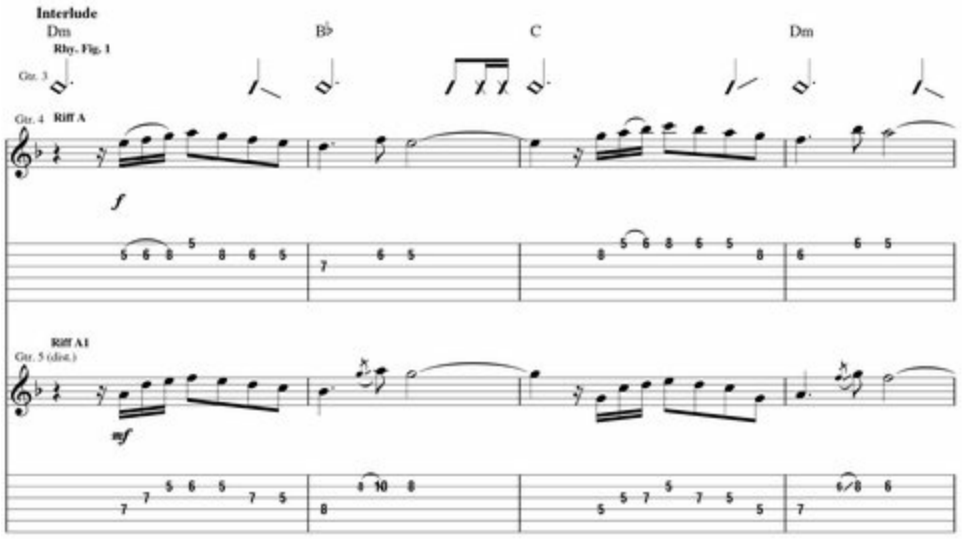
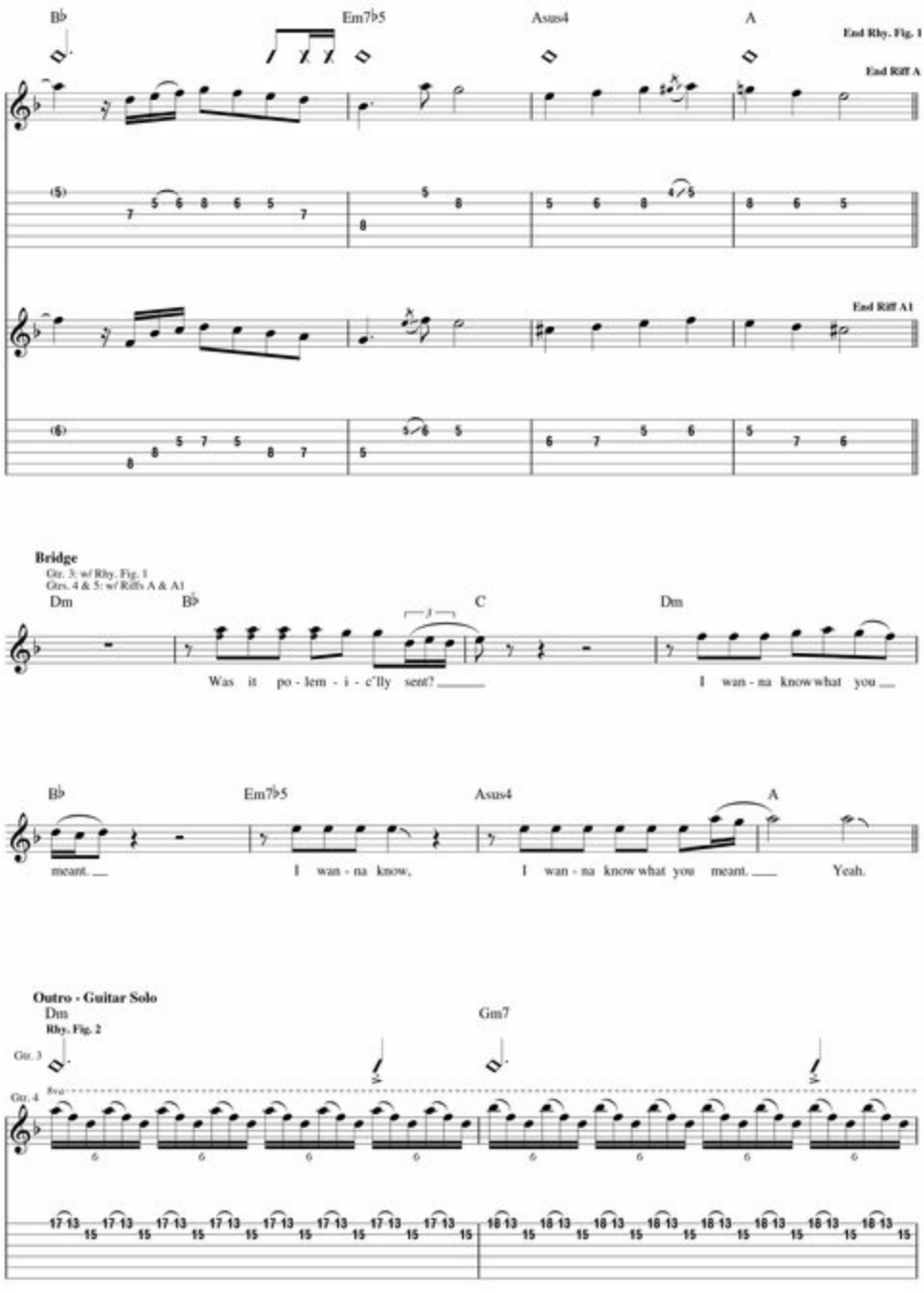
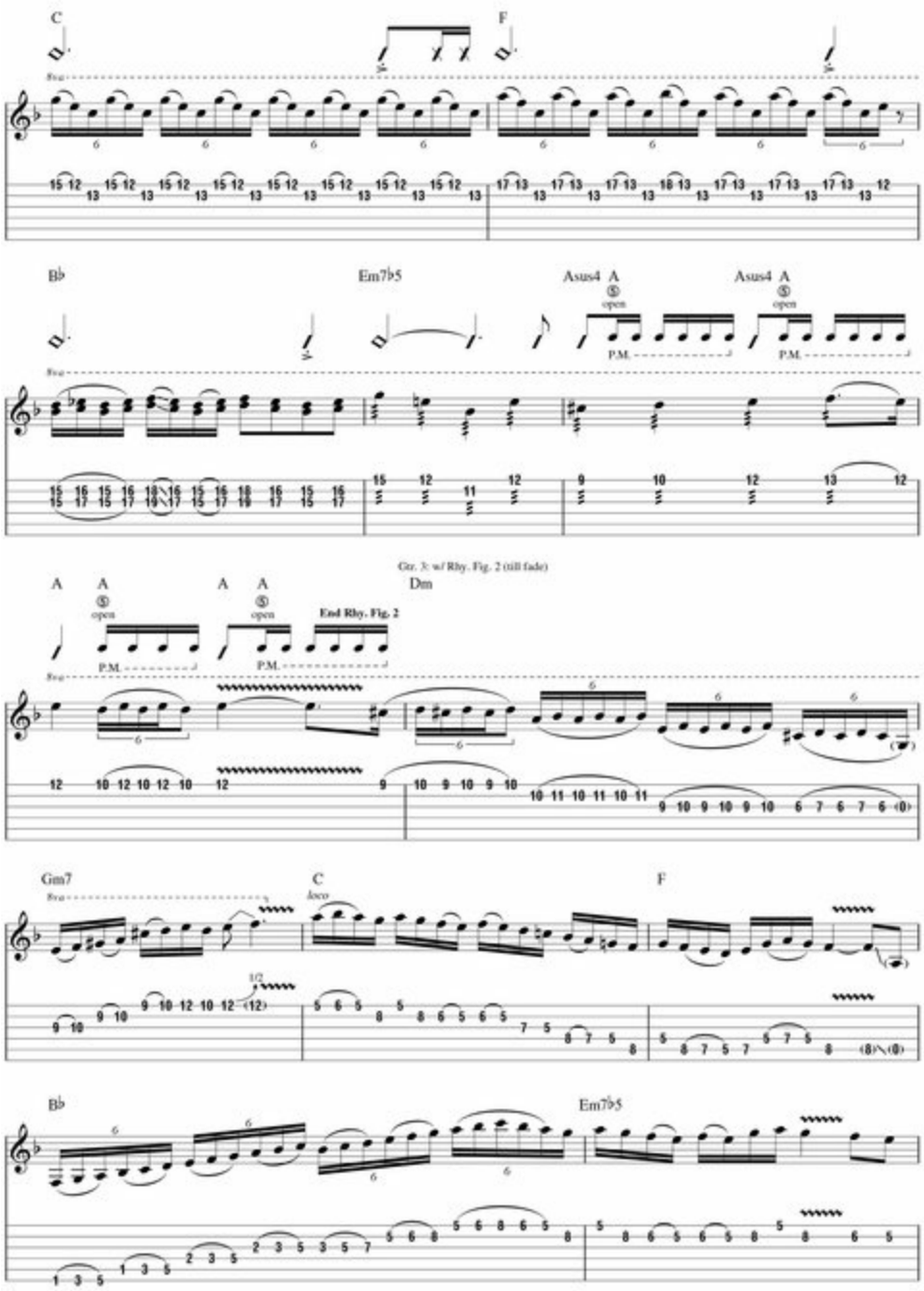
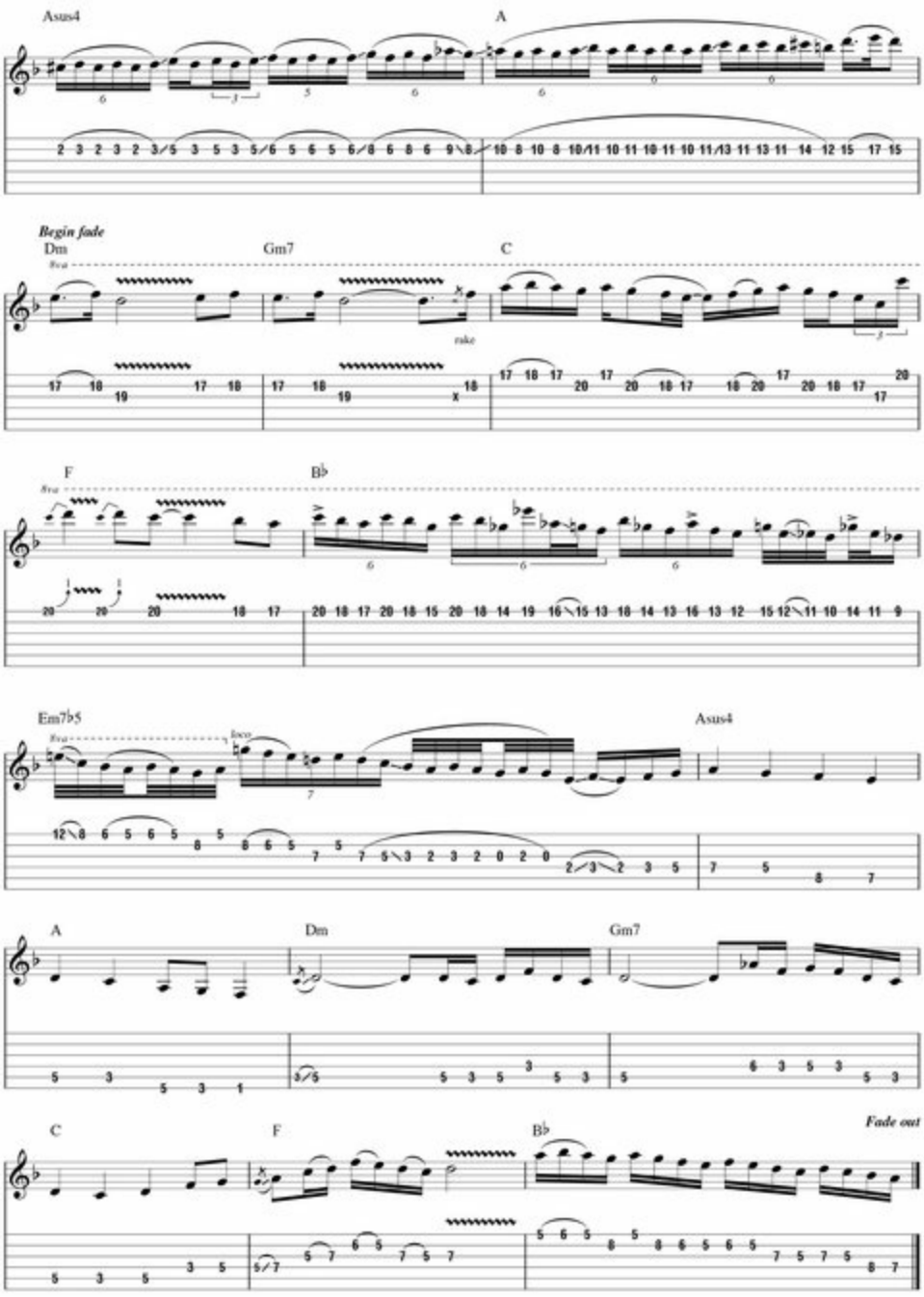

Dm
B♭5
Oh, _ Mis-ter Crow - ley, did you talk with the dead? _ Your
P.S.
P.M.
1/4
C5
F
D5
life style to me _ seemed so trag - ic. With the thrill of it all _____ you
P.M.
P.M.
C5
B♭5
A5
fooled all the peo - ple with mag - ic. Yeah, you wait-ed on Sa-tan's call. ____ 2. Mis - ter Charm-
1/4
*Bend neck
Verse
Dm
B♭5
- ing, did you think you were pure? _ Mis - ter A-larm -
P.M.
P.M.
1/4

Dm
B♭5
- ing, in noc - tur - nal rap - port. Un -
P.S.
P.M.
P.M. - - -|
C5
F
D5
cov-er-ing things that were sa - cred, man - i - fest on this earth. Ah, con -
P.M. -|
C5
B♭5
A
ceived in the eye of a se - cret and they scat-tered the af - ter - birth.
P.M.
w/ bar
(cont. in slashes)
-2
Guitar Solo
Dm
B♭
Gtr. 3
Gtr. 4 (dist.)
f

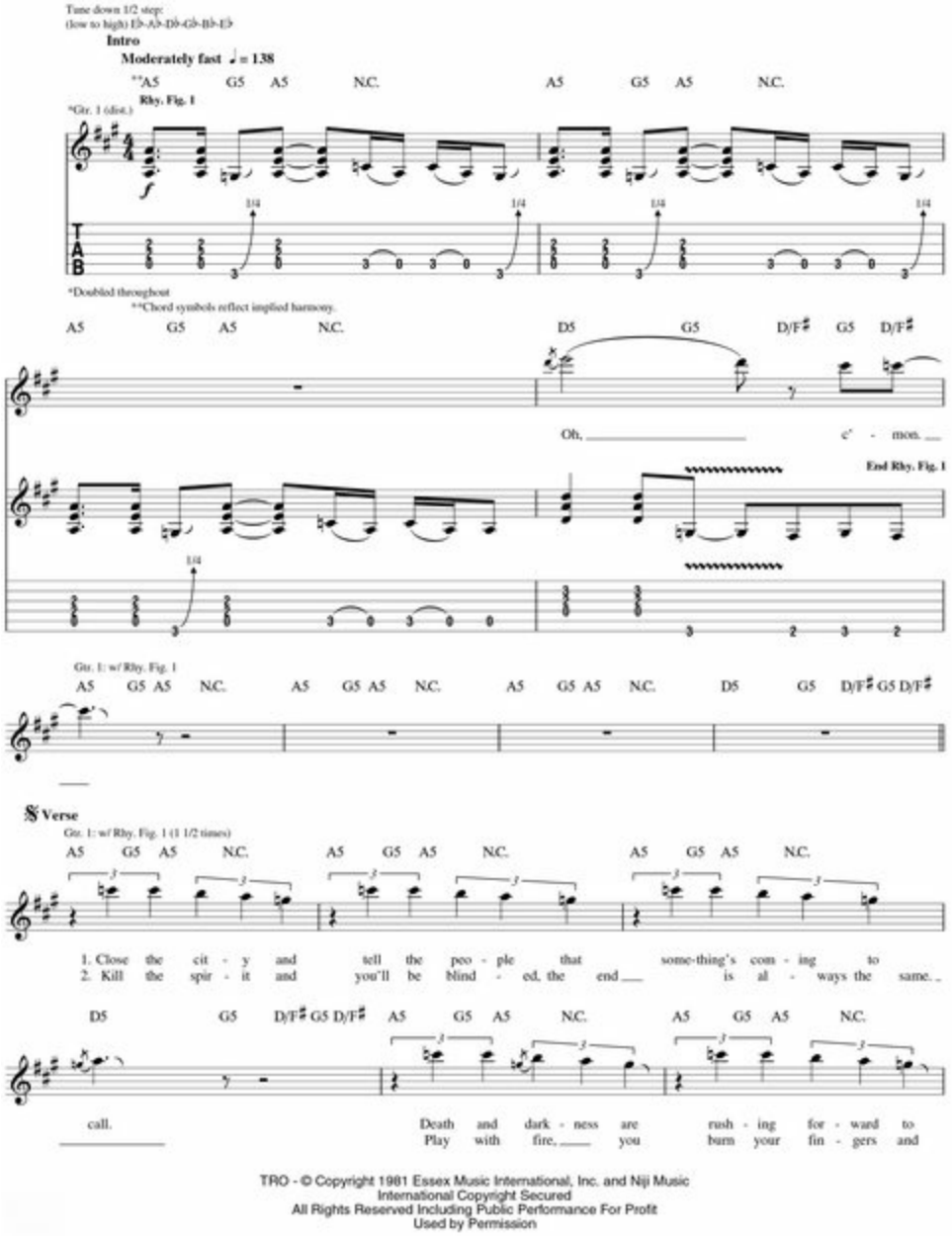

C
Dm
8va
Bb
Em7b5
D
A
Asus4
open
8va
A
Dm
Bb
8va
loco
w/ bar
C
Dm
C5

B♭
E
Em7♭5
A
Asus4
open

Verse
Gtr. 4 tacet
A
Dm
B♭5
(cont. in notation)
3. Mis - ter Crow - ley,
won't you ride my white horse?
Gtr. 3
w/ bar
P.S.
P.M.

Dm
B♭5
Mis - ter Crow - ley,
it's sym bol - ic, of course.
Ap -
1/4
P.S.
P.M.
P.M.

C5
F
D5
proach-ing a time that is clas - sic, I hear that maid-ens call. Ap -
P.M.
P.M.

C5
B♭5
A
proach-ing a time that is dras - tic, stand-ing with their backs to the wall.
P.M.
(cont. in slashes)
1/4
*Bend neck

Interlude
Dm
B♭
C
Dm
Rhy. Fig. 1
Gtr. 3
Gtr. 4
Riff A
f
Riff A1
Gtr. 5 (dist.)
mf

B♭
Em7♭5
Asus4
A
End Rhy. Fig. 1
End Riff A
End Riff A1
Bridge
Gtr. 3: w/ Rhy. Fig. 1
Gtrs. 4 & 5: w/ Riffs A & A1
Dm
B♭
C
Dm
Was it po - lem - i - c'lly sent? ____
I wan - na know what you ___
B♭
Em7♭5
Asus4
A
meant. ___
I wan - na know,
I wan - na know what you meant. ____
Yeah.
Outro - Guitar Solo
Dm
Gm7
Rhy. Fig. 2
Gtr. 3
Gtr. 4
Rhy.

C
F
Bb
Em7b5
Asus4 A
open
P.M.
Asus4 A
open
P.M.
Gtr. 3: w/ Rhy. Fig. 2 (till fade)
A
A
open
P.M.
A
A
open
P.M.
End Rhy. Fig. 2
Dm
Gm7
C
loco
F
Bb
Em7b5

Asus4
A
Begin fade
Dm
Gm7
C
rake
F
B♭
Em7♭5
Asus4
A
Dm
Gm7
C
F
B♭
Fade out

from Black Sabbath - *Mob Rules*

The Mob Rules

Words by Ronnie James Dio

Music by Ronnie James Dio, Terence Butler and Anthony Iommi

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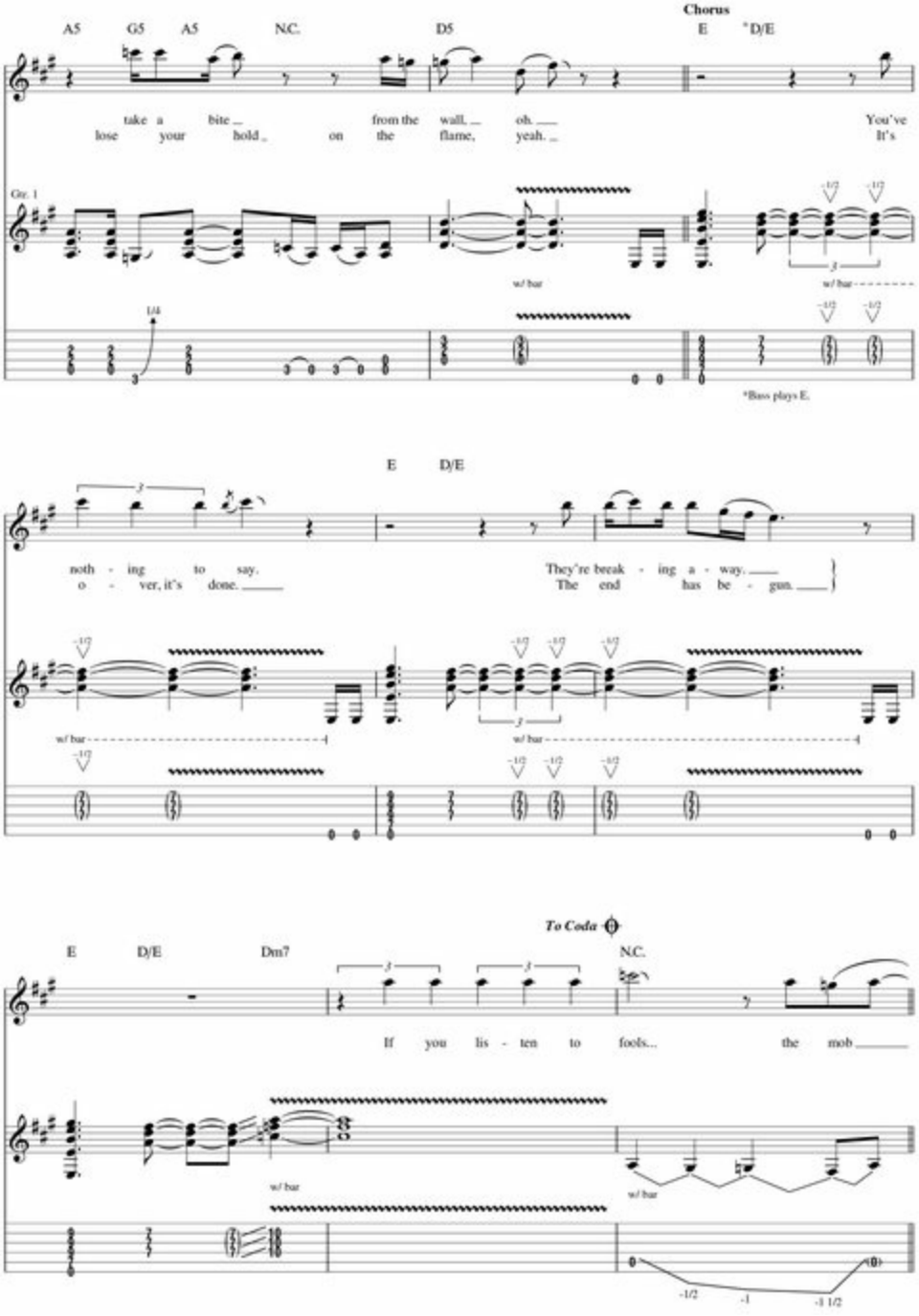
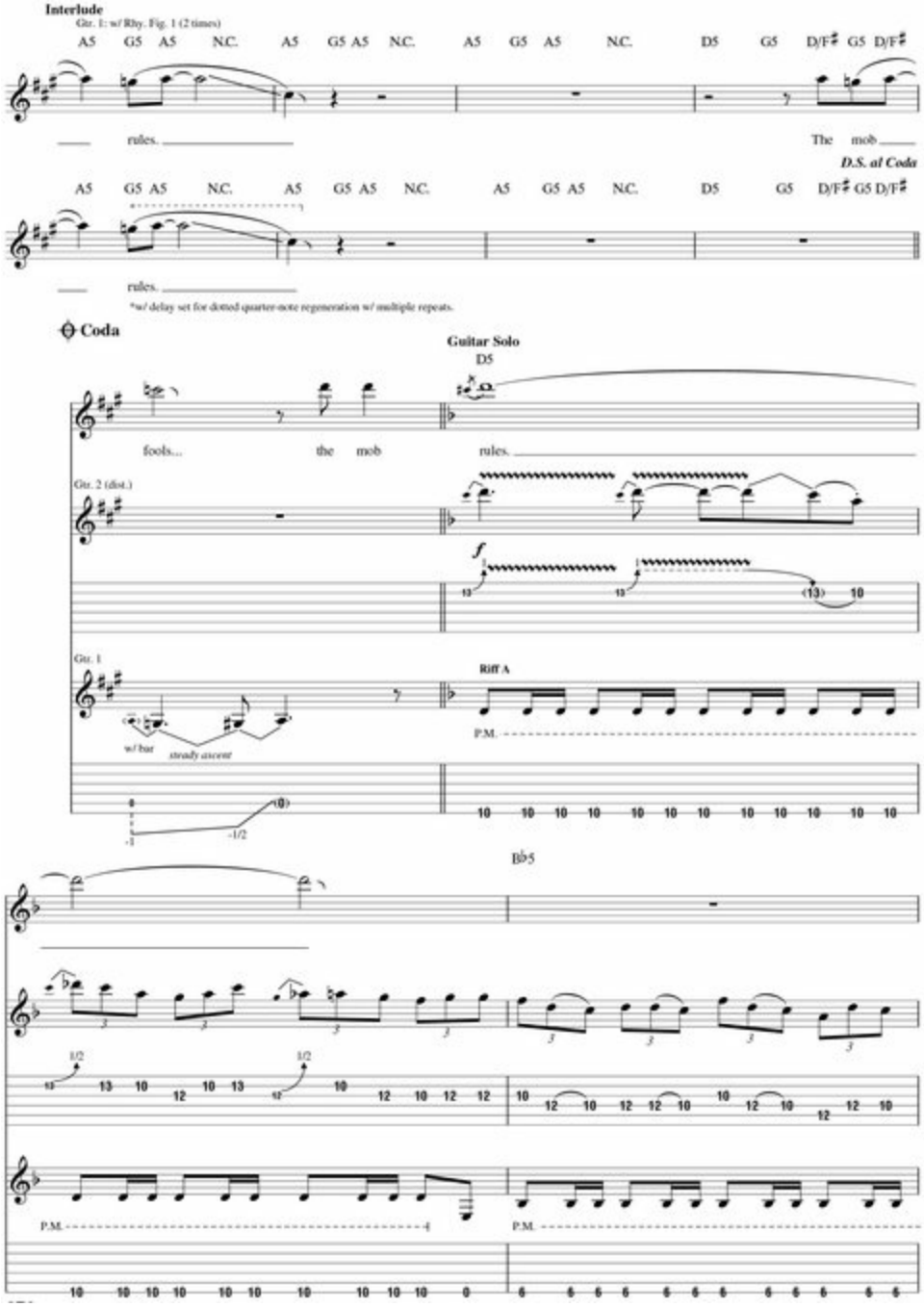
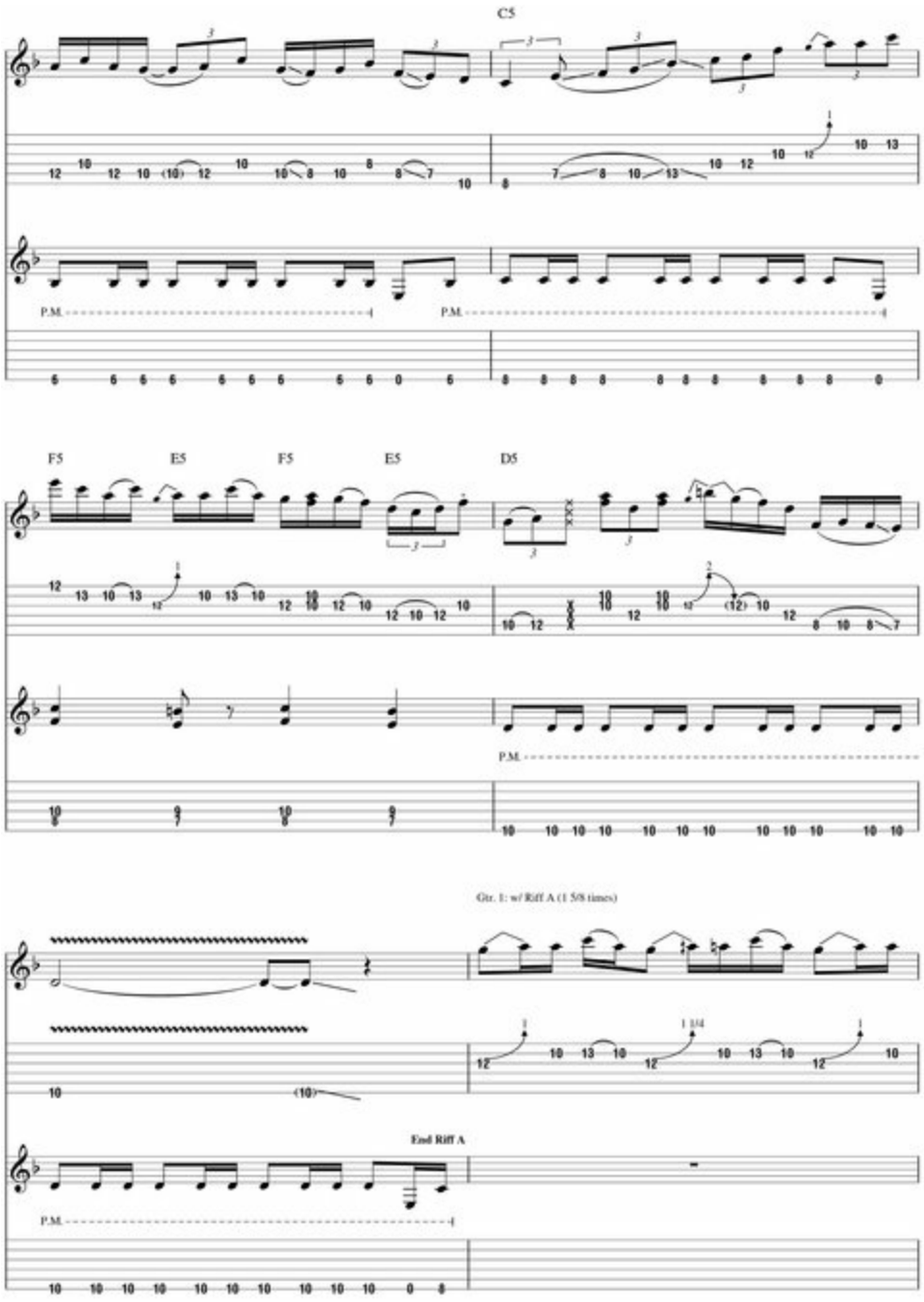
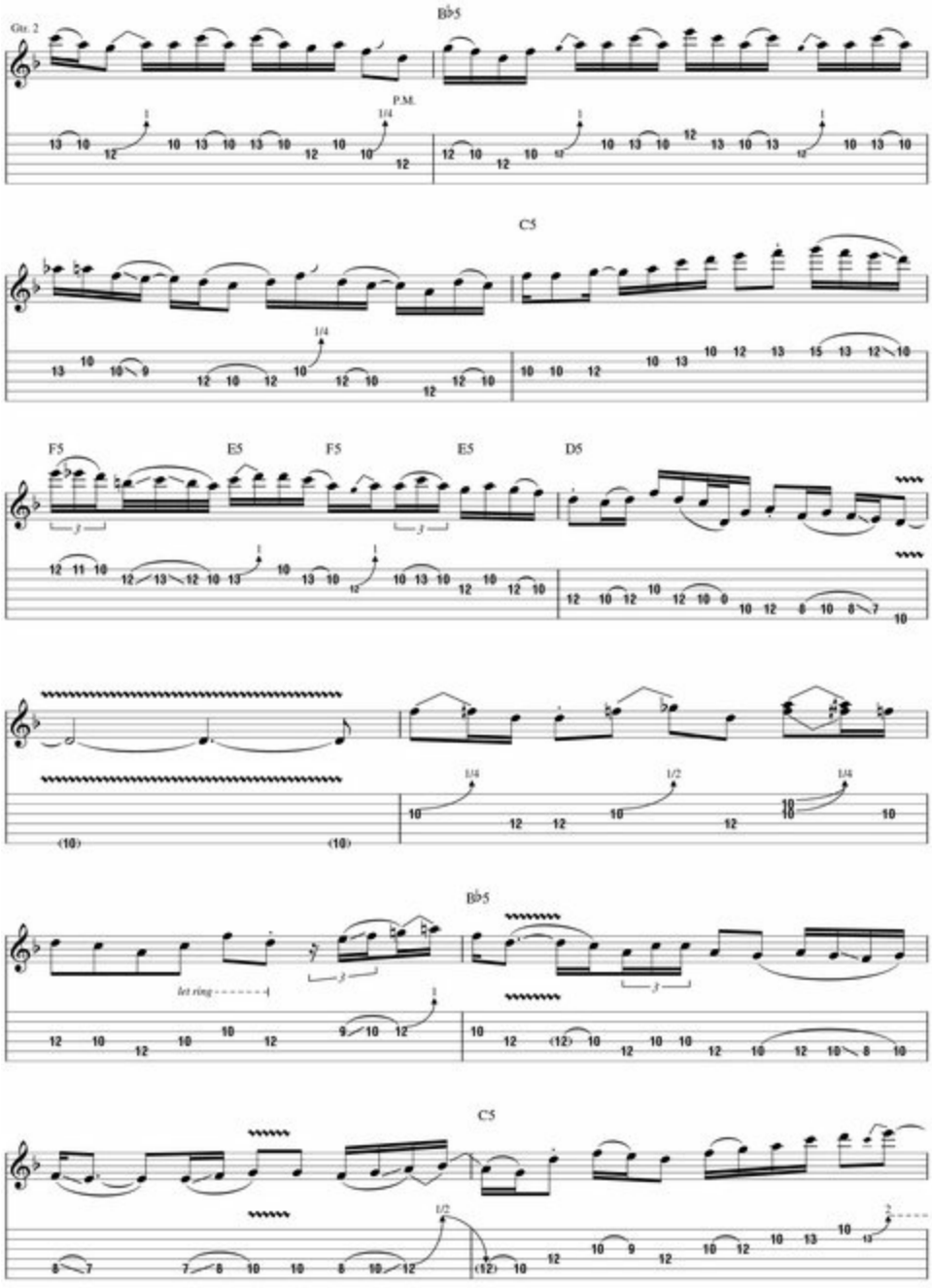
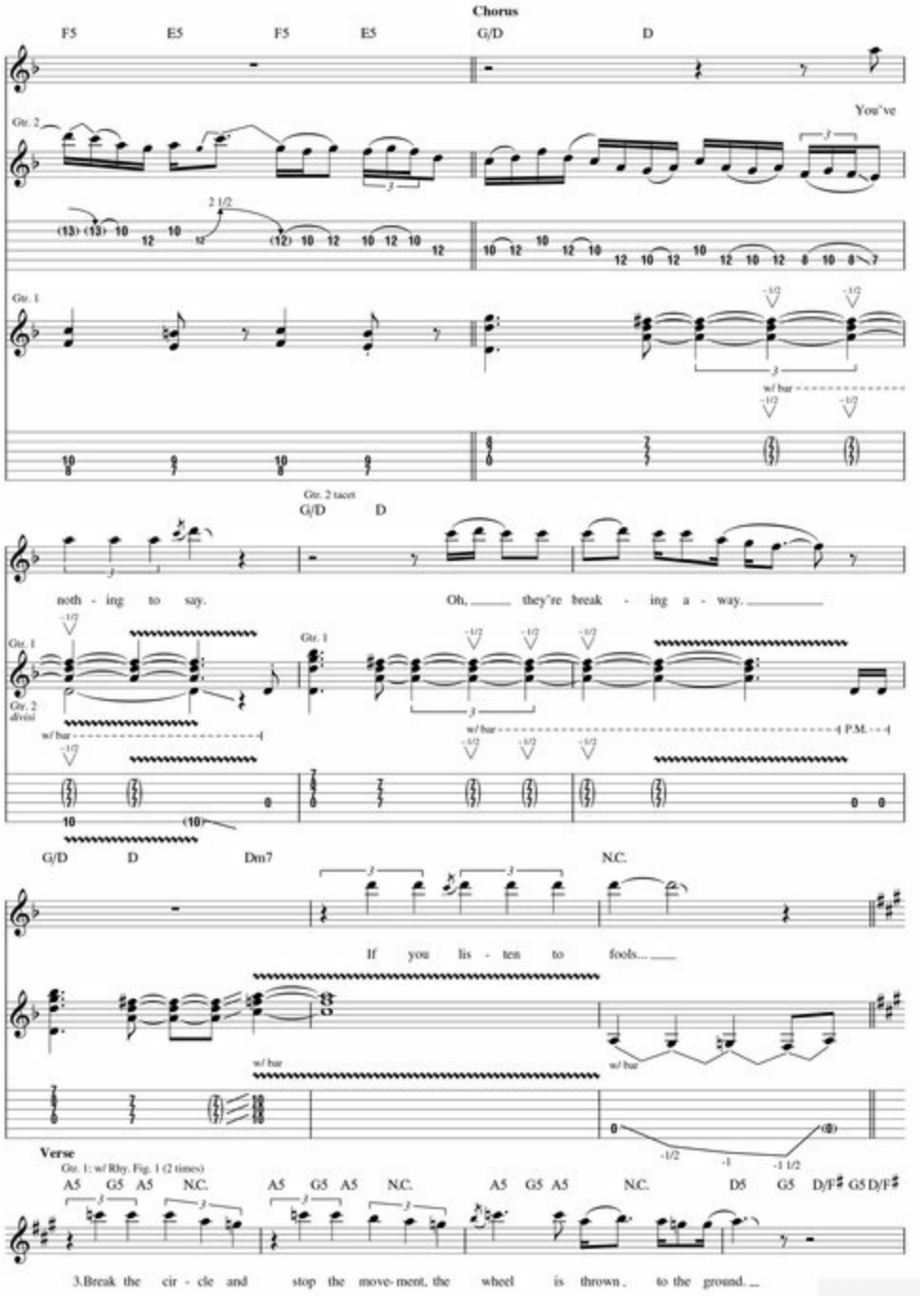
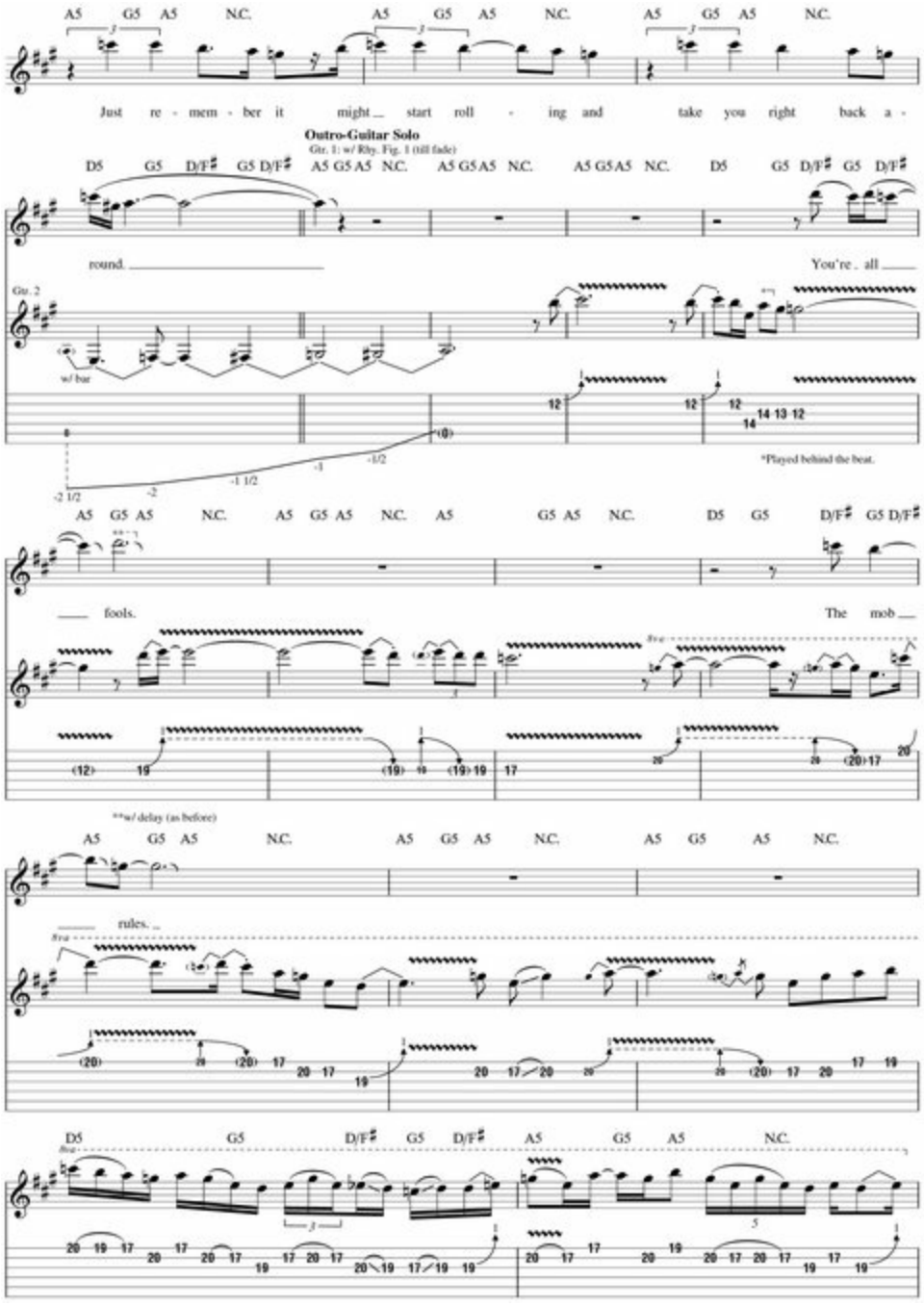
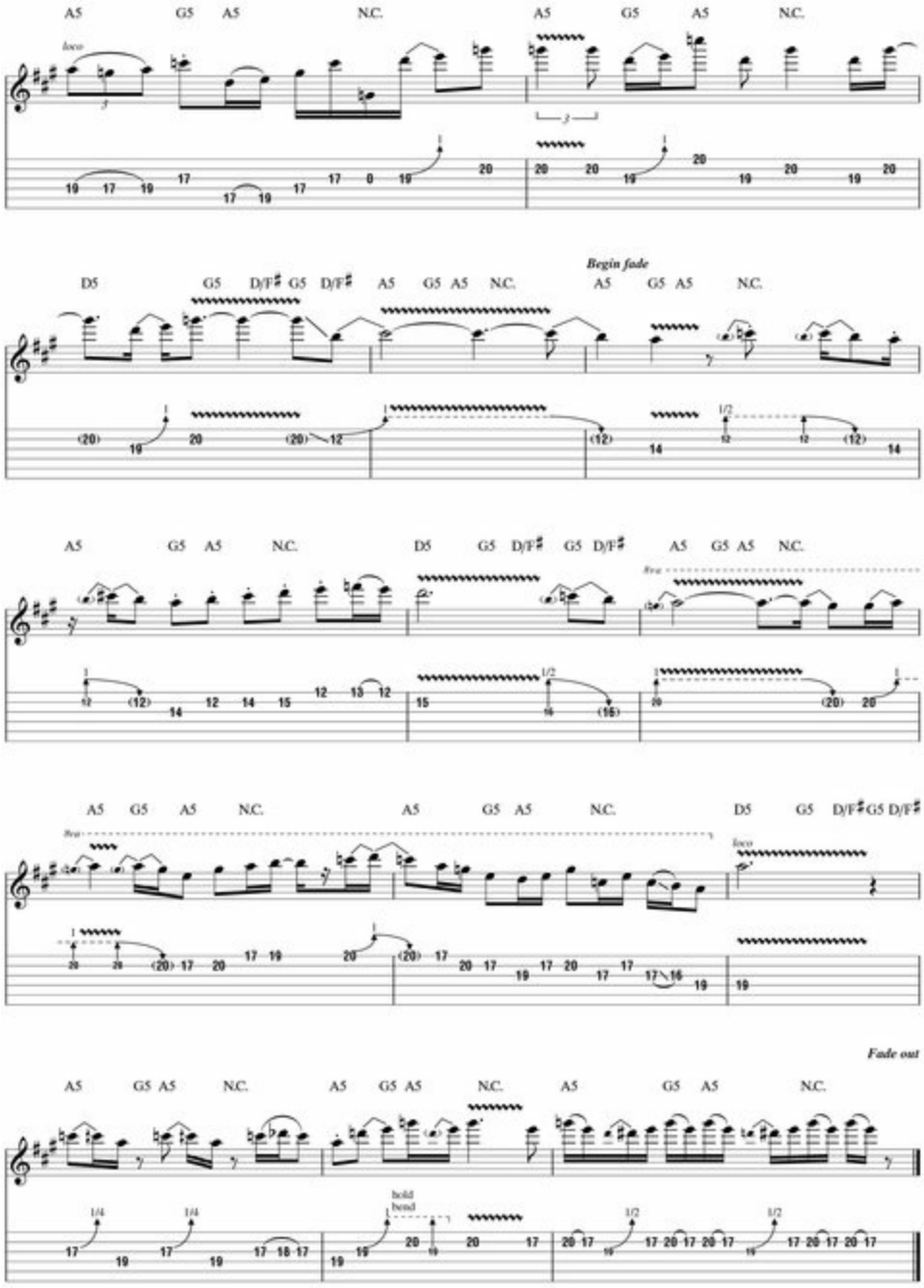
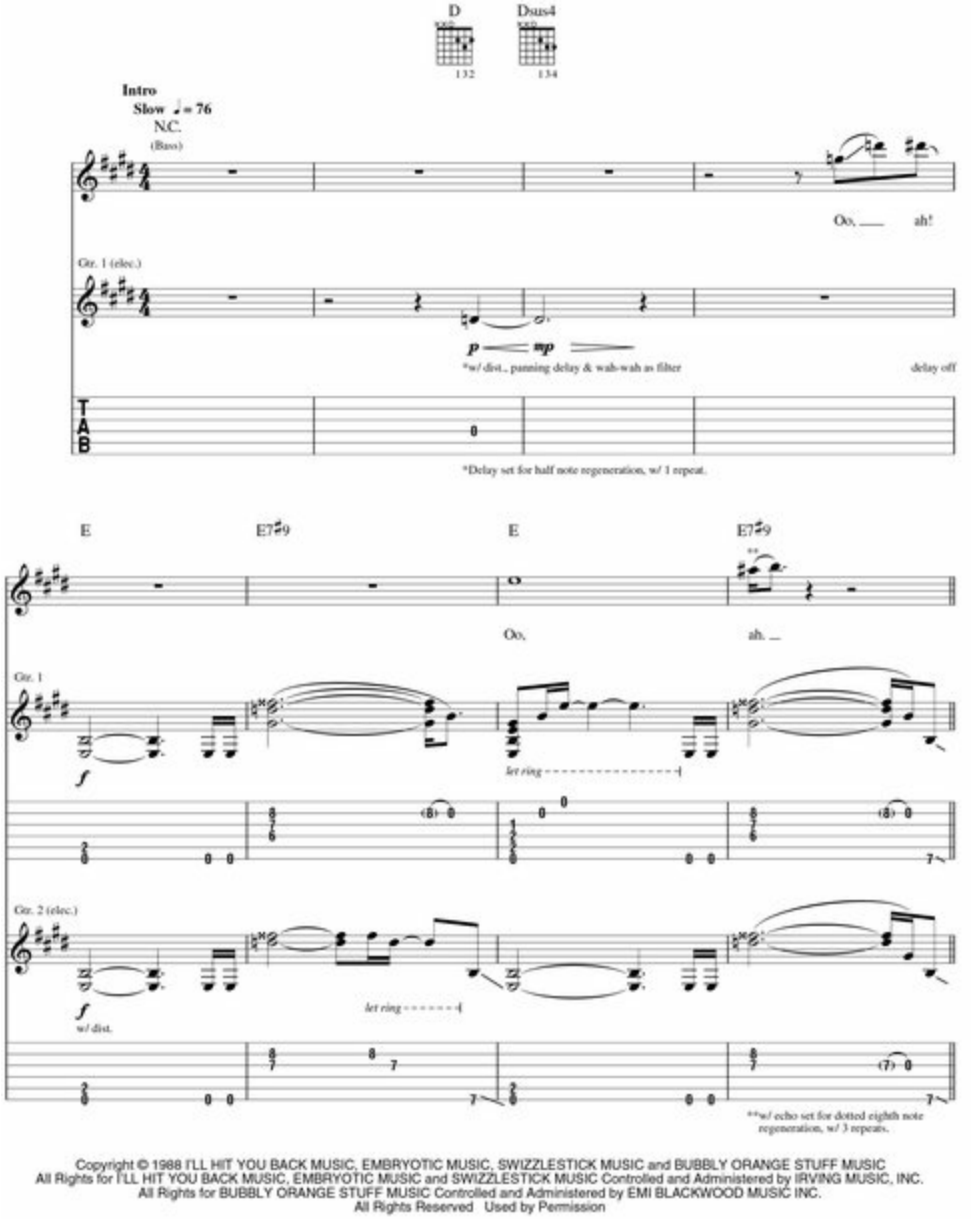

Chorus
A5 G5 A5 N.C. D5 E *D/E
take a bite from the wall, oh. You've
lose your hold on the flame, yeah. It's
Gtr. 1
w/ bar
w/ bar
1/4
*Bass plays E.
E D/E
noth - ing to say. They're break - ing a - way.
o - ver, it's done. The end has be - gun.
w/ bar
w/ bar
To Coda
E D/E Dm7 N.C.
If you lis - ten to fools... the mob
w/ bar
w/ bar
-1/2
-1
-1 1/2

Interlude
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F♯ G5 D/F♯
rules. The mob
D.S. al Coda
A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F♯ G5 D/F♯
rules.
*w/ delay set for dotted quarter-note regeneration w/ multiple repeats.
Coda
Guitar Solo
D5
fools... the mob rules.
Gtr. 2 (dist.)
Gtr. 1
Riff A
w/ bar
steady ascent
P.M.
-1/2
B♭5
1/2
P.M.

C5
P.M.
P.M.
F5
E5
F5
E5
D5
P.M.
Gtr. 1: w/ Riff A (1 5/8 times)
End Riff A
P.M.

Gtr. 2
B♭5
P.M.
C5
F5
E5
F5
E5
D5
B♭5
let ring
C5

Chorus
F5 E5 F5 E5 G/D D
You've
Gtr. 2
Gtr. 1
w/ bar
Gtr. 2 tacet
G/D D
noth - ing to say.
Oh, they're break - ing a - way.
Gtr. 1
Gtr. 2 divisi
w/ bar
P.M.
G/D D Dm7 N.C.
If you lis - ten to fools...
w/ bar
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F♯ G5 D/F♯
3.Break the cir - cle and stop the move- ment, the wheel is thrown to the ground.

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.
Just re - mem - ber it might start roll - ing and take you right back a -
Outro-Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1 (till fade)
D5 G5 D/F♯ G5 D/F♯ A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F♯ G5 D/F♯
round.
You're all
Gtr. 2
w/ bar
*Played behind the beat.
A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F♯ G5 D/F♯
fools.
The mob
8va
**w/ delay (as before)
A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.
rules.
8va
D5 G5 D/F♯ G5 D/F♯ A5 G5 A5 N.C.
8va


A5 G5 A5 N.C. A5 G5 A5 N.C.
loco
D5 G5 D/F♯ G5 D/F♯ A5 G5 A5 N.C.
Begin fade
A5 G5 A5 N.C.
A5 G5 A5 N.C. D5 G5 D/F♯ G5 D/F♯ A5 G5 A5 N.C.
Reg
A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F♯ G5 D/F♯
Reg
loco
Fade out
A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.
hold bend
1/4
1/2

from Jane's Addiction - *Nothing's Shocking*

Mountain Song

Words and Music by Jane's Addiction

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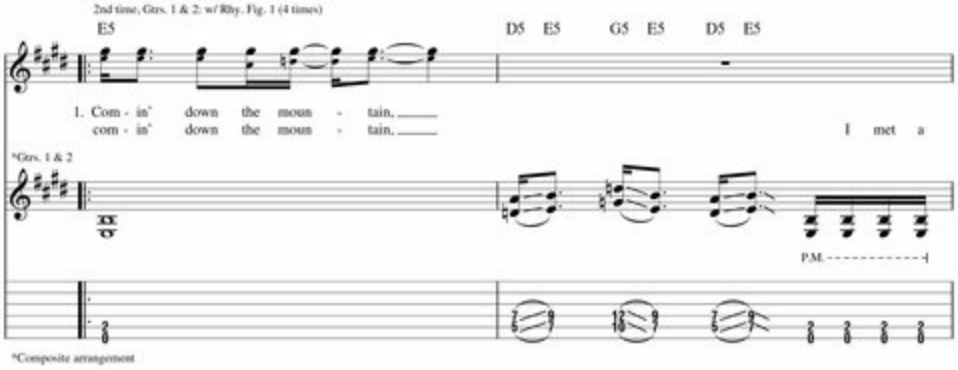
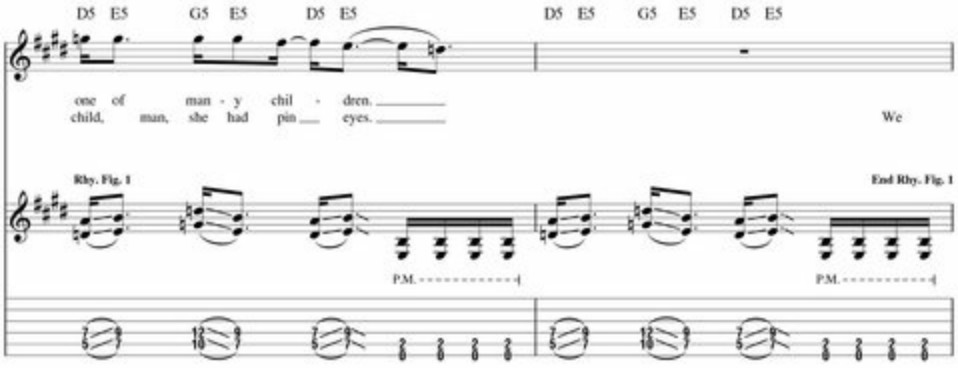
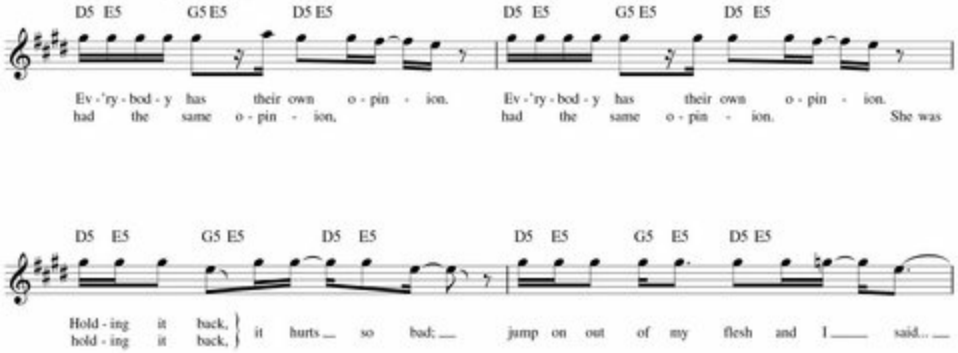
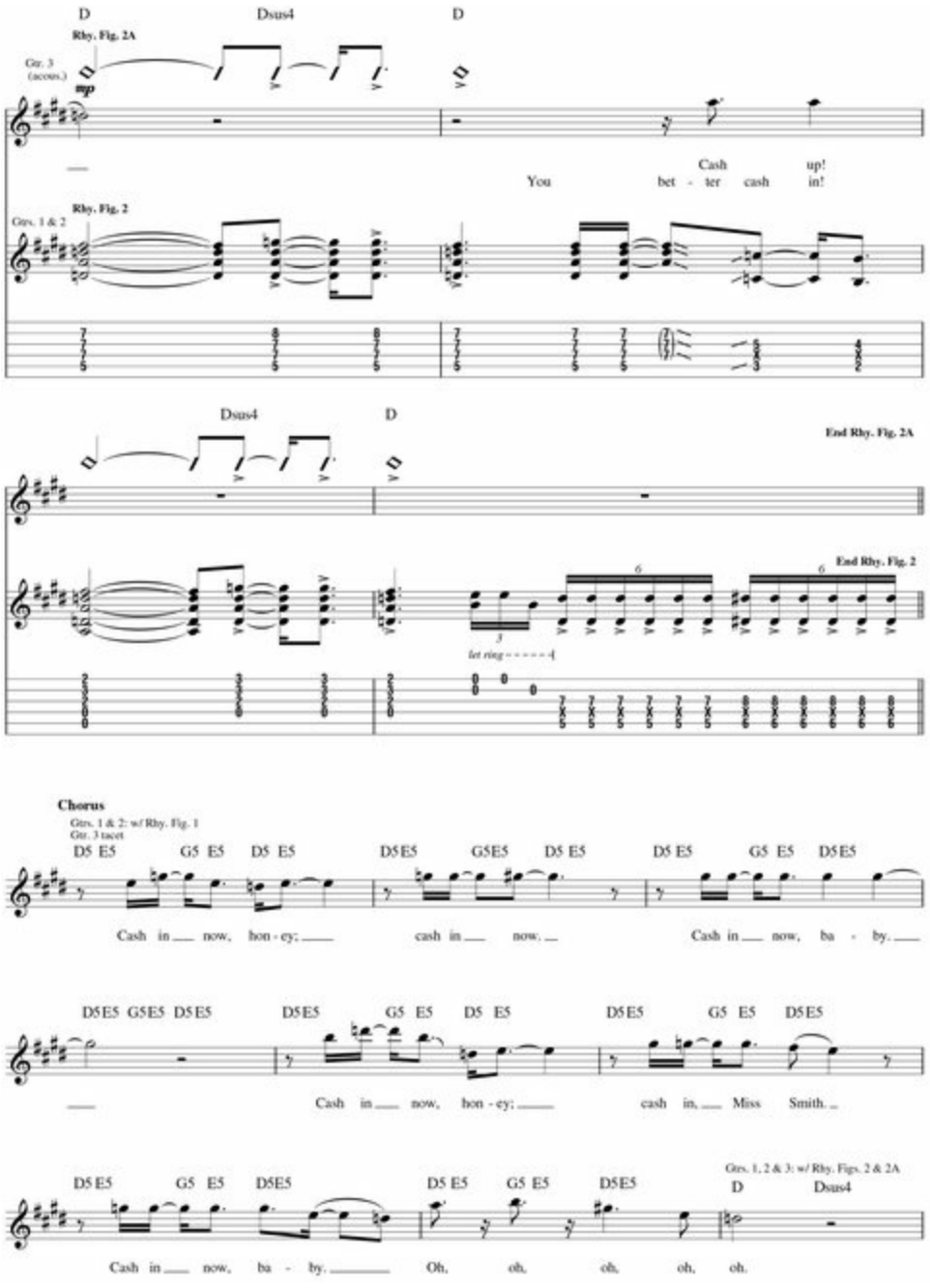
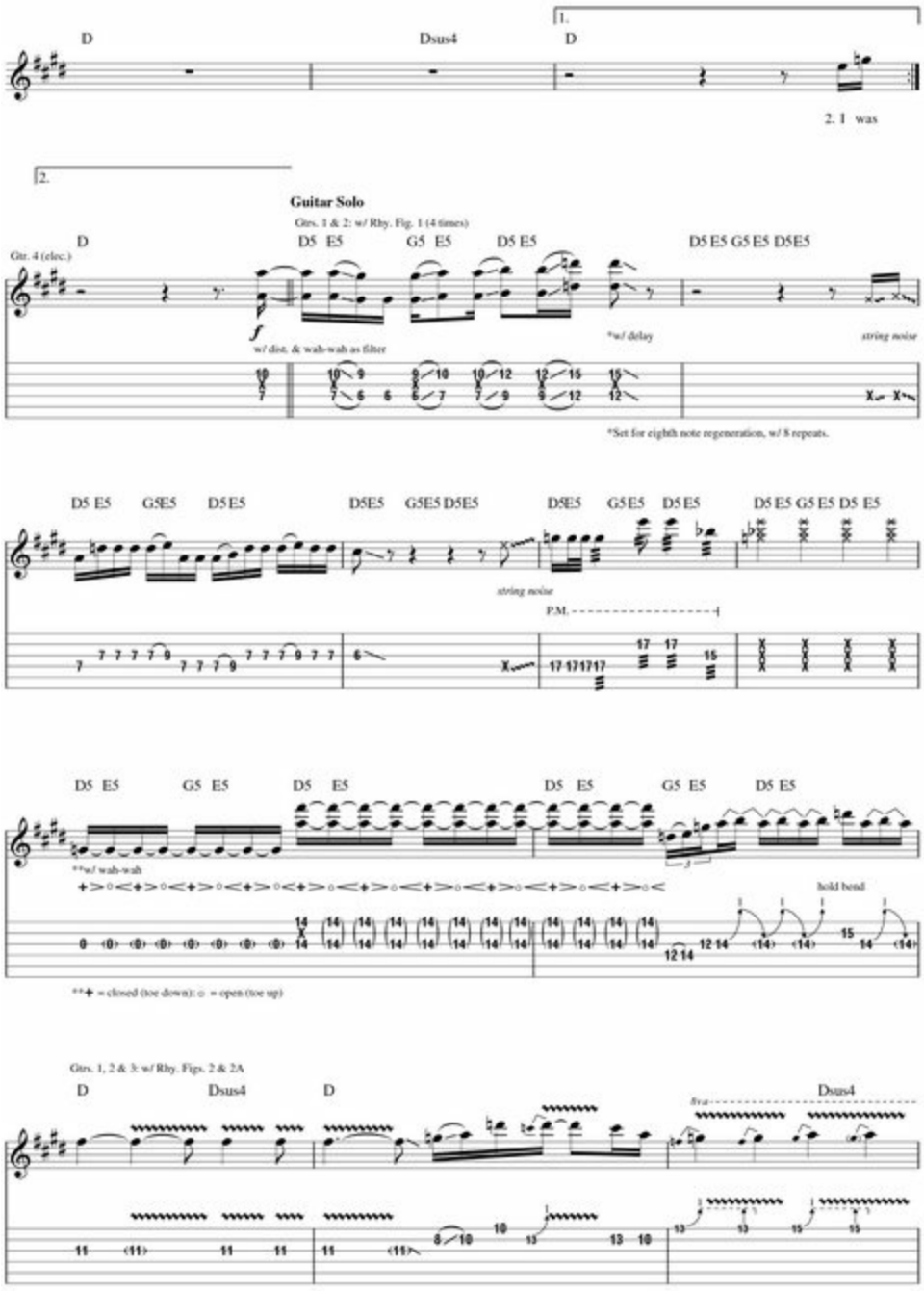
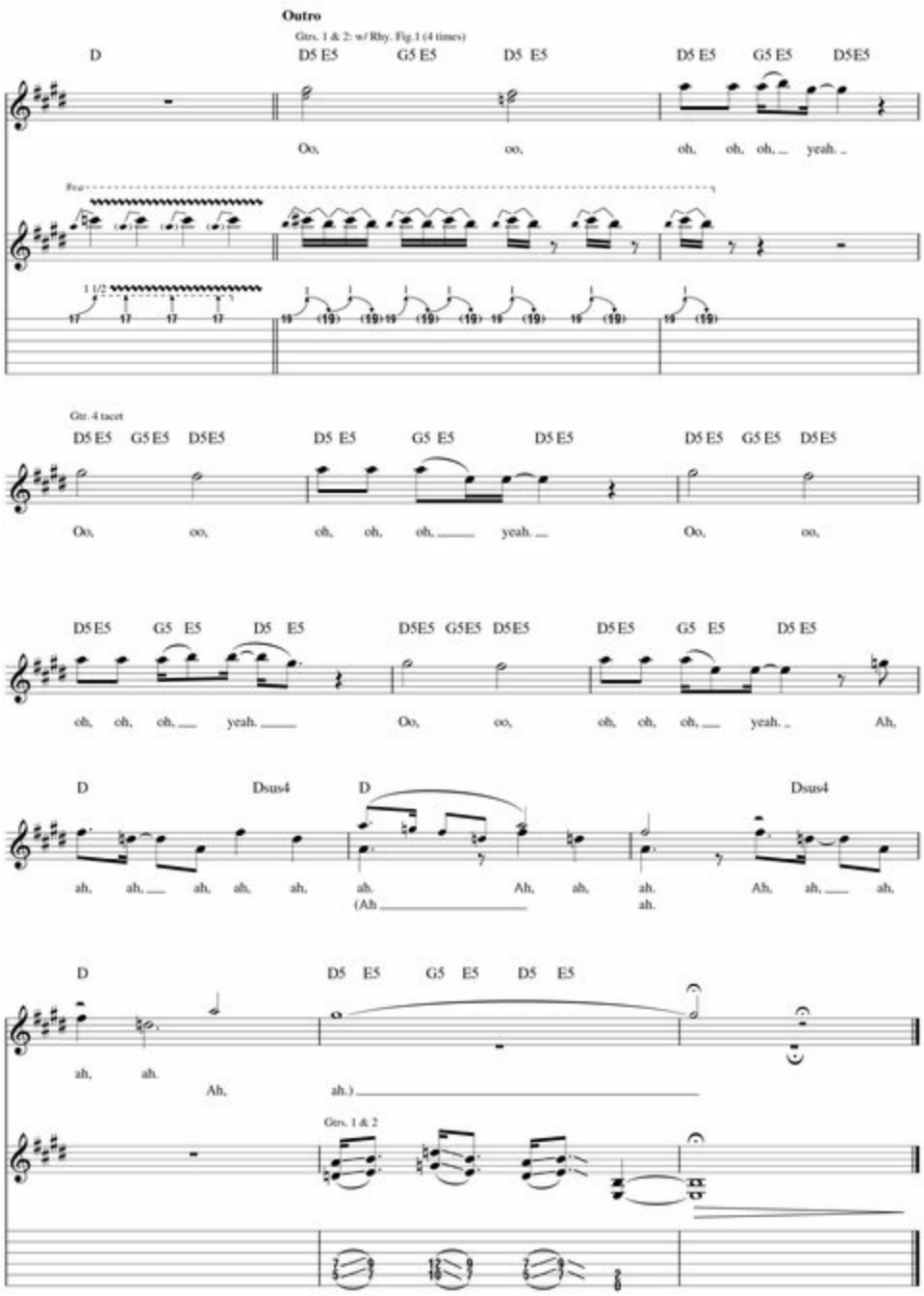
Verse

2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

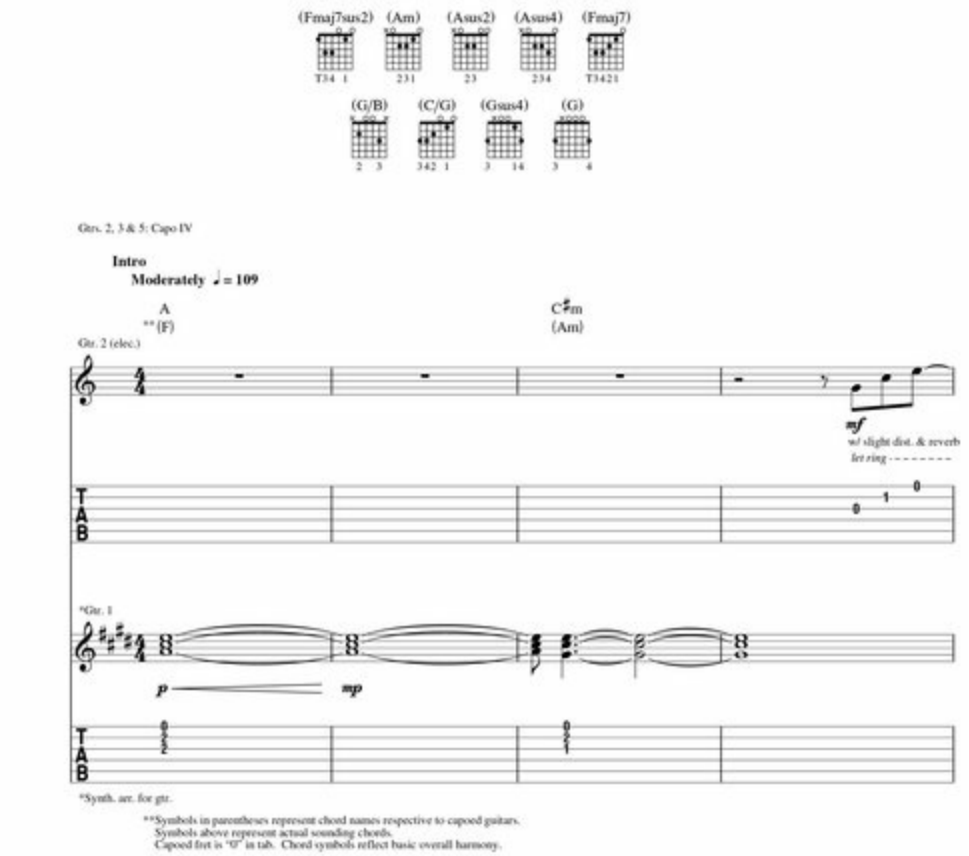


D
Dsus4
D
Rhy. Fig. 2A
Gtr. 3
(acous.)
mp
Cash up!
You bet - ter cash in!
Rhy. Fig. 2
Gtrs. 1 & 2
Dsus4
D
End Rhy. Fig. 2A
End Rhy. Fig. 2
let ring - - - - -
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3 tacet
D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5
Cash in now, hon - ey; cash in now. Cash in now, ba - by.
D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5
Cash in now, hon - ey; cash in, Miss Smith.
D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A
D
Dsus4
Cash in now, ba - by. Oh, oh, oh, oh, oh.

1.
D
Dsus4
D
2. I was
2.
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)
Gtr. 4 (elec.)
D5 E5
G5 E5
D5 E5
D5 E5 G5 E5 D5E5
w/ dist. & wah-wah as filter
*w/ delay
string noise
*Set for eighth note regeneration, w/ 8 repeats.
G5E5
D5E5
G5E5 D5E5
P.M.
G5 E5
**w/ wah-wah
hold bend
**+ = closed (toe down); ○ = open (toe up)
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A
8va

Outro
Gtrs. 1 & 2: w/ Rhy. Fig.1 (4 times)
D
D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5E5
Oo, oo, oh, oh, oh, yeah.
Fig.1
1 1/2
Gtr. 4 tacet
D5 E5 G5 E5 D5E5 D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5
Oo, oo, oh, oh, oh, yeah. Oo, oo,
D5 E5 G5 E5 D5 E5 D5E5 G5E5 D5E5 D5 E5 G5 E5 D5 E5
oh, oh, oh, yeah. Oo, oo, oh, oh, oh, yeah. Ah,
D Dsus4 D Dsus4
ah, ah, ah, ah, ah, ah. Ah, ah, ah. Ah, ah, ah,
(Ah ah.
D D5 E5 G5 E5 D5 E5
ah, ah.
Ah, ah.)
Gtrs. 1 & 2

from Lady Antebellum - *Need You Now*

Need You Now

Words and Music by Hillary Scott, Charles Kelley, Dave Haywood and Josh Kear



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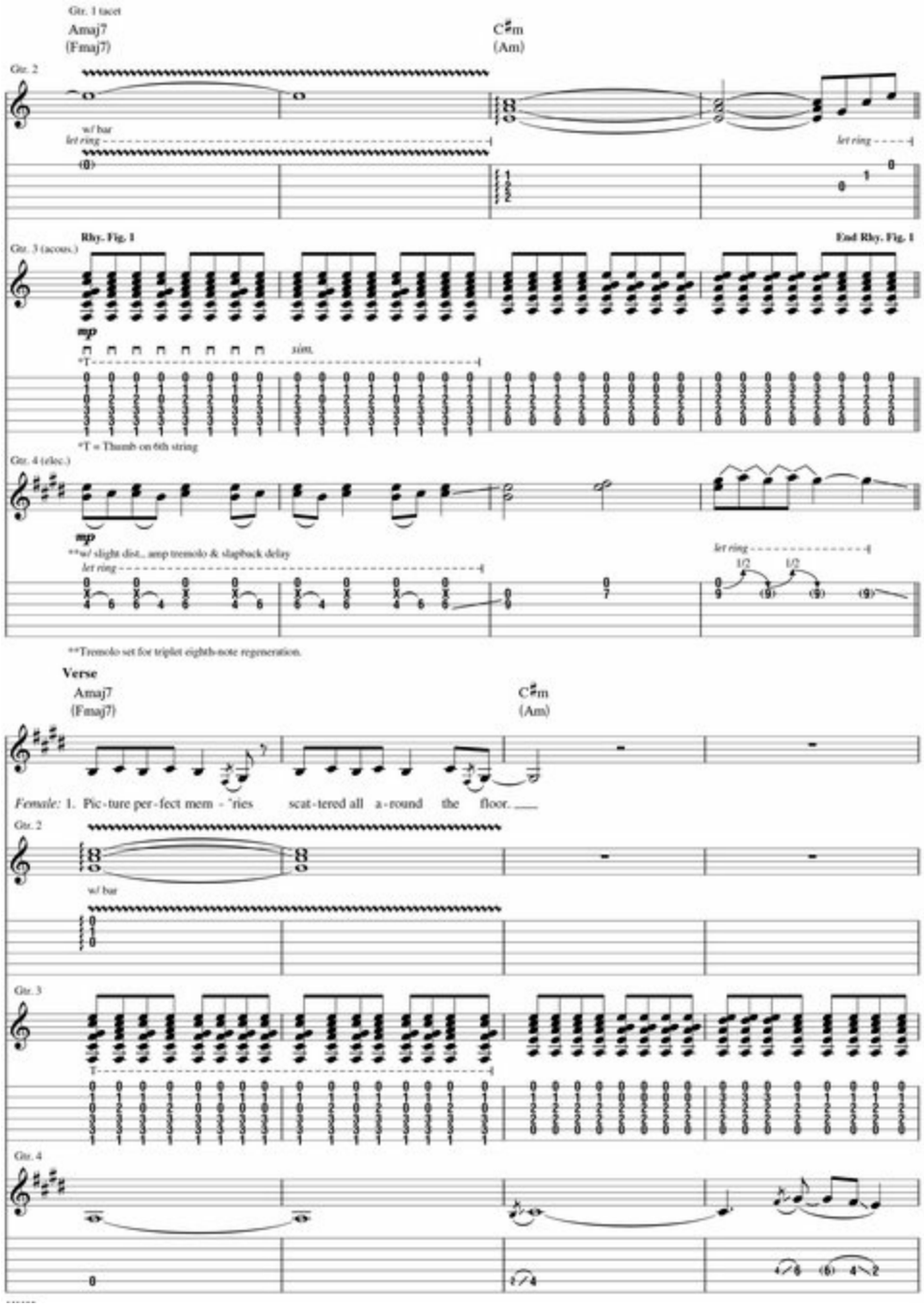
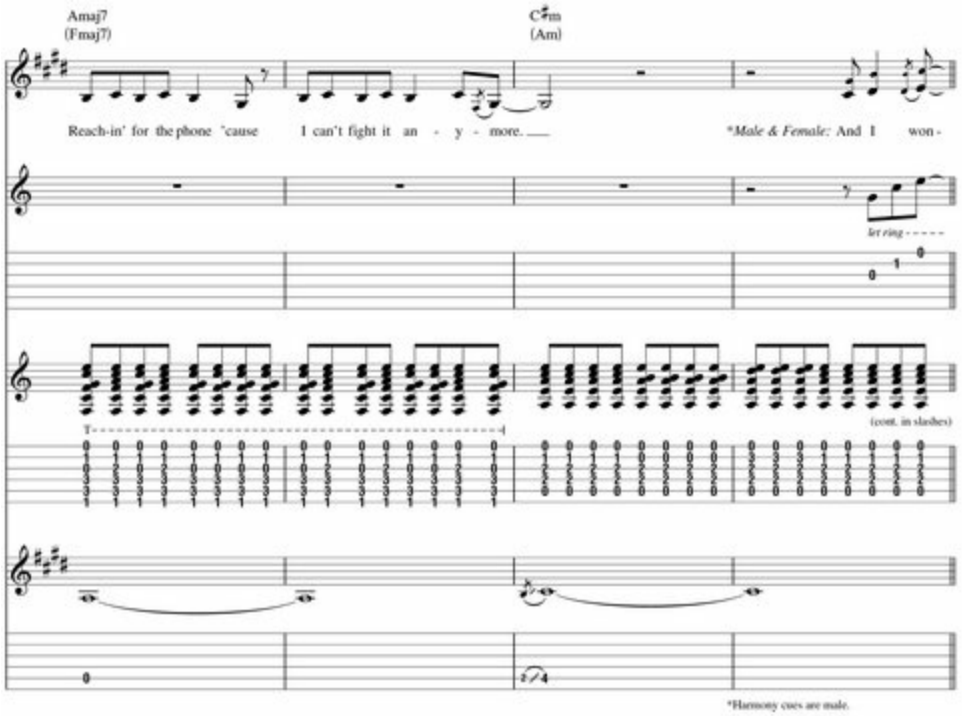
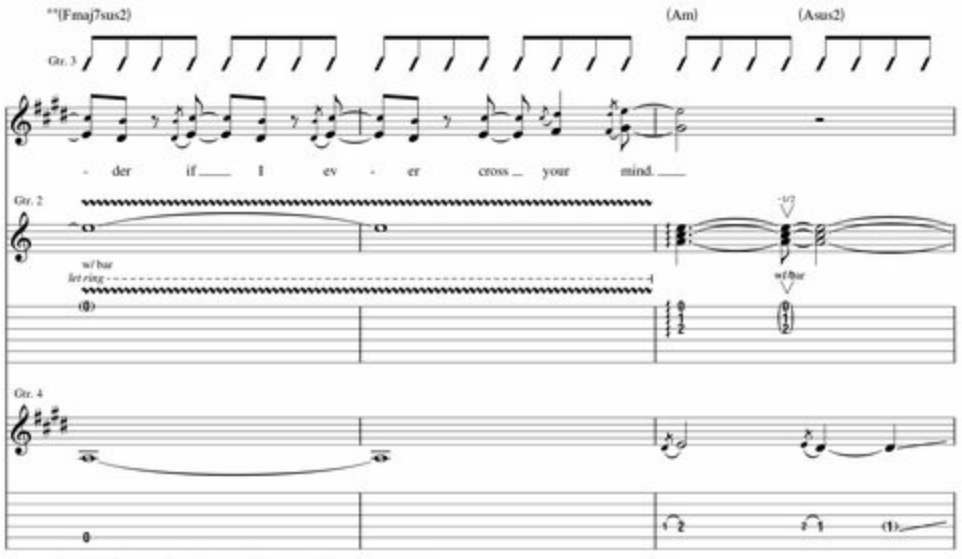
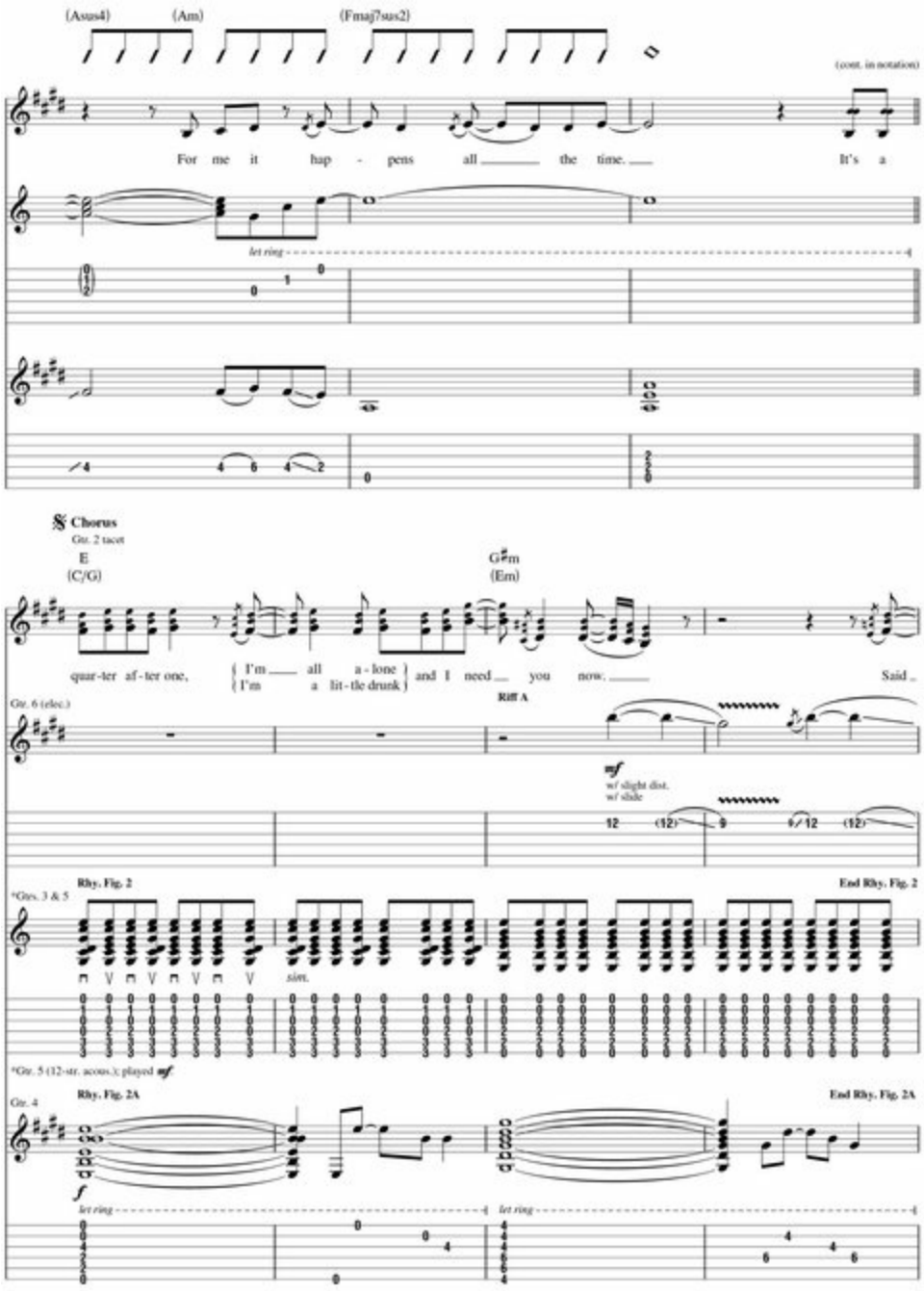
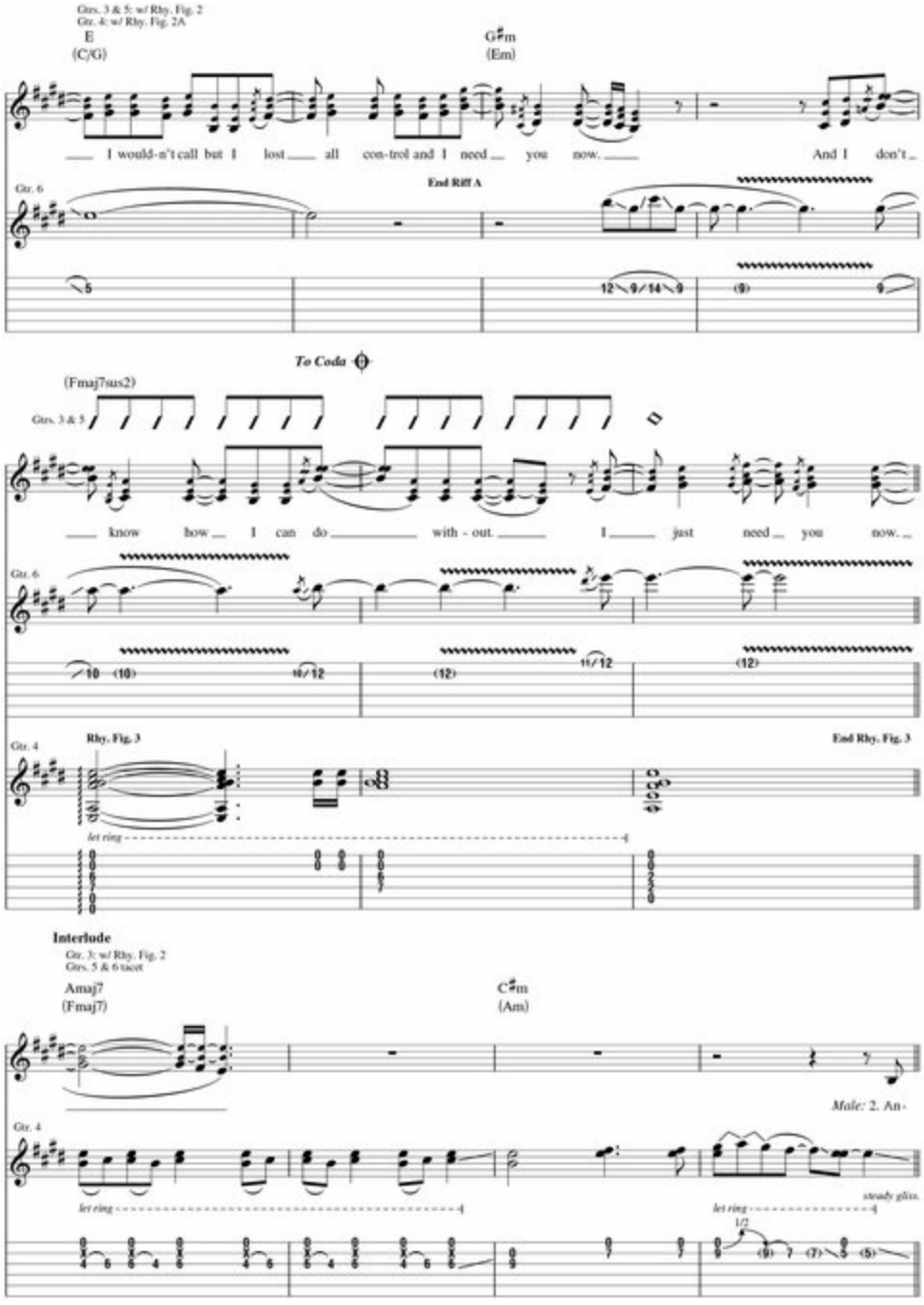

Gtr. 1 tacet
Amaj7
(Fmaj7)
C♯m
(Am)
Gtr. 2
w/ bar
let ring
let ring
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 3 (acous.)
mp
*T
sim.
*T = Thumb on 6th string
Gtr. 4 (elec.)
mp
**w/ slight dist., amp tremolo & slapback delay
let ring
let ring
1/2
1/2
**Tremolo set for triplet eighth-note regeneration.
Verse
Amaj7
(Fmaj7)
C♯m
(Am)
Female: 1. Pic-ture per-fect mem-ories scat-tered all a-round the floor.
Gtr. 2
w/ bar
Gtr. 3
T
Gtr. 4

*Harmony cues are male.

Pre-Chorus

**See top of first page of song for chord diagrams pertaining to rhythm slashes.

(Asus4)
(Am)
(Fmaj7sus2)
(cont. in notation)
For me it hap - pens all the time. It's a
let ring
Chorus
Gtr. 2 tacet
E
(C/G)
G♯m
(Em)
quar-ter af-ter one, { I'm all a-lone } and I need you now. Said
{ I'm a lit-tle drunk }
Gtr. 6 (elec.)
Riff A
mf
w/ slight dist.
w/ shdr
12 (12) 9 9/12 (12)
Rhy. Fig. 2
End Rhy. Fig. 2
*Gtrs. 3 & 5
sim.
*Gtr. 5 (12-str. acous.): played mf
Gtr. 4
Rhy. Fig. 2A
End Rhy. Fig. 2A
f
let ring
let ring

Gtrs. 3 & 5: w/ Rhy. Fig. 2
Gtr. 4: w/ Rhy. Fig. 2A
E
(C/G)
G♯m
(Em)
I would-n't call but I lost all con-trol and I need you now.
And I don't
Gtr. 6
End Riff A
To Coda
(Fmaj7sus2)
Gtrs. 3 & 5
know how I can do with - out. I just need you now.
Gtr. 6
Gtr. 4
Rhy. Fig. 3
End Rhy. Fig. 3
let ring
Interlude
Gtr. 3: w/ Rhy. Fig. 2
Gtrs. 5 & 6 tacet
Amaj7
(Fmaj7)
C♯m
(Am)
Male: 2. An-
Gtr. 4
let ring
steady gliss.
let ring
1/2

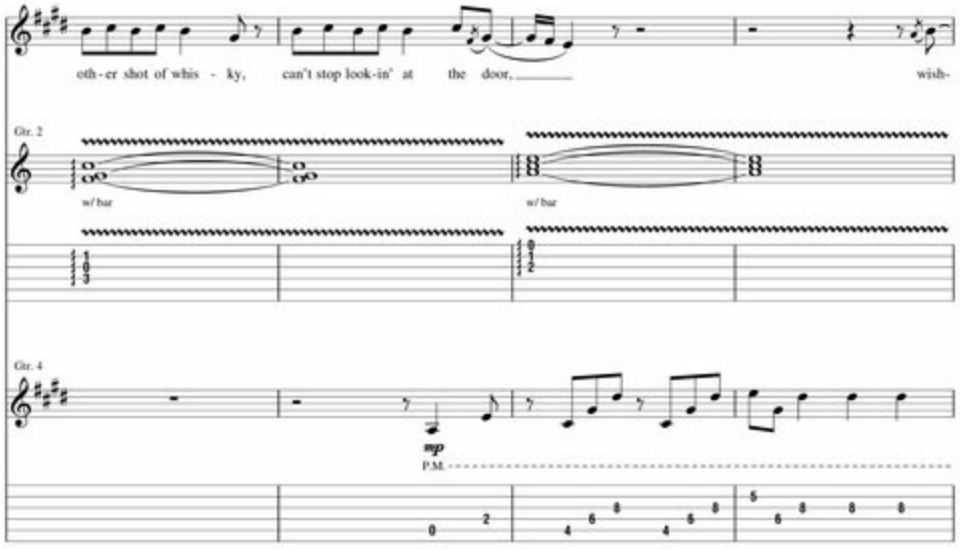
Verse

(Fmaj7)

Gr. 3

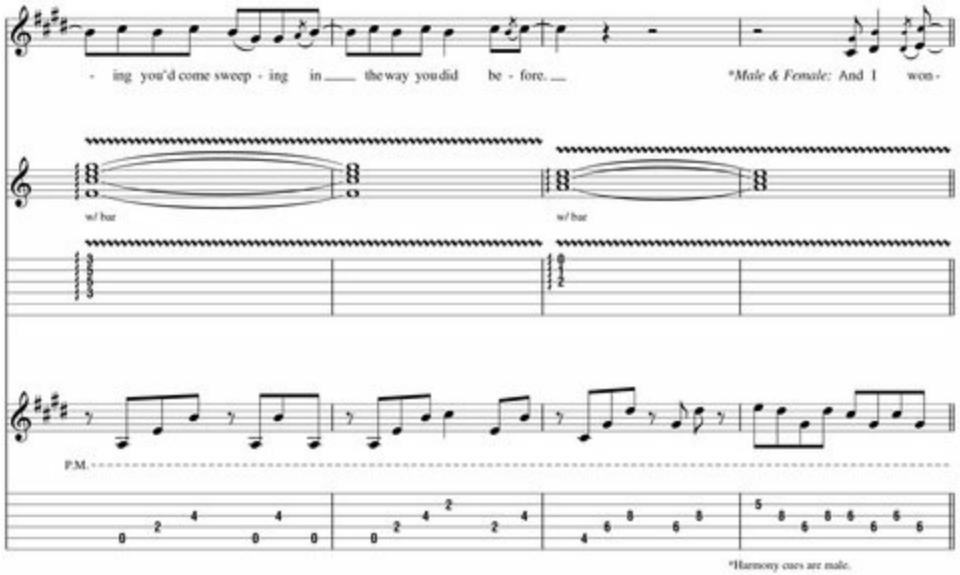
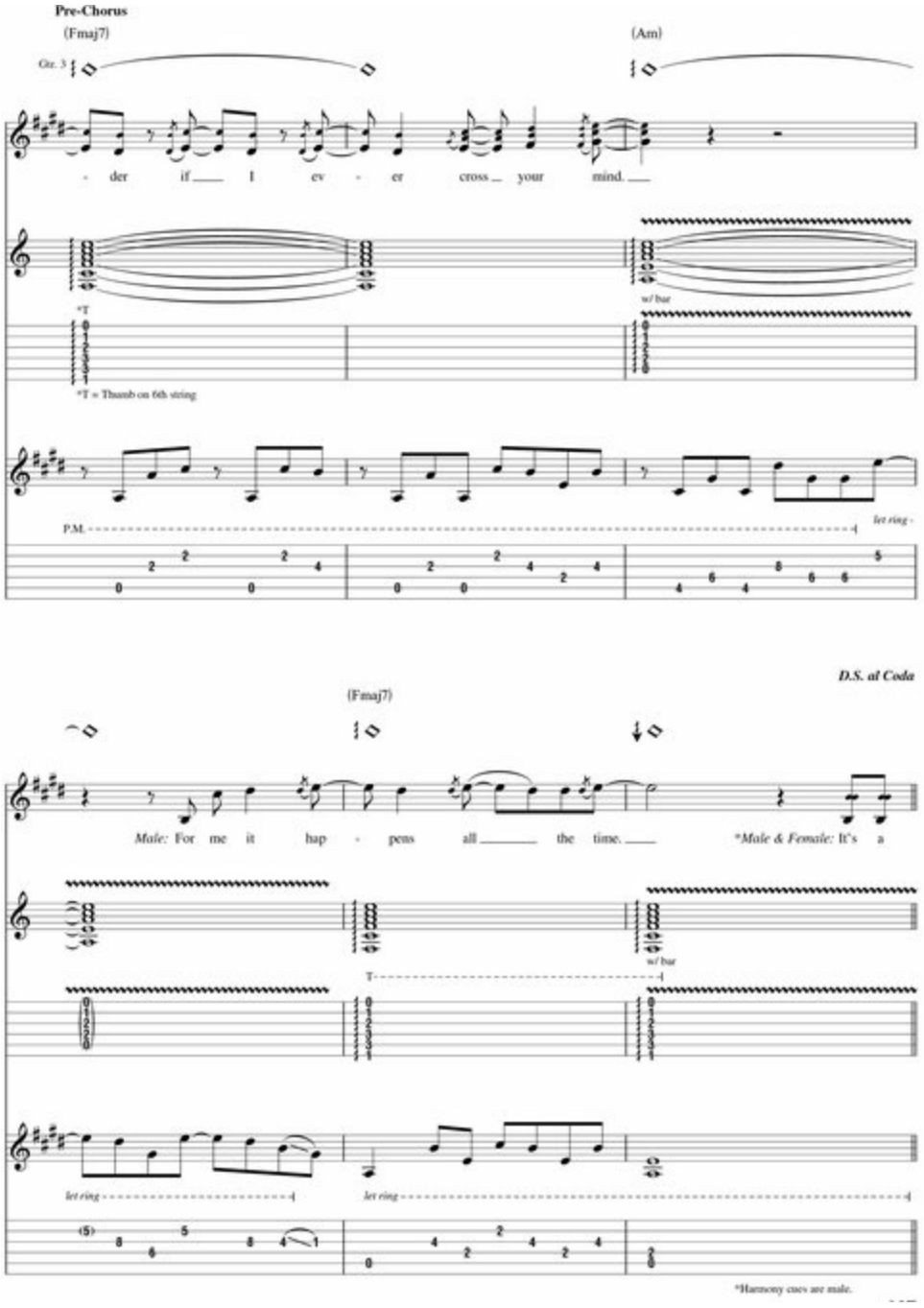
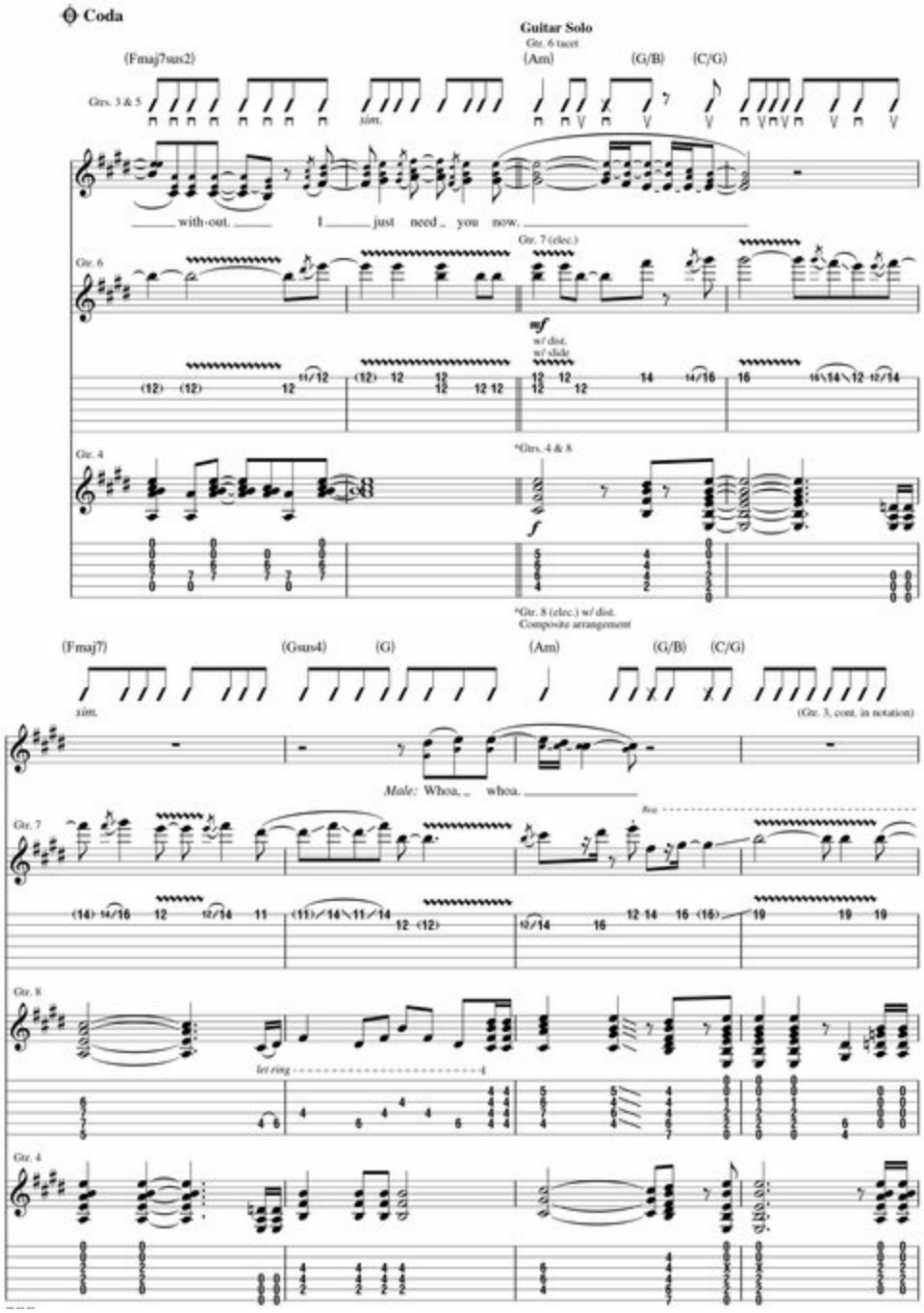
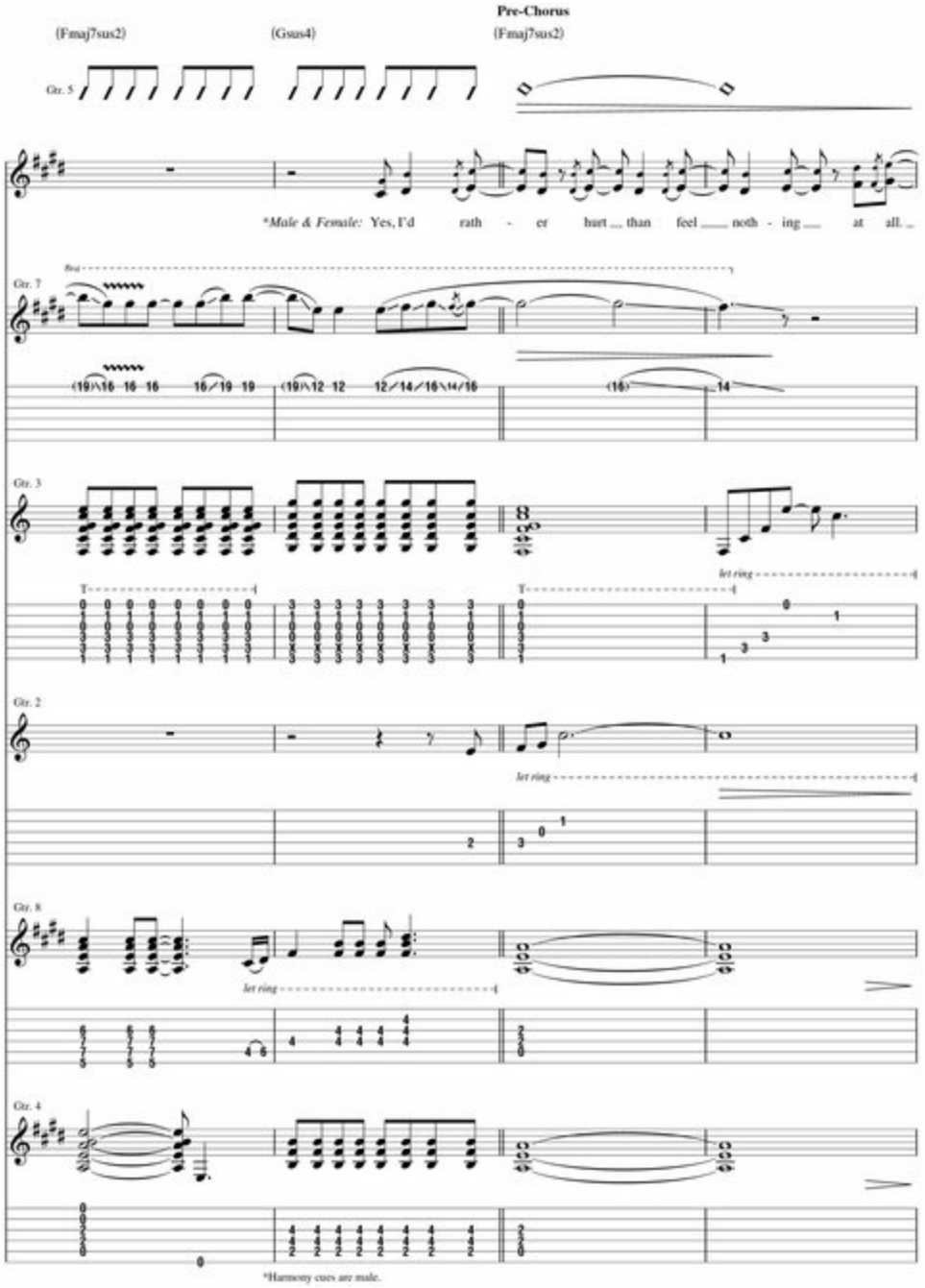
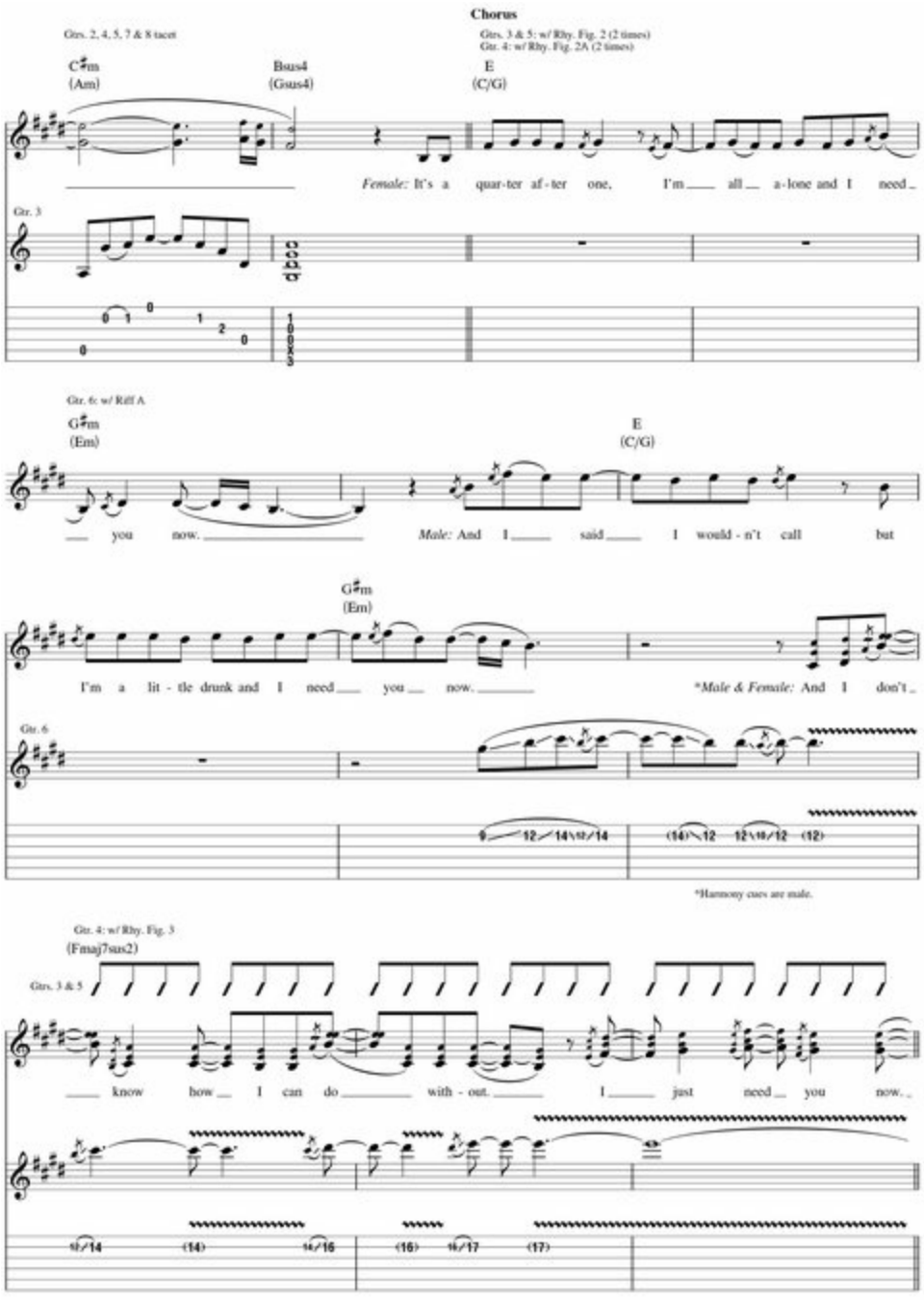
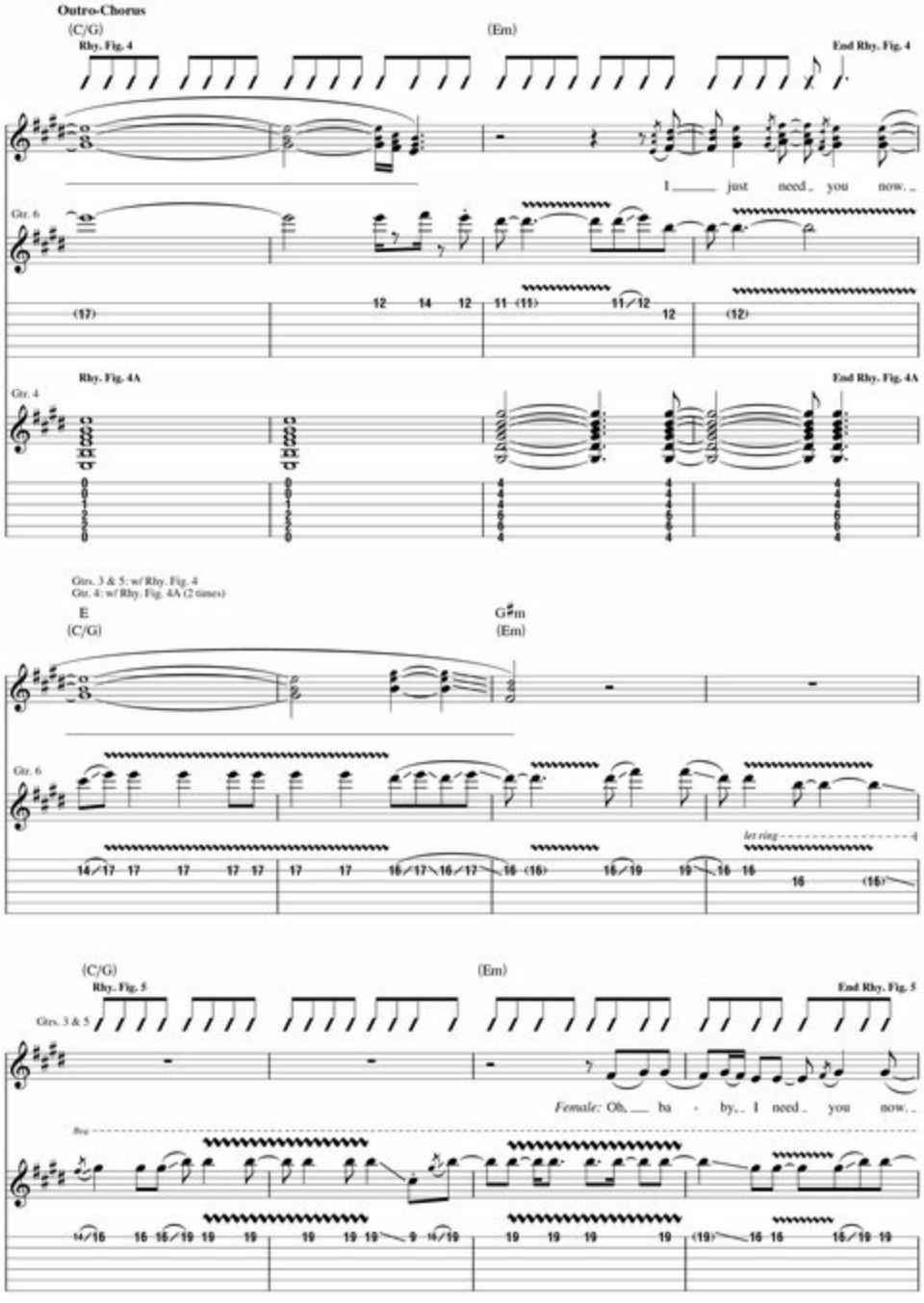
Gr. 3 tacet

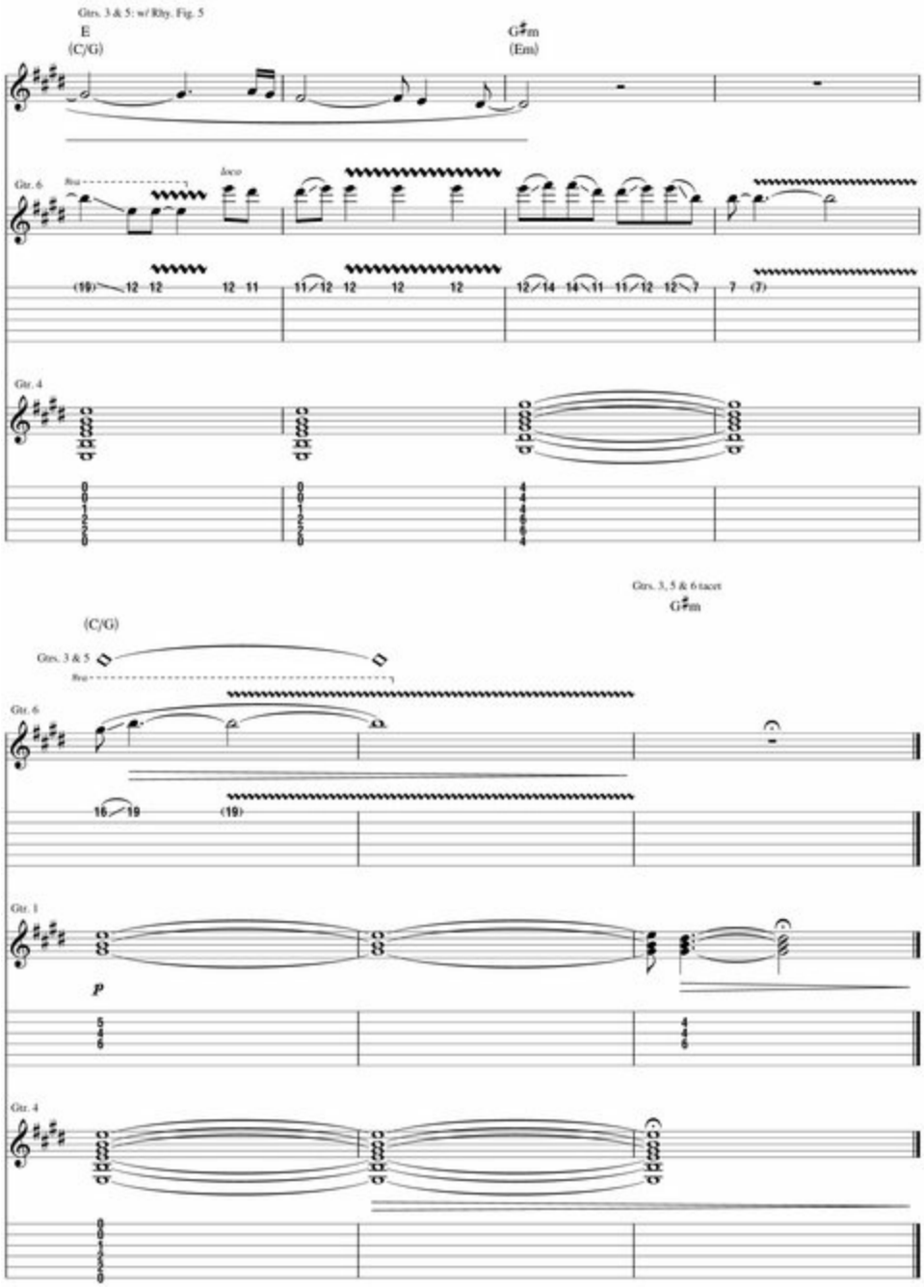
C♯m

(Am)

Amaj7

(Fmaj7)

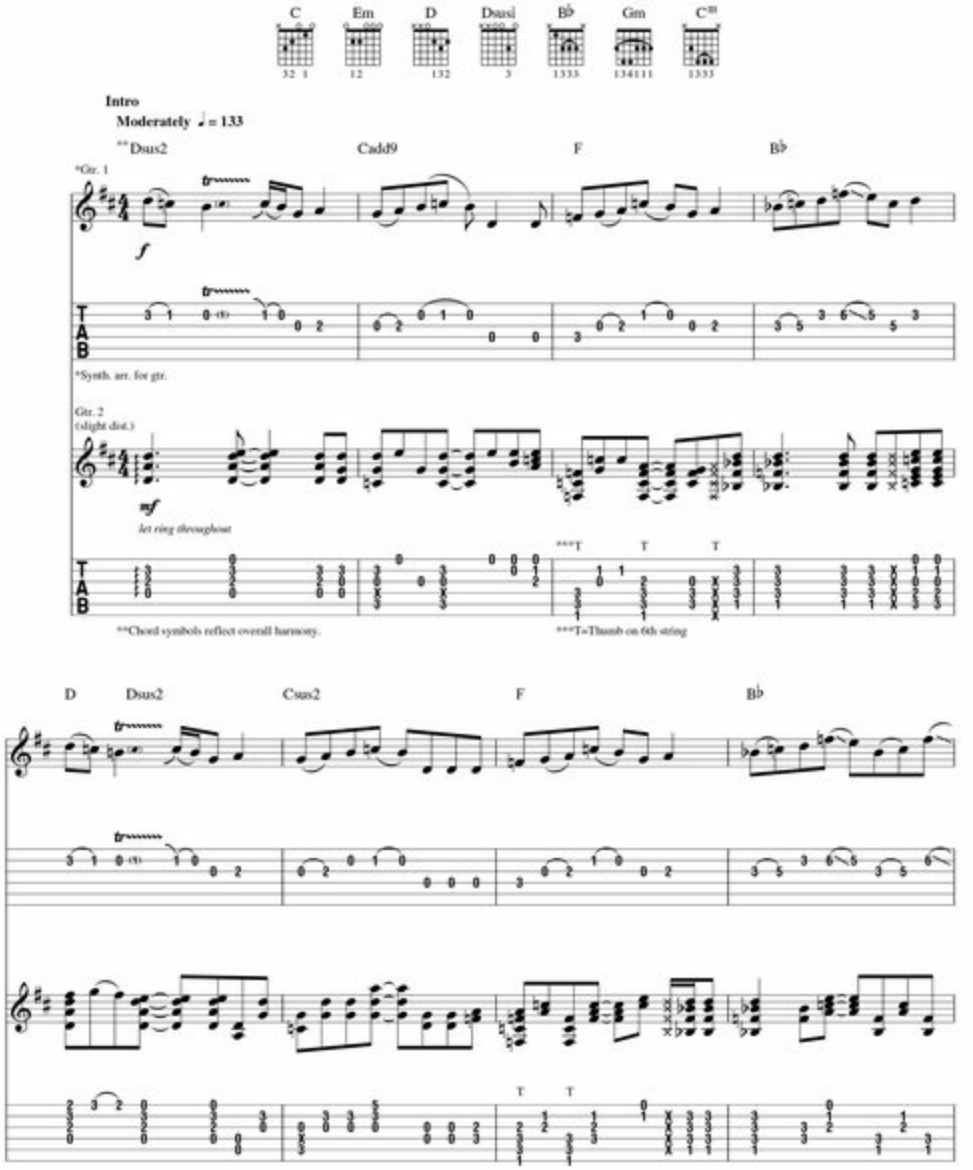
C♯m

(Am)

*Harmony cues are male.

Pre-Chorus
(Fmaj7)
(Am)
Gtr. 3
- der if I ev - er cross your mind.
w/ bar
*T
*T = Thumb on 6th string
P.M.
let ring
D.S. al Coda
(Fmaj7)
Male: For me it hap - pens all the time.
*Male & Female: It's a
w/ bar
T
let ring
let ring
*Harmony cues are male.

Coda
Guitar Solo
Gtr. 6 tacet
(Fmaj7sus2)
(Am)
(G/B)
(C/G)
Grtrs. 3 & 5
sim.
with-out. I just need you now.
Gtr. 7 (elec.)
Gtr. 6
mf
w/ dist.
w/ slide
*Grtrs. 4 & 8
Gtr. 4
f
*Gtr. 8 (elec.) w/ dist.
Composite arrangement
(Fmaj7)
(Gsus4)
(G)
(Am)
(G/B)
(C/G)
sim.
(Gtr. 3, cont. in notation)
Male: Whoa, whoa.
Gtr. 7
Gtr. 8
let ring
Gtr. 4

Pre-Chorus
(Fmaj7sus2)
(Gsus4)
(Fmaj7sus2)
Gtr. 5
*Male & Female: Yes, I'd rath - er hurt than feel noth - ing at all.
Gtr. 7
Gtr. 3
let ring
Gtr. 2
let ring
Gtr. 8
let ring
Gtr. 4
*Harmony cues are male.

Chorus
Grs. 2, 4, 5, 7 & 8 tacet
Grs. 3 & 5: w/ Rhy. Fig. 2 (2 times)
Gtr. 4: w/ Rhy. Fig. 2A (2 times)
C♯m
(Am)
Bsus4
(Gsus4)
E
(C/G)
Female: It's a quar-ter af-ter one, I'm all a-lone and I need
Gtr. 3
Gtr. 6: w/ Riff A
G♯m
(Em)
E
(C/G)
you now.
Male: And I said I would-n't call but
G♯m
(Em)
I'm a lit-tle drunk and I need you now.
*Male & Female: And I don't
Gtr. 6
*Harmony cues are male.
Gtr. 4: w/ Rhy. Fig. 3
(Fmaj7sus2)
Grs. 3 & 5
know how I can do with-out. I just need you now.

Outro-Chorus
(C/G)
(Em)
Rhy. Fig. 4
End Rhy. Fig. 4
I just need you now.
Gtr. 6
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 4
Gtrs. 3 & 5: w/ Rhy. Fig. 4
Gtr. 4: w/ Rhy. Fig. 4A (2 times)
E
G♯m
(C/G)
(Em)
Gtr. 6
let ring
(C/G)
(Em)
Rhy. Fig. 5
End Rhy. Fig. 5
Gtrs. 3 & 5
Female: Oh ba - by, I need you now.
Rhy.


Gtrs. 3 & 5: w/ Rhy. Fig. 5
E
(C/G)
G♯m
(Em)
Gtr. 6
Rhy
loco
Gtr. 4
Gtrs. 3, 5 & 6 tacet
G♯m
(C/G)
Gtrs. 3 & 5
Rhy
Gtr. 6
Gtr. 1
p
Gtr. 4

from Head East - *Flat as a Pancake*

Never Been Any Reason

Words and Music by Michael Somerville

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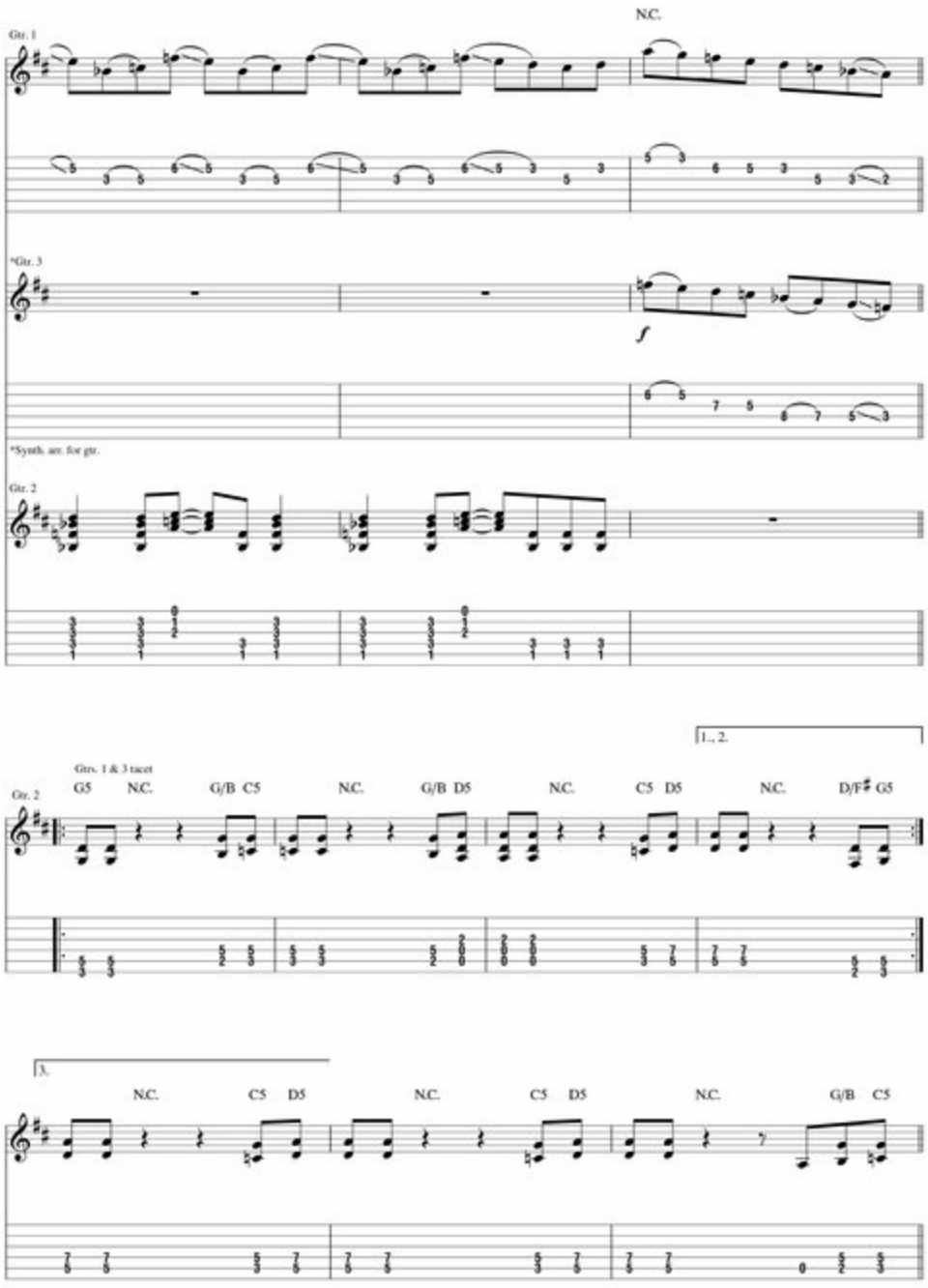
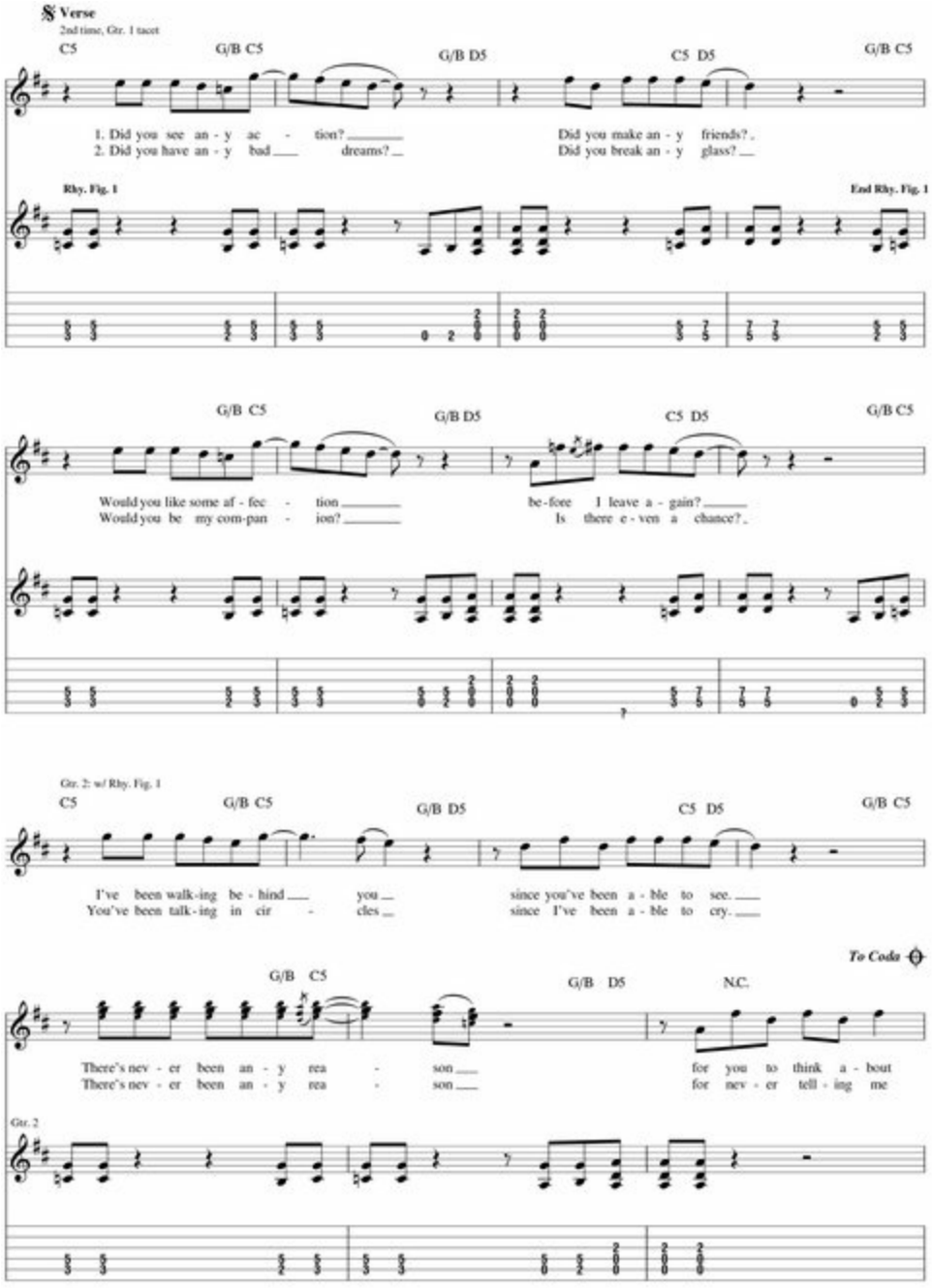
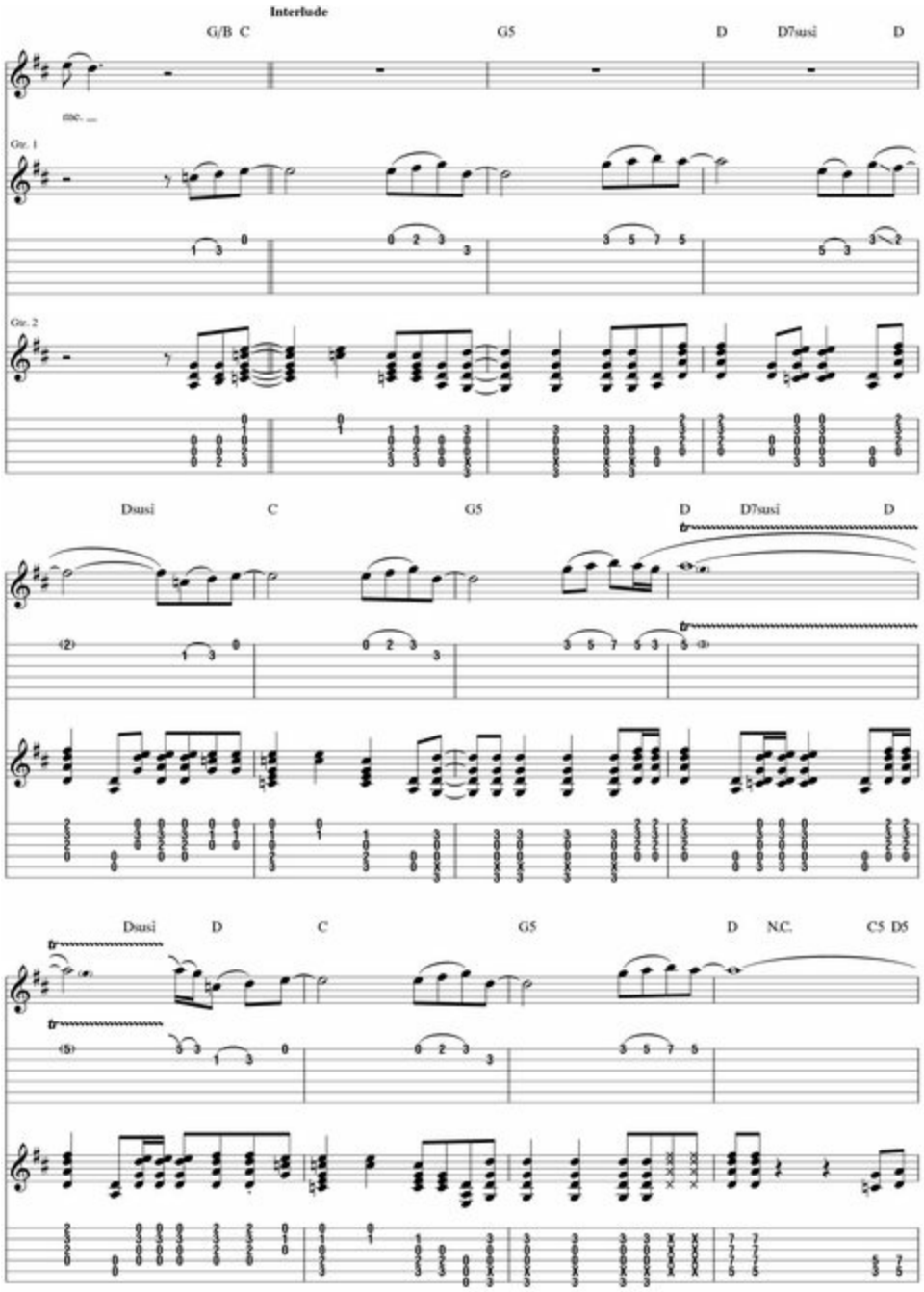
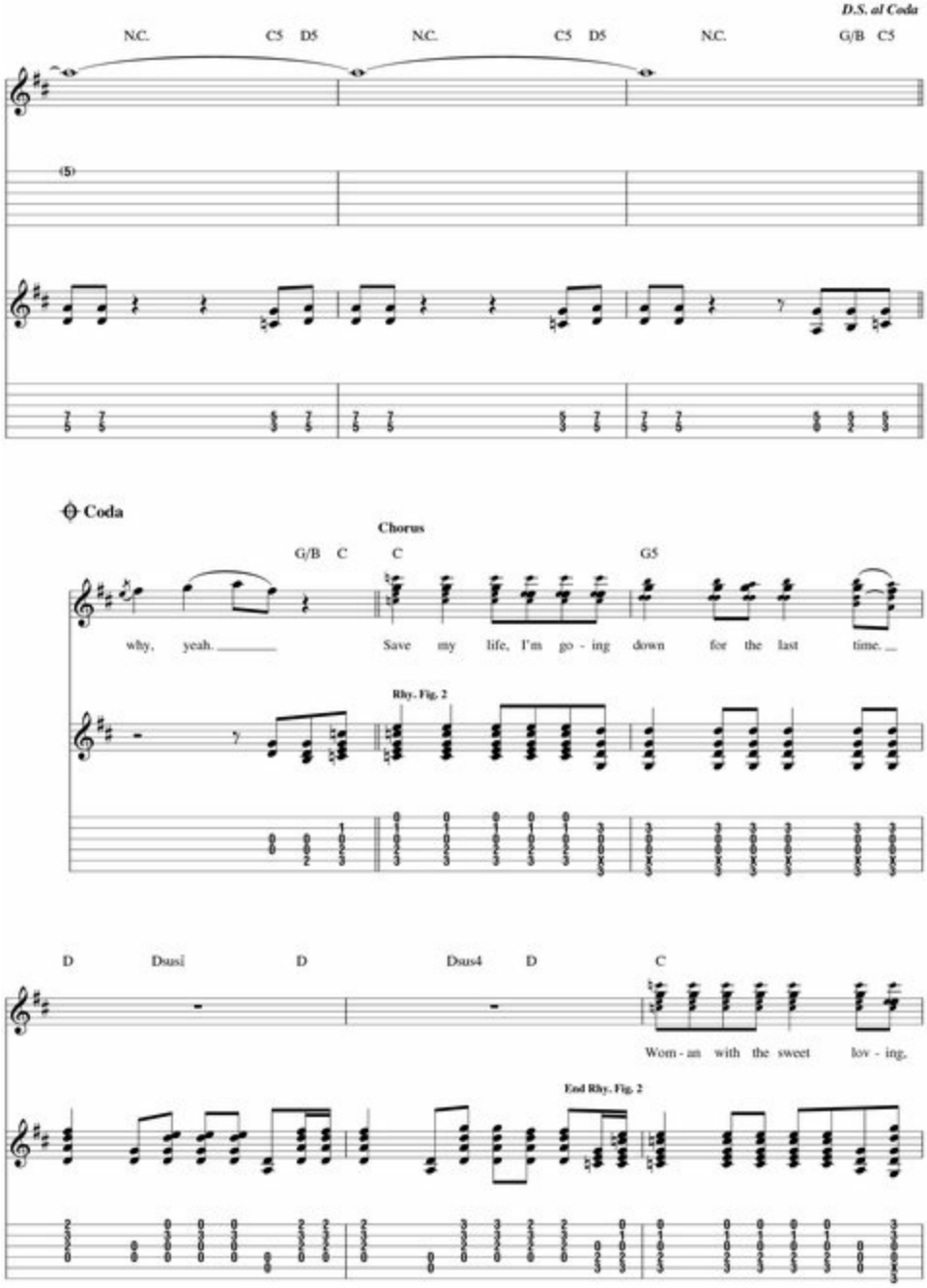
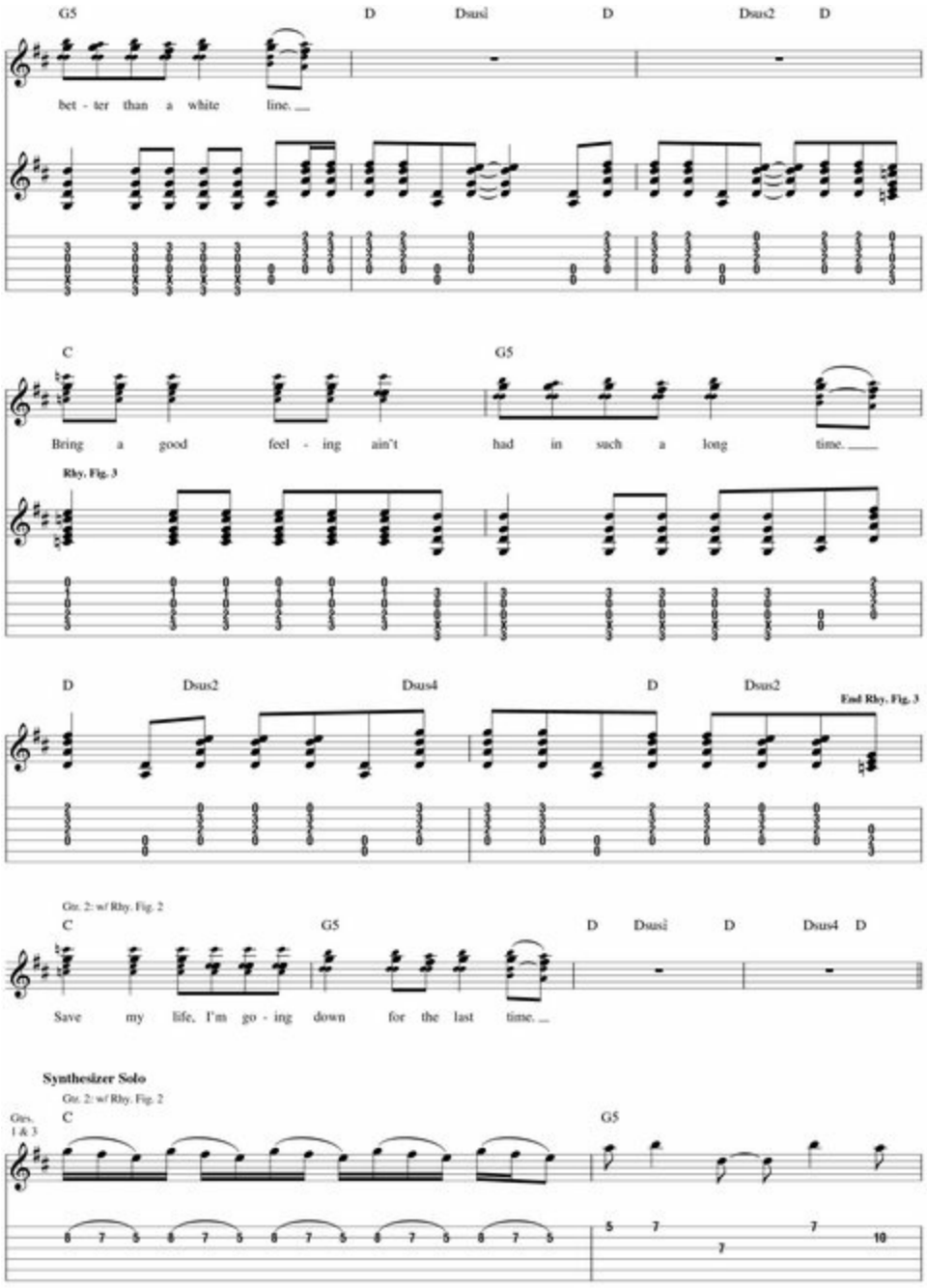
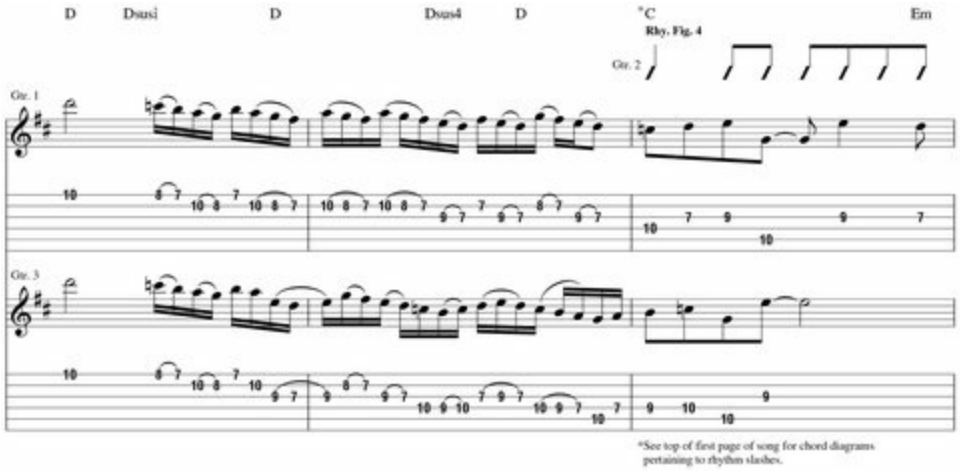
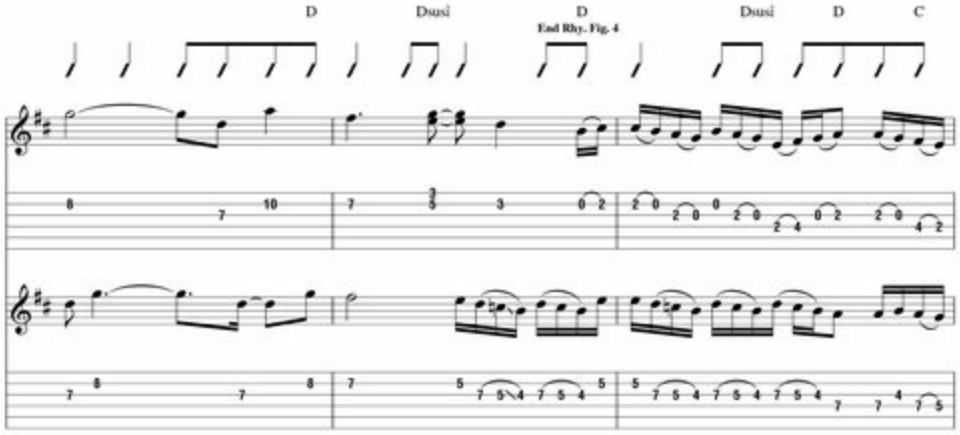
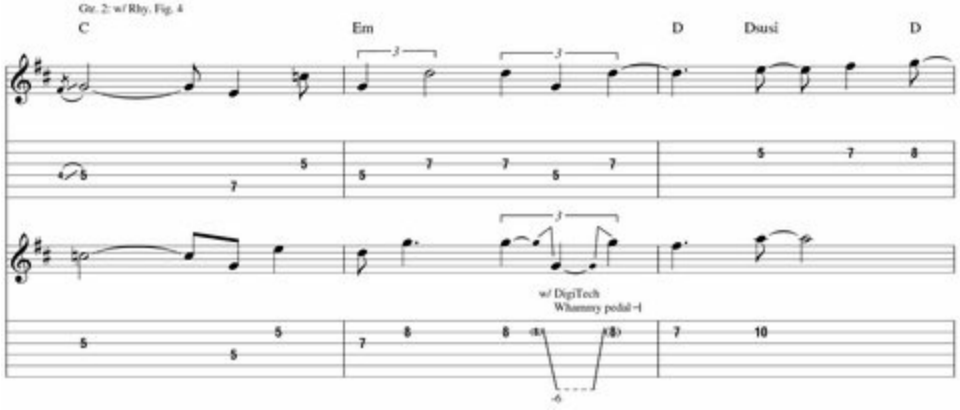
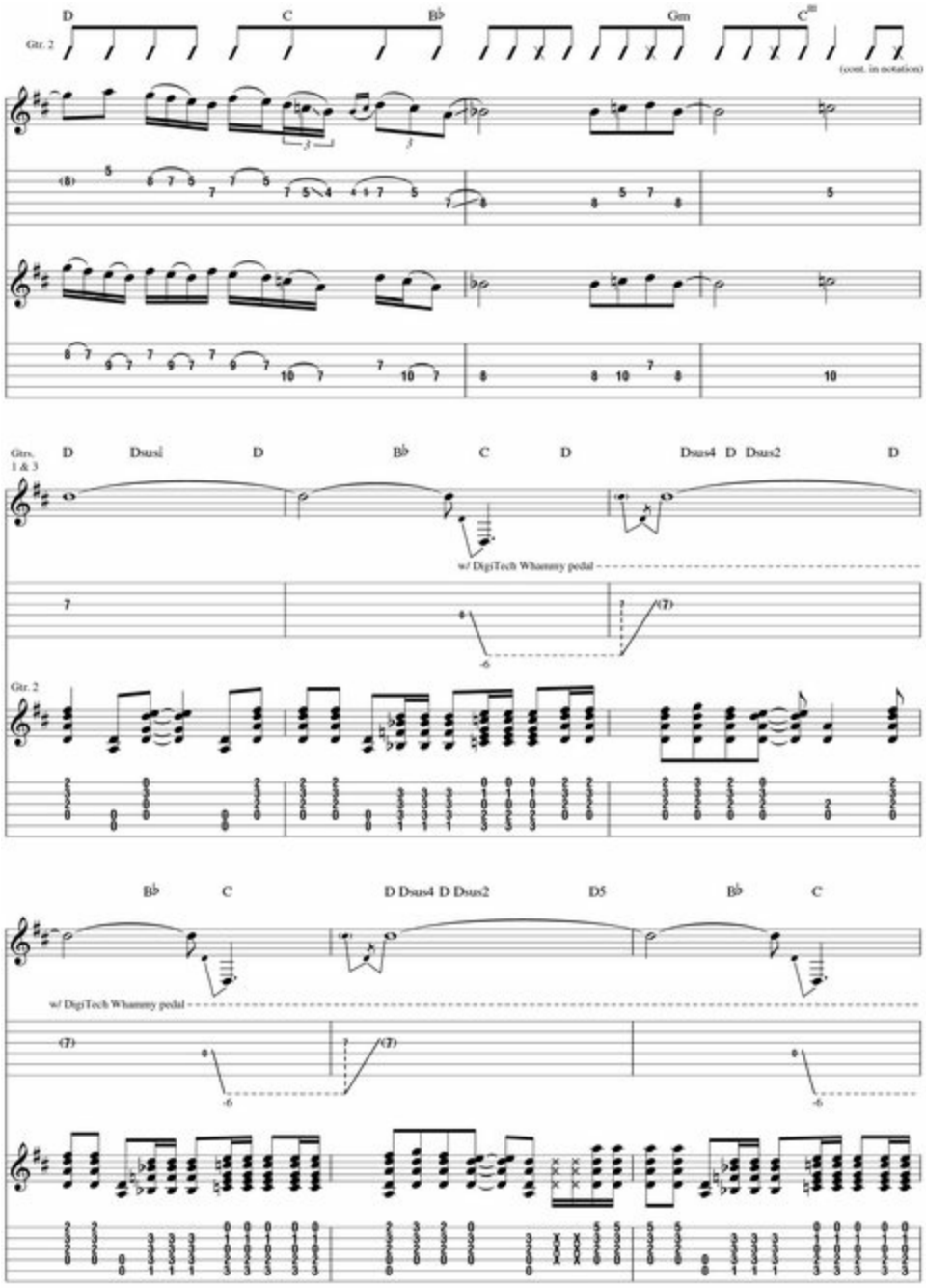
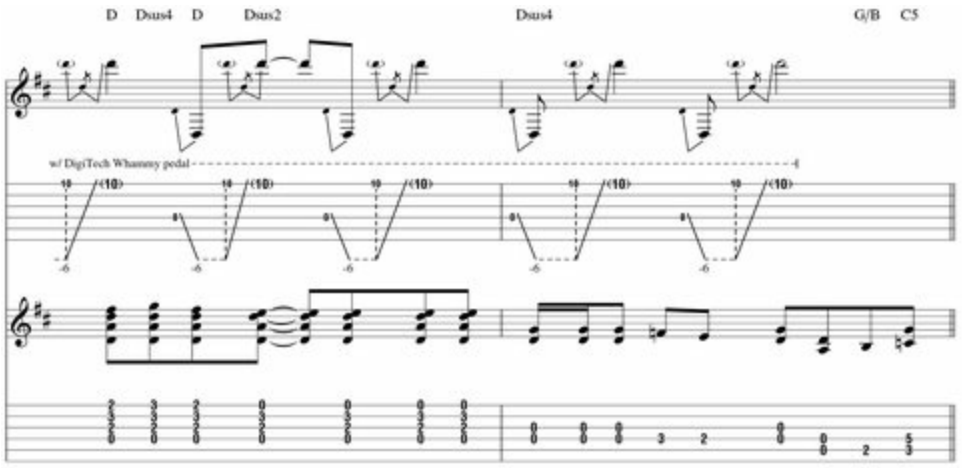
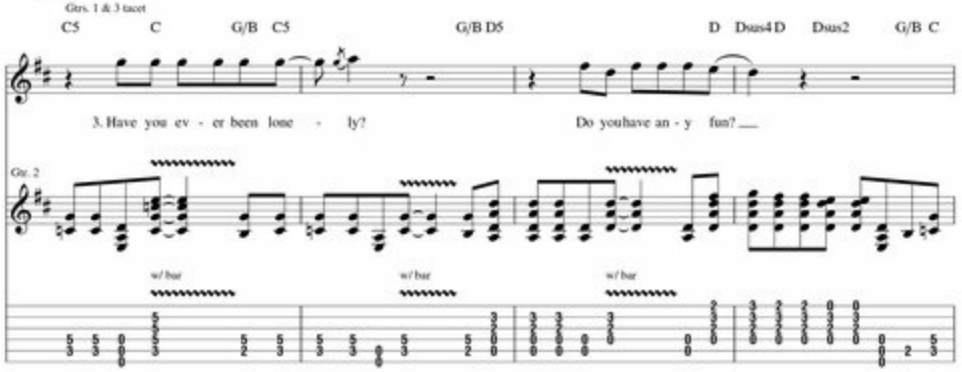
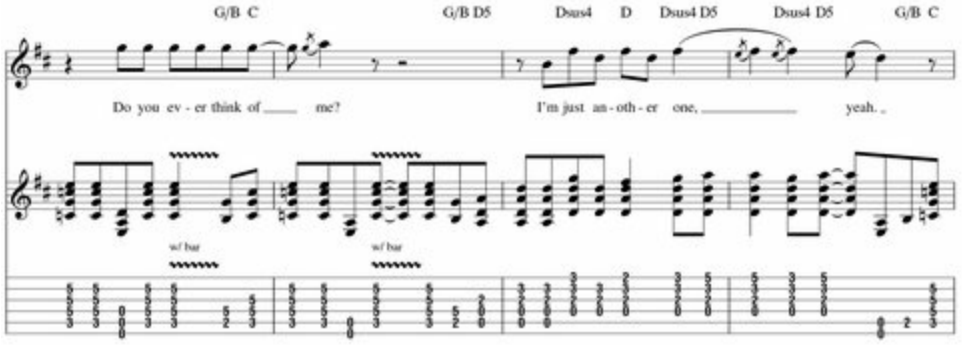
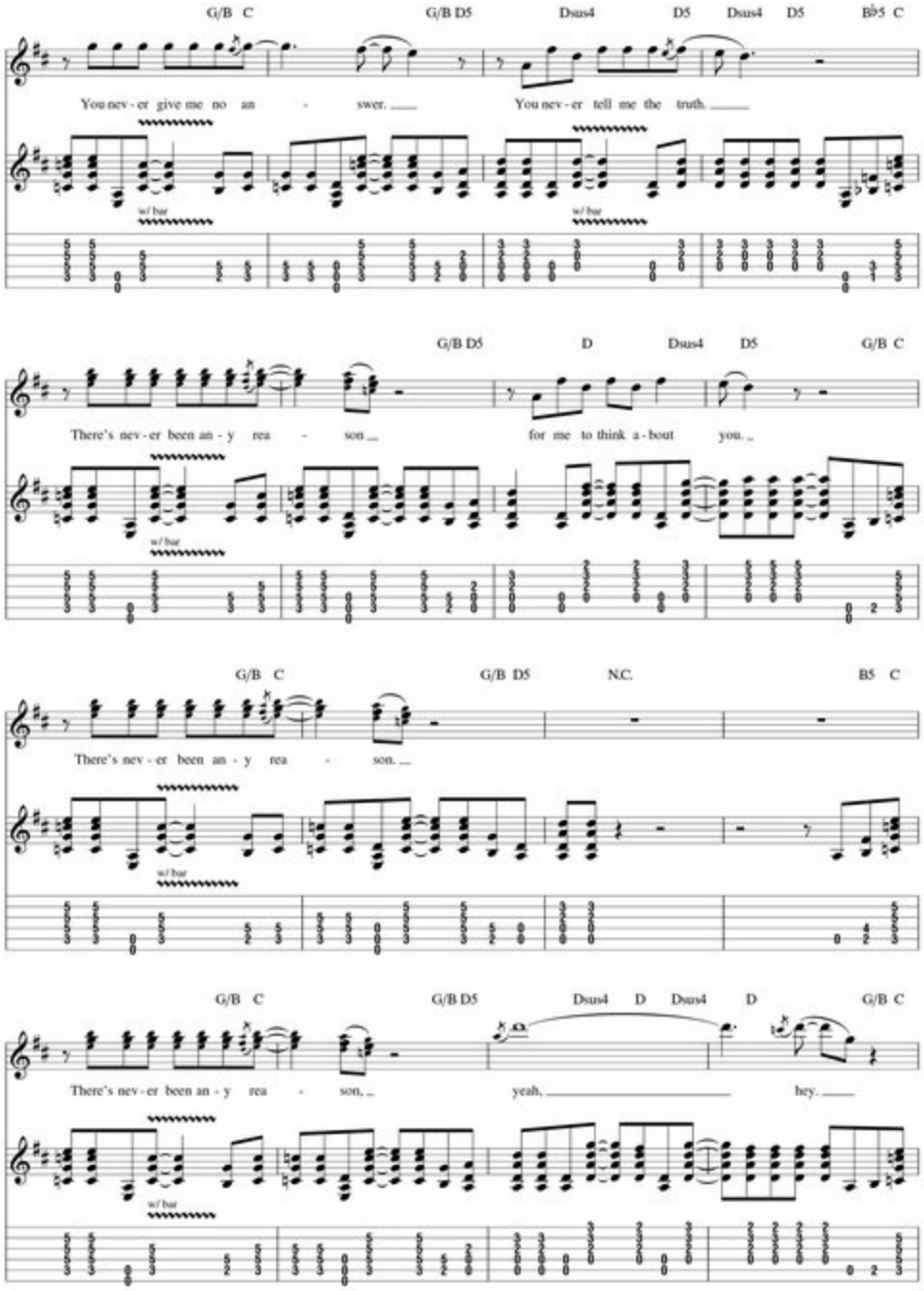
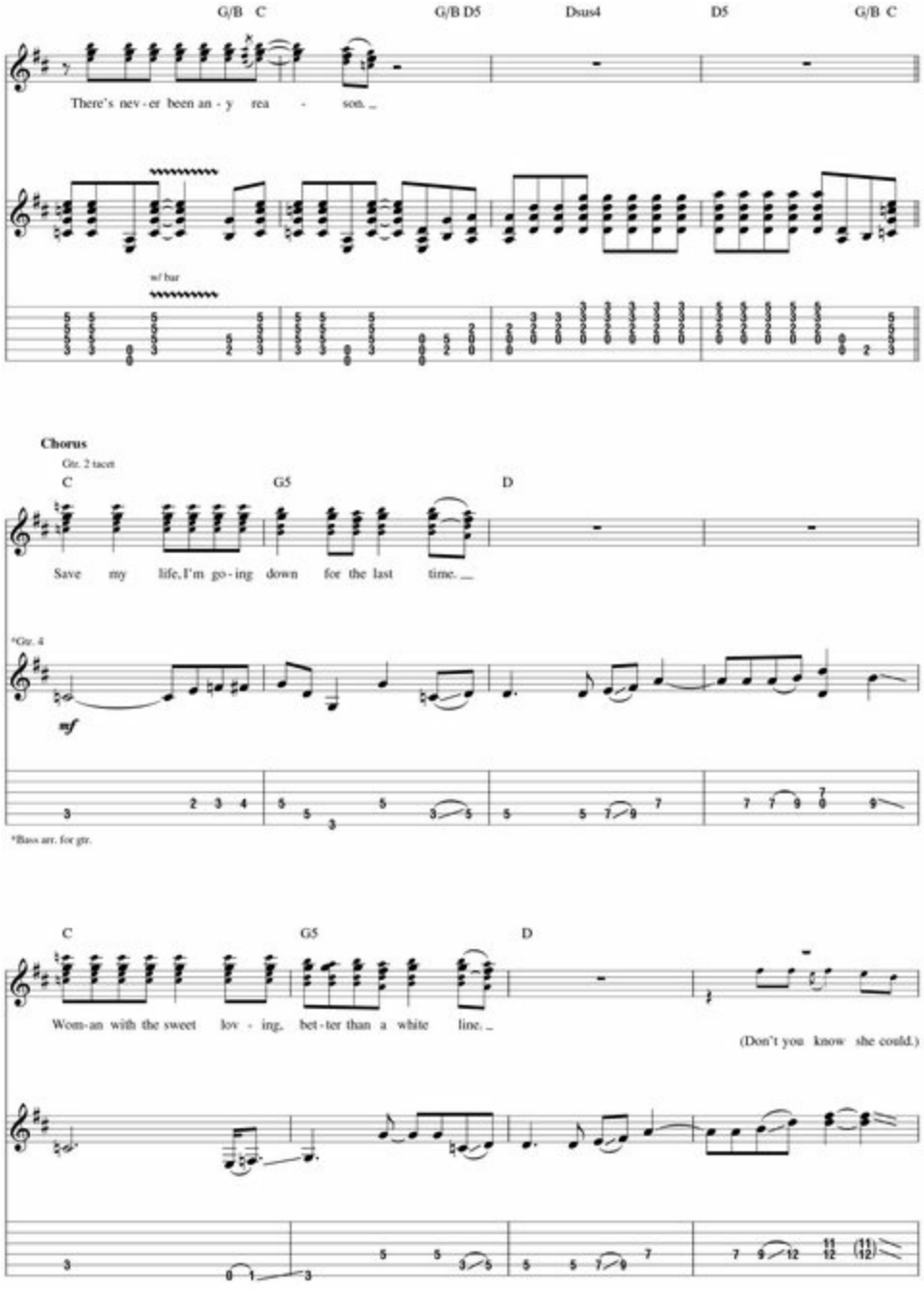
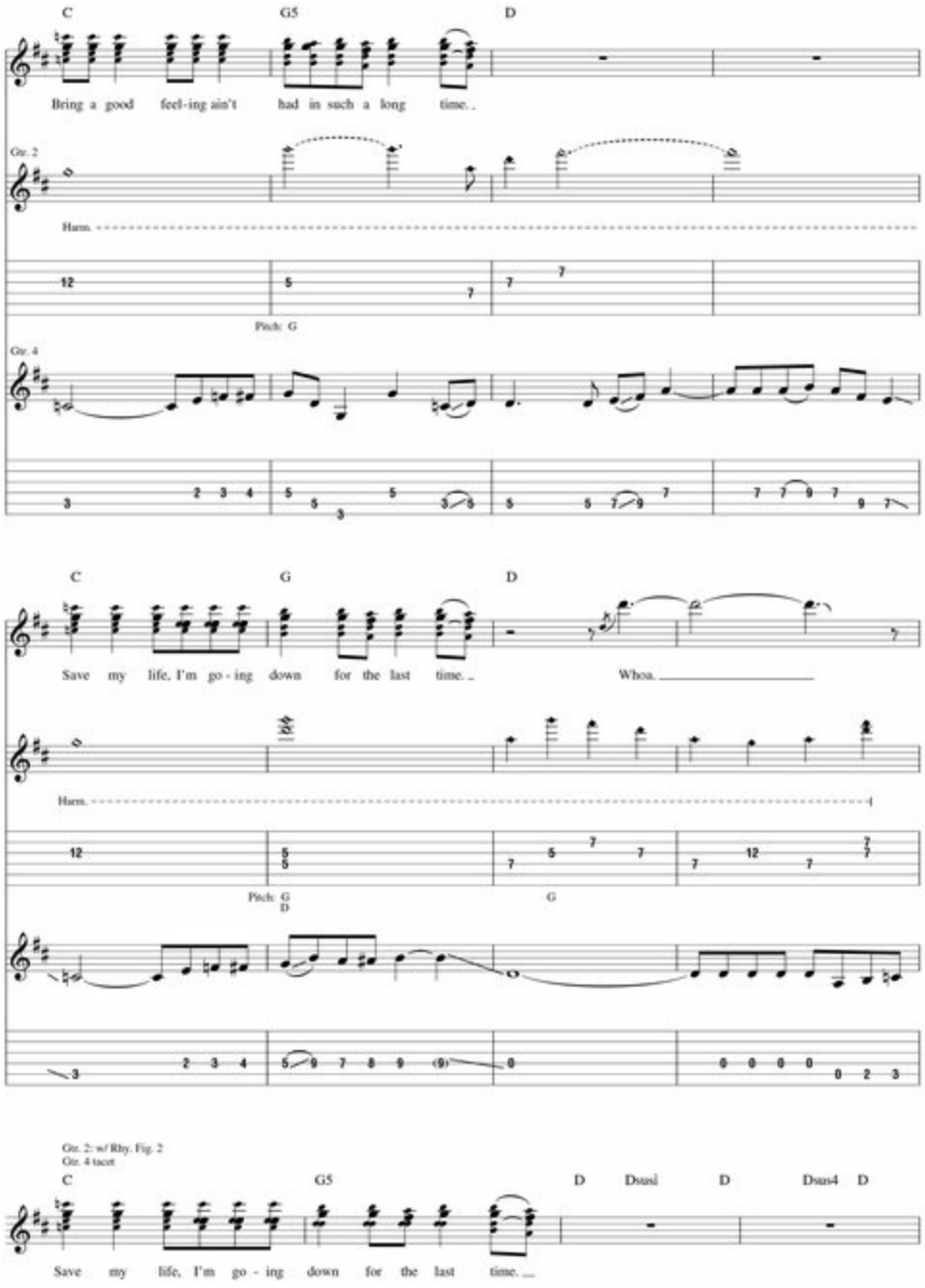
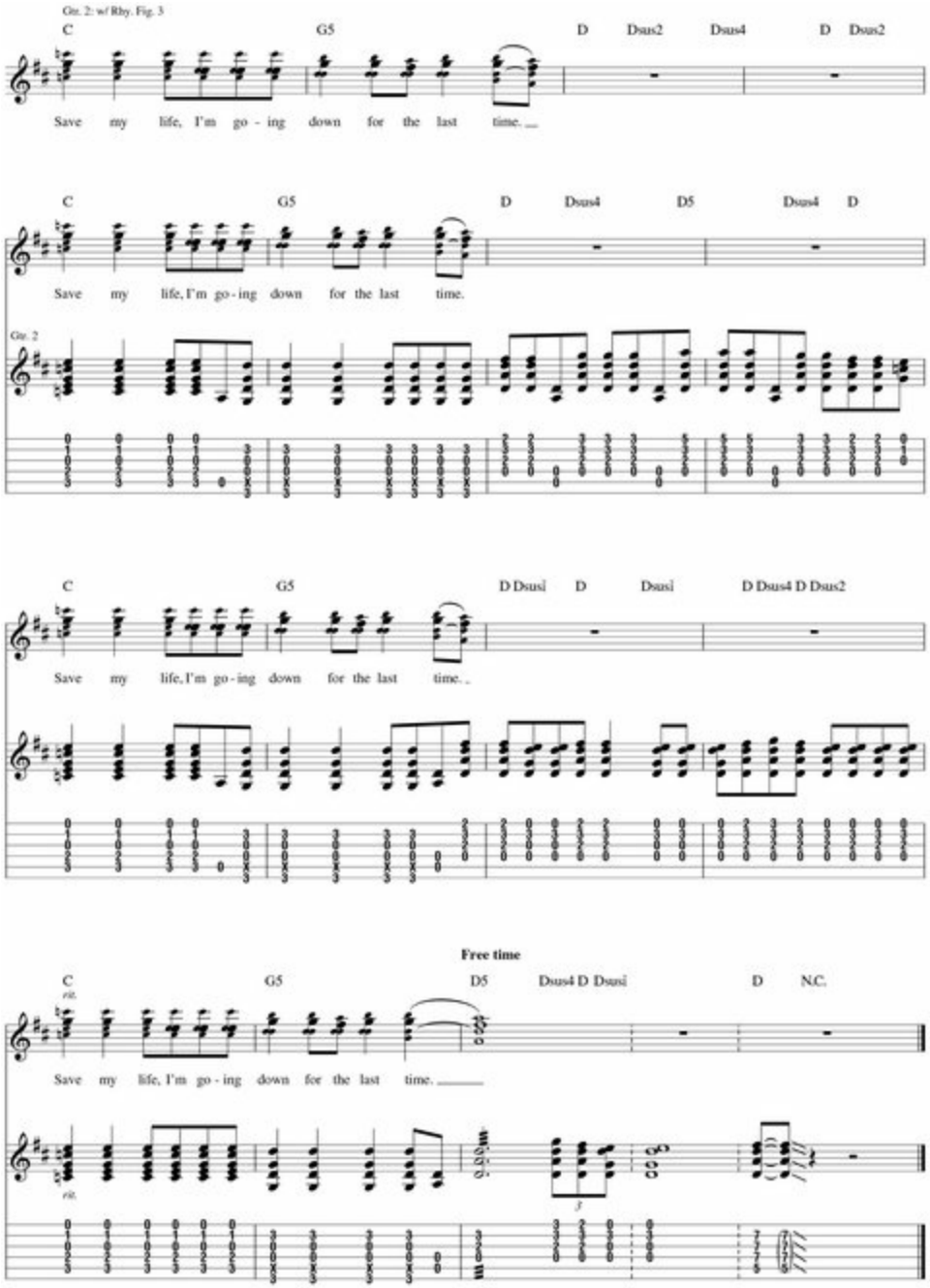
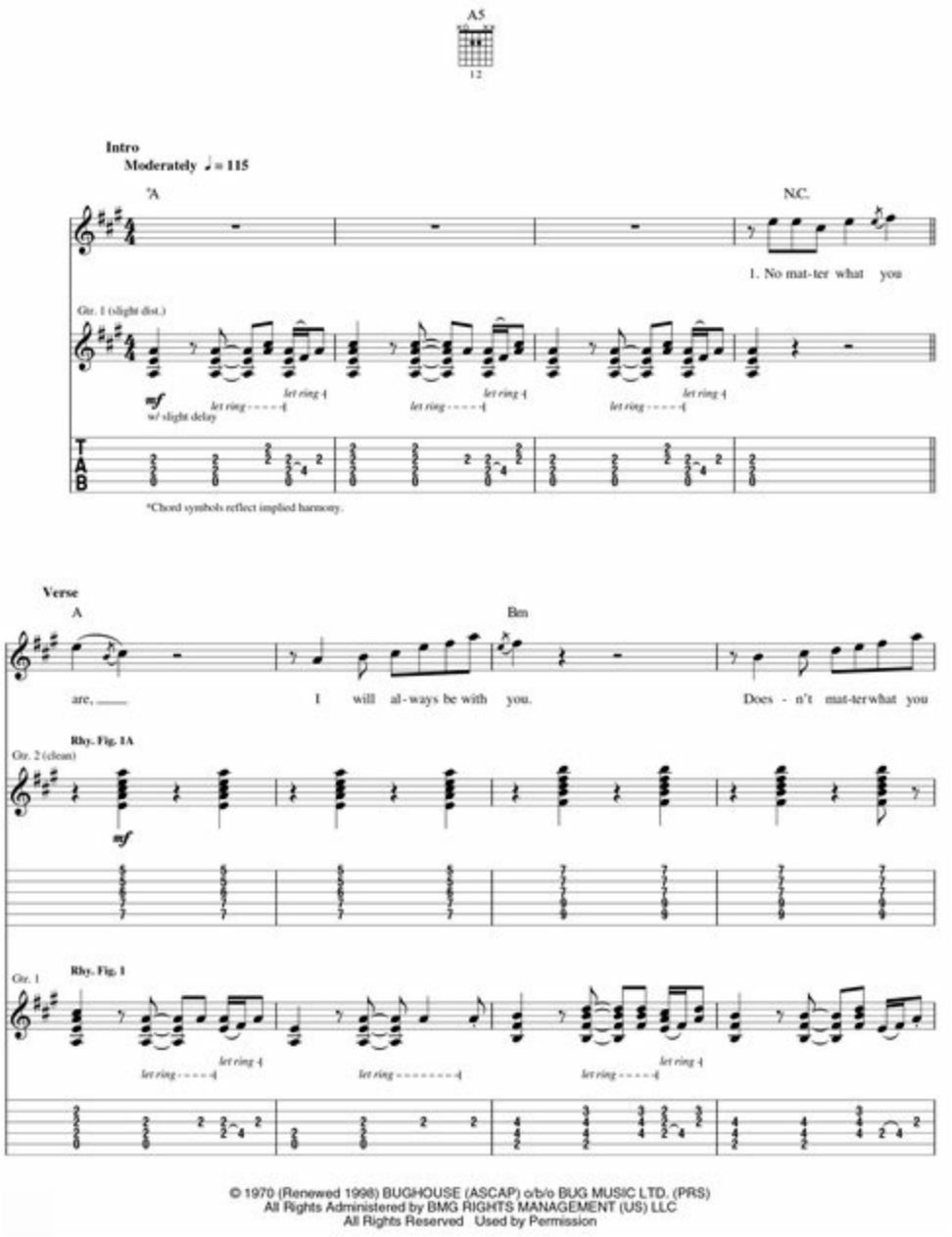

N.C.
Gtr. 1
*Gtr. 3
f
*Synth. arr. for gtr.
Gtr. 2
1., 2.
Gtrs. 1 & 3 tacet
Gtr. 2
G5 N.C. G/B C5 N.C. G/B D5 N.C. C5 D5 N.C. D/F♯ G5
3.
N.C. C5 D5 N.C. C5 D5 N.C. G/B C5

Verse
2nd time, Gtr. 1 tacet
C5
G/B C5
G/B D5
C5 D5
G/B C5
1. Did you see an - y ac - tion?
2. Did you have an - y bad dreams?
Did you make an - y friends?
Did you break an - y glass?
Rhy. Fig. 1
End Rhy. Fig. 1
G/B C5
G/B D5
C5 D5
G/B C5
Would you like some af - fec - tion
Would you be my com-pan - ion?
be - fore I leave a - gain?
Is there e - ven a chance?
Gtr. 2: w/ Rhy. Fig. 1
C5
G/B C5
G/B D5
C5 D5
G/B C5
I've been walk - ing be - hind you
You've been talk - ing in cir - cles
since you've been a - ble to see.
since I've been a - ble to cry.
To Coda
G/B C5
G/B D5
N.C.
There's nev - er been an - y rea - son
There's nev - er been an - y rea - son
for you to think a - bout
for nev - er tell - ing me
Gtr. 2

Interlude
G/B C
G5
D
D7sus4
D
mic. ...
Gtr. 1
Gtr. 2
Dsus4
C
G5
D
D7sus4
D
Dsus4
D
C
G5
D
N.C.
C5 D5

D.S. al Coda
N.C.
C5 D5
N.C.
C5 D5
N.C.
G/B C5
(5)
Coda
Chorus
G/B C
C
G5
why, yeah.
Save my life, I'm go - ing down for the last time.
Rhy. Fig. 2
D
Dsus!
D
Dsus4
D
C
Wom - an with the sweet lov - ing,
End Rhy. Fig. 2

G5
D
Dsus
D
Dsus2
D
bet - ter than a white line.
C
G5
Bring a good feel - ing ain't had in such a long time.
Rhy. Fig. 3
D
Dsus2
Dsus4
D
Dsus2
End Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 2
C
G5
D
Dsus
D
Dsus4
D
Save my life, I'm go - ing down for the last time.
Synthesizer Solo
Gtr. 2: w/ Rhy. Fig. 2
Gtrs. 1 & 3
C
G5

*See top of first page of song for chord diagrams pertaining to rhythm slashes.



D
C
B♭
Gm
C
Gtr. 2
(cont. in notation)
Gtrs. 1 & 3
D
Dsus
D
B♭
C
D
Dsus4
D
Dsus2
D
w/ DigiTech Whammy pedal
Gtr. 2
B♭
C
D
Dsus4
D
Dsus2
D5
B♭
C
w/ DigiTech Whammy pedal

Verse

Gtrs. 1 & 3 tacet

G/B C
G/B D5
Dsus4
D5
Dsus4
D5
B♭5 C
You nev - er give me no an - swer.
You nev - er tell me the truth.
w/ bar
w/ bar
G/B D5
D
Dsus4
D5
G/B C
There's nev - er been an - y rea - son
for me to think a - bout you.
w/ bar
G/B C
G/B D5
N.C.
B5 C
There's nev - er been an - y rea - son.
w/ bar
G/B C
G/B D5
Dsus4
D
Dsus4
D
G/B C
There's nev - er been an - y rea - son,
yeah,
hey.
w/ bar

G/B C
G/B D5
Dsus4
D5
G/B C
There's nev - er been an - y rea - son. _
w/ bar
Chorus
Gtr. 2 tacet
C
G5
D
Save my life, I'm go - ing down for the last time. __
*Gtr. 4
mf
*Bass arr. for gtr.
C
G5
D
Wom - an with the sweet lov - ing, bet - ter than a white line. _
(Don't you know she could.)

C
G5
D
Bring a good feel-ing ain't had in such a long time.
Gtr. 2
Harm.
Pitch: G
Gtr. 4
C
G
D
Save my life, I'm go-ing down for the last time.
Whoa.
Harm.
Pitch: G
D
G
Gtr. 2: w/ Rhy. Fig. 2
Gtr. 4 tacet
C
G5
D
Dsus4
D
Dsus4
D
Save my life, I'm go - ing down for the last time.

Gtr. 2: w/ Rhy. Fig. 3
C
G5
D
Dsus2
Dsus4
D
Dsus2
Save my life, I'm go - ing down for the last time.
C
G5
D
Dsus4
D5
Dsus4
D
Save my life, I'm go - ing down for the last time.
Gtr. 2
C
G5
D Dsus
D
Dsus
D Dsus4 D Dsus2
Save my life, I'm go - ing down for the last time.
Free time
C
G5
D5
Dsus4 D Dsus
D
N.C.
rit.
Save my life, I'm go - ing down for the last time.
rit.

from Badfinger - *No Dice*

No Matter What

Written by Peter Ham

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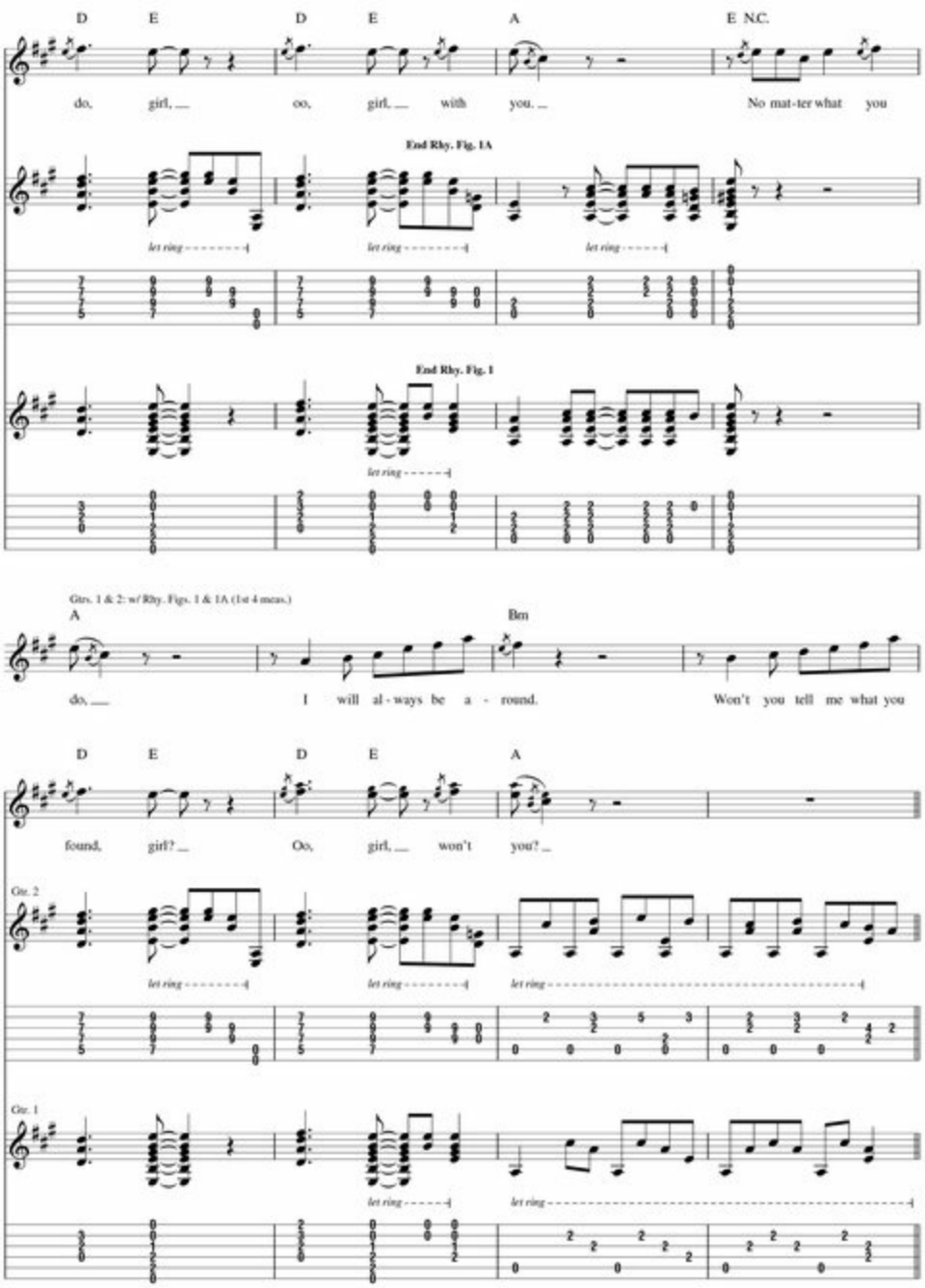
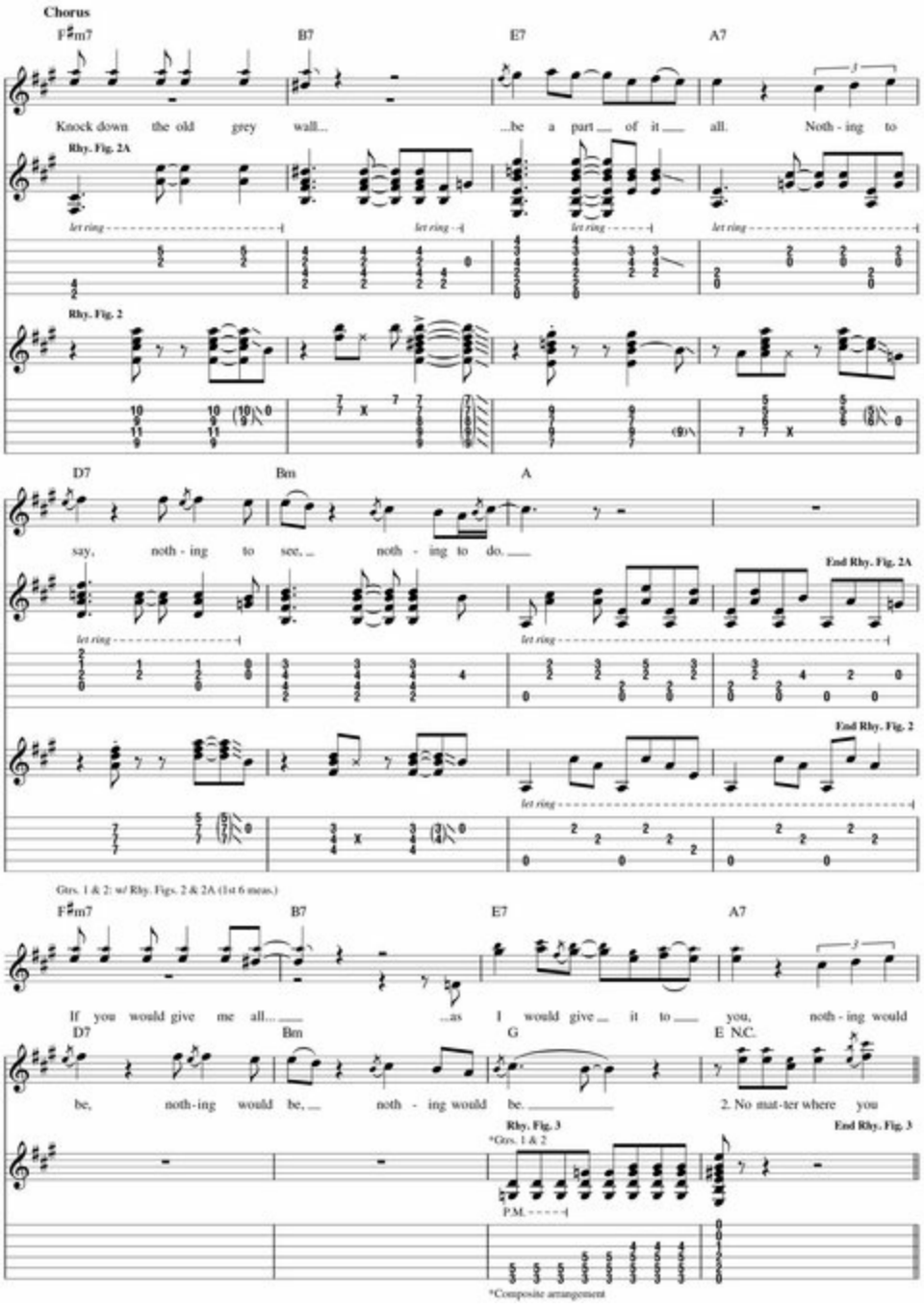

D E D E A E N.C.
do, girl, oo, girl, with you. No mat-ter what you
End Rhy. Fig. 1A
let ring
End Rhy. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1st 4 meas.)
A Bm
do, I will al-ways be a-round. Won't you tell me what you
D E D E A
found, girl? Oo, girl, won't you?
Gtr. 2
Gtr. 1

Chorus
F♯m7
B7
E7
A7
Knock down the old grey wall... ...be a part of it all. Noth - ing to
Rhy. Fig. 2A
let ring
Rhy. Fig. 2
D7
Bm
A
say, noth - ing to see, noth - ing to do.
End Rhy. Fig. 2A
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 6 meas.)
If you would give me all... ...as I would give it to you, noth - ing would
G
E N.C.
be, noth - ing would be, noth - ing would be.
2. No mat - ter where you
Rhy. Fig. 3
*Gtrs. 1 & 2
End Rhy. Fig. 3
P.M.
*Composite arrangement

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

A Bm

go, ___ there will al-ways be a place. Can't you see it in my

Riff A **End Riff A**

Gtr. 3 (dist.)

f

w/ phaser & heavy reverb

let ring *let ring*

D E D E *A5

Gtrs. 1 & 2 (cont. in notation)

face, girl? _ Oo, girl, _ want you. __

let ring

*See top of first page of song for chord diagram pertaining to rhythm slashes.

Guitar Solo

Gtr. 3 tacet

A Bm

Gtr. 4 (slight dist.)

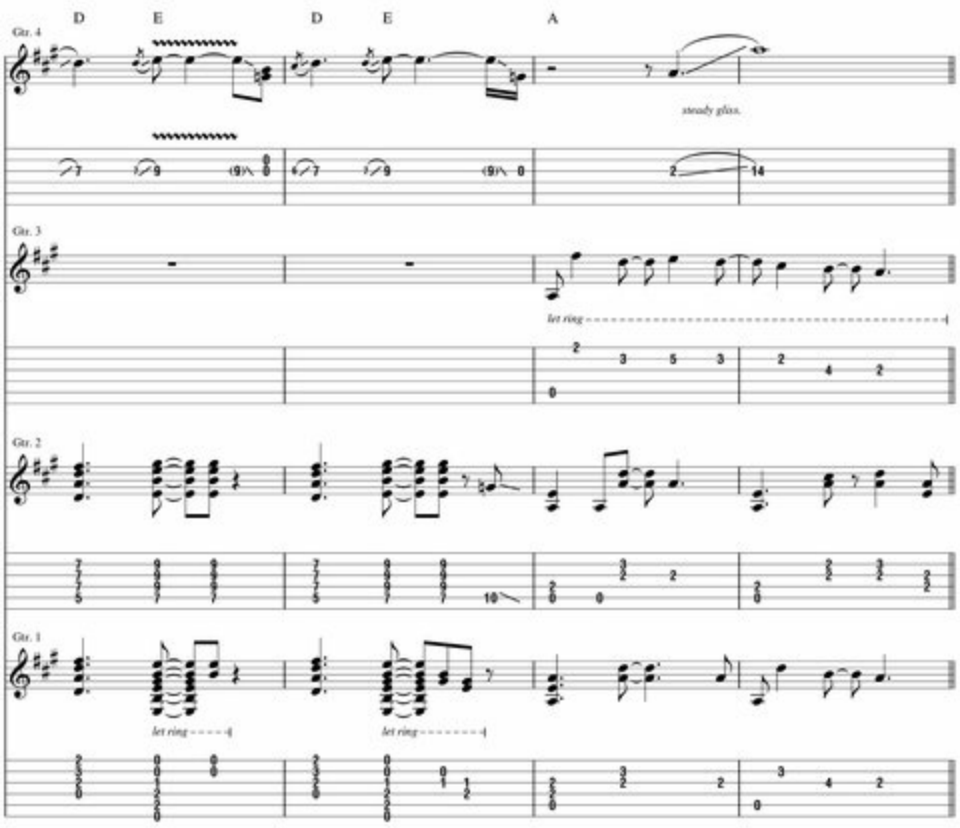
mf *w/ slide* *steady gliss.* *steady gliss.* *steady gliss.* *steady gliss.*

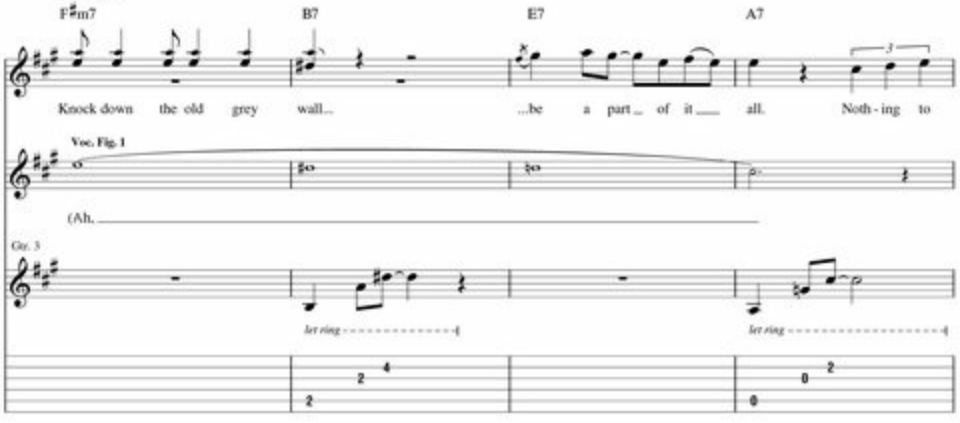
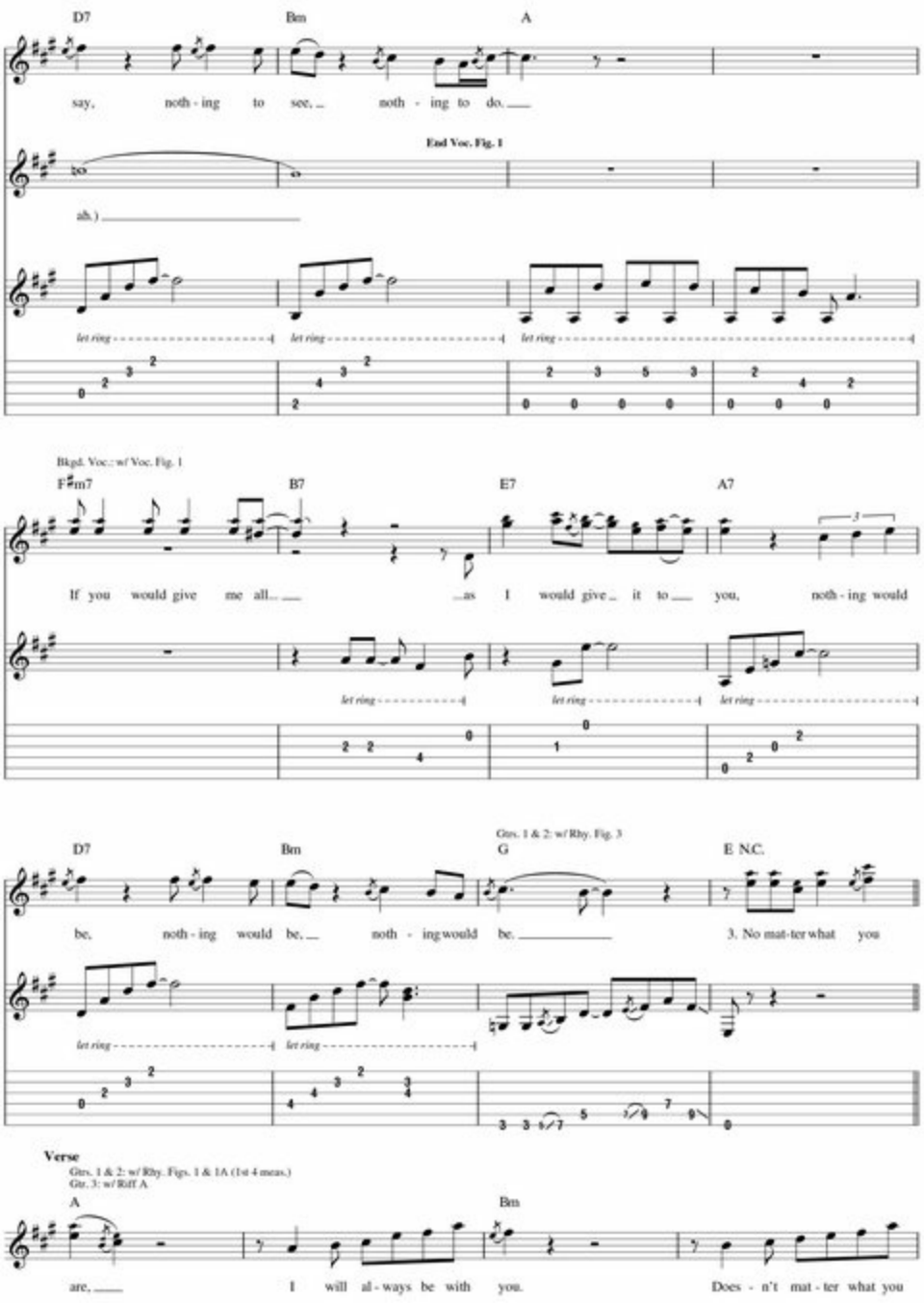
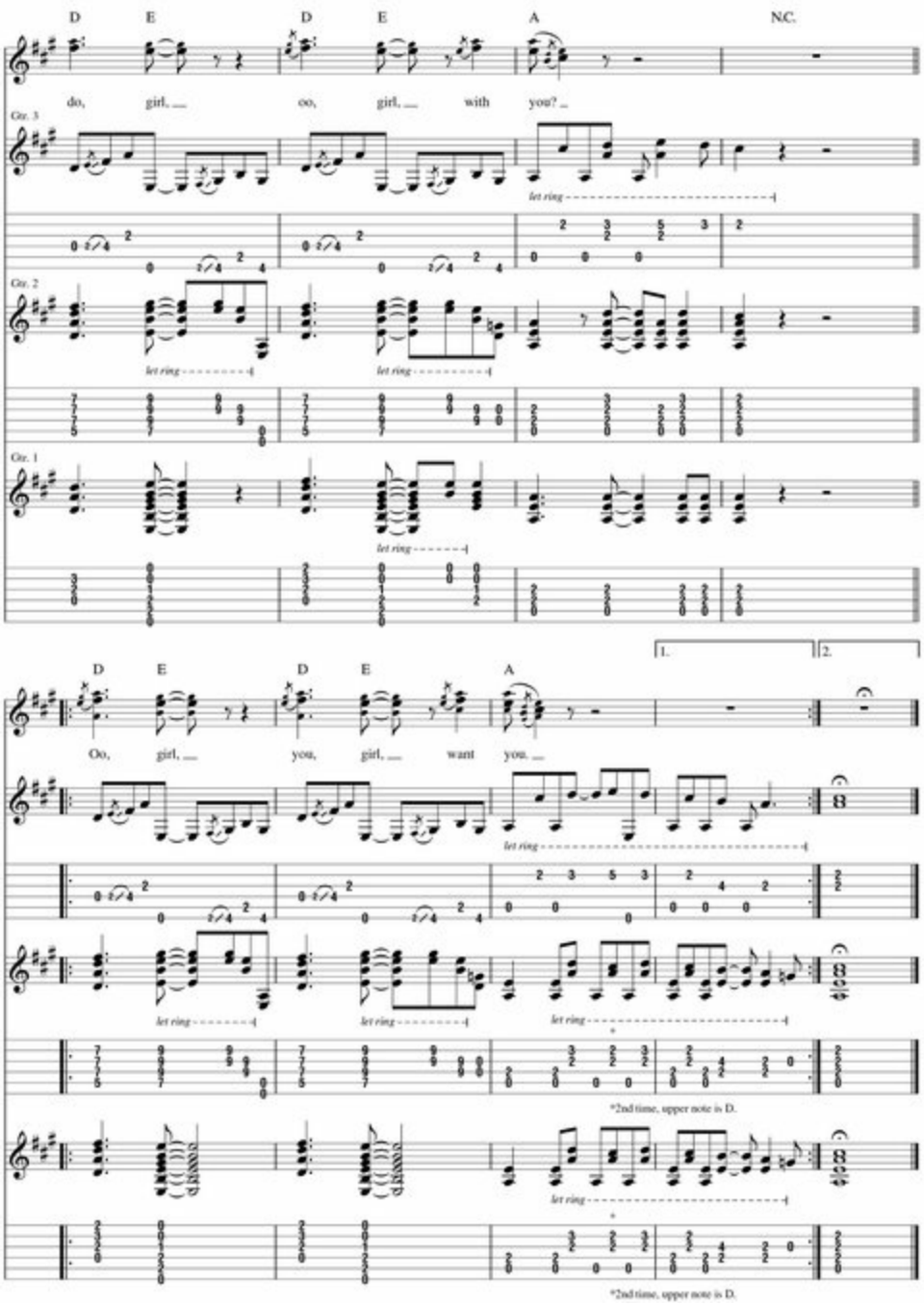
Gtr. 2 Gtr. 2

Gtr. 3 *divisi*

0/0

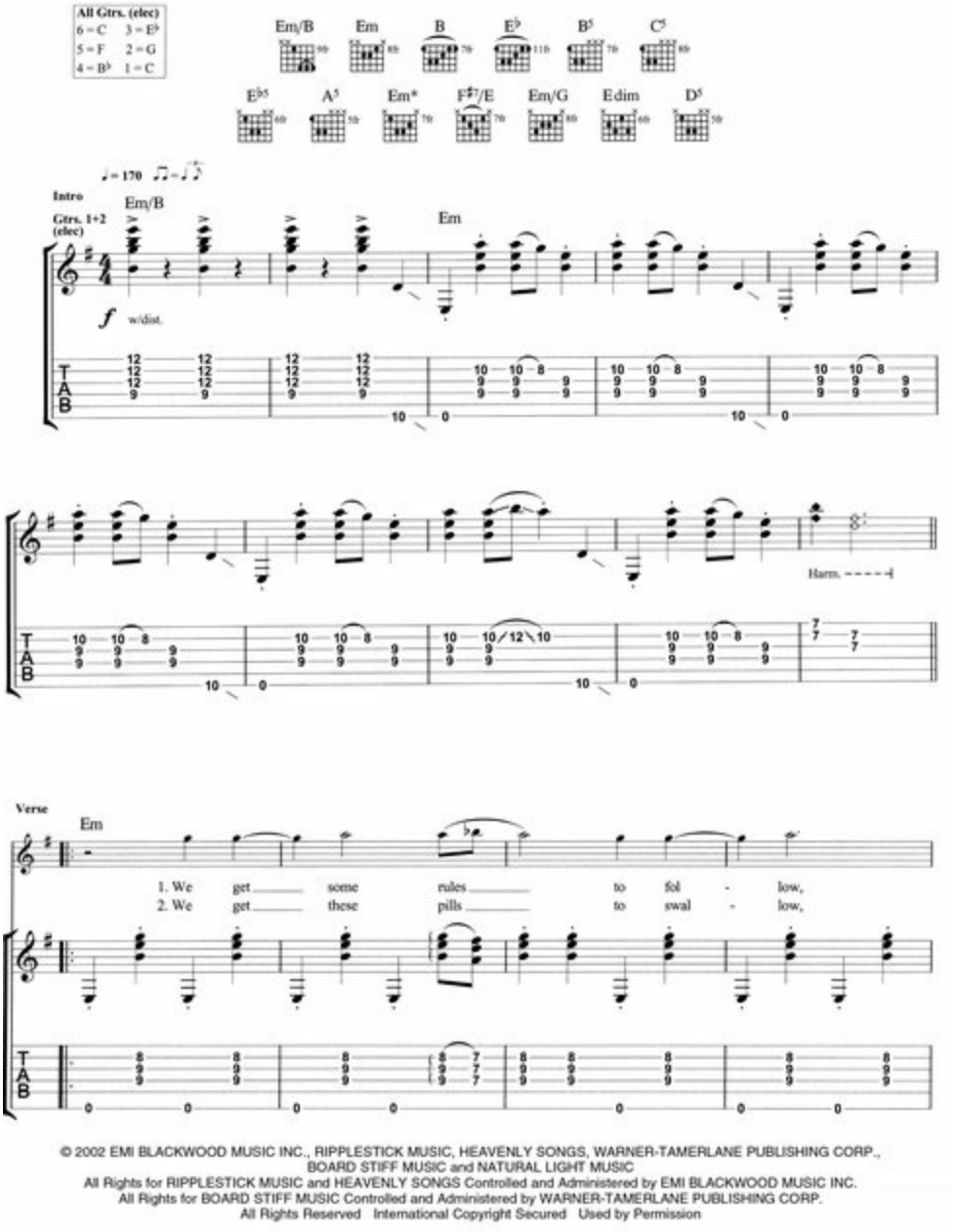
**Gtr. 2 to left of slash in tab.

Gtr. 1

Chorus

Grs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1 6/8 times)
Gtr. 4 tacet

D7
Bm
A
say, noth - ing to see, noth - ing to do.
End Voc. Fig. 1
ah.)
let ring
let ring
let ring
Bkgd. Voc.: w/ Voc. Fig. 1
F♯m7
B7
E7
A7
If you would give me all... ...as I would give it to you, noth - ing would
let ring
let ring
let ring
D7
Bm
Gtrs. 1 & 2: w/ Rhy. Fig. 3
G
E N.C.
be, noth - ing would be, noth - ing would be.
3. No mat-ter what you
let ring
let ring
Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1st 4 meas.)
Gtr. 3: w/ Riff A
A
Bm
are, I will al - ways be with you. Does - n't mat - ter what you

D E D E A N.C.
do, girl, ___ oo, girl, ___ with you? _
Gtr. 3
let ring
Gtr. 2
let ring let ring
Gtr. 1
let ring
1. 2.
D E D E A
Oo, girl, ___ you, girl, ___ want you. ___
let ring
let ring let ring let ring
*2nd time, upper note is D.
let ring
*2nd time, upper note is D.

from Queens of the Stone Age - *Songs for the Deaf*

No One Knows

Words and Music by Mark Lanegan, Josh Homme and Nick Oliveri

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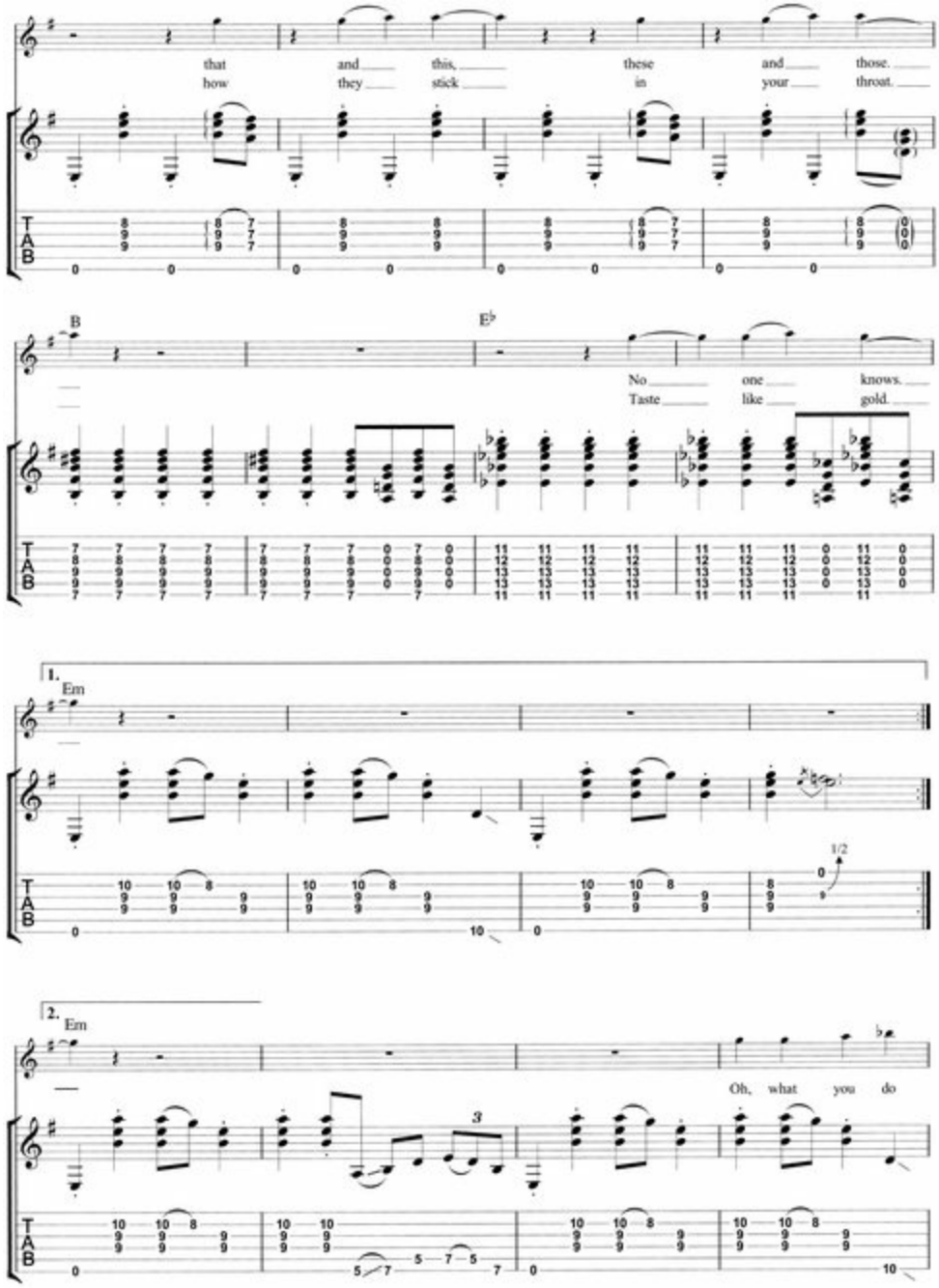
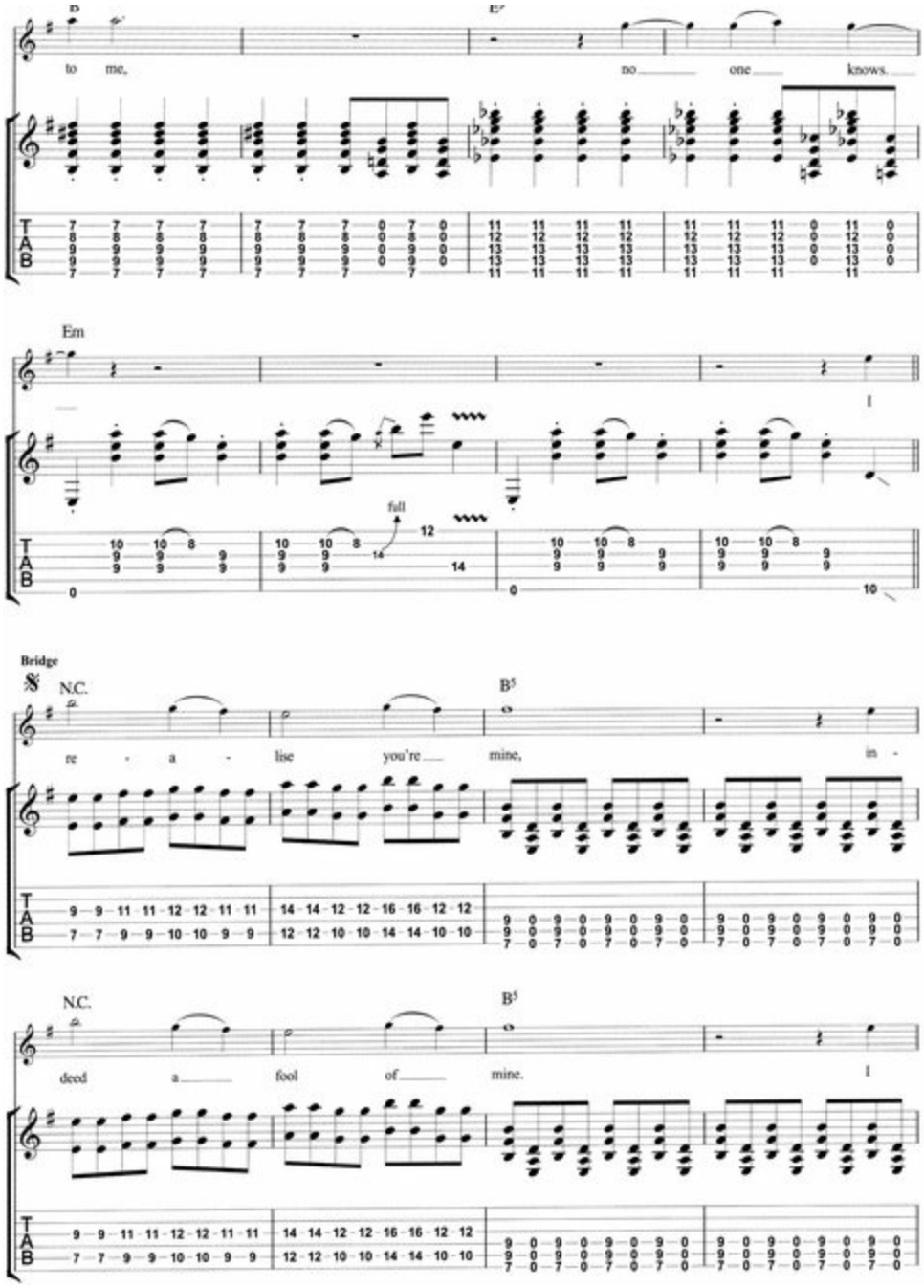
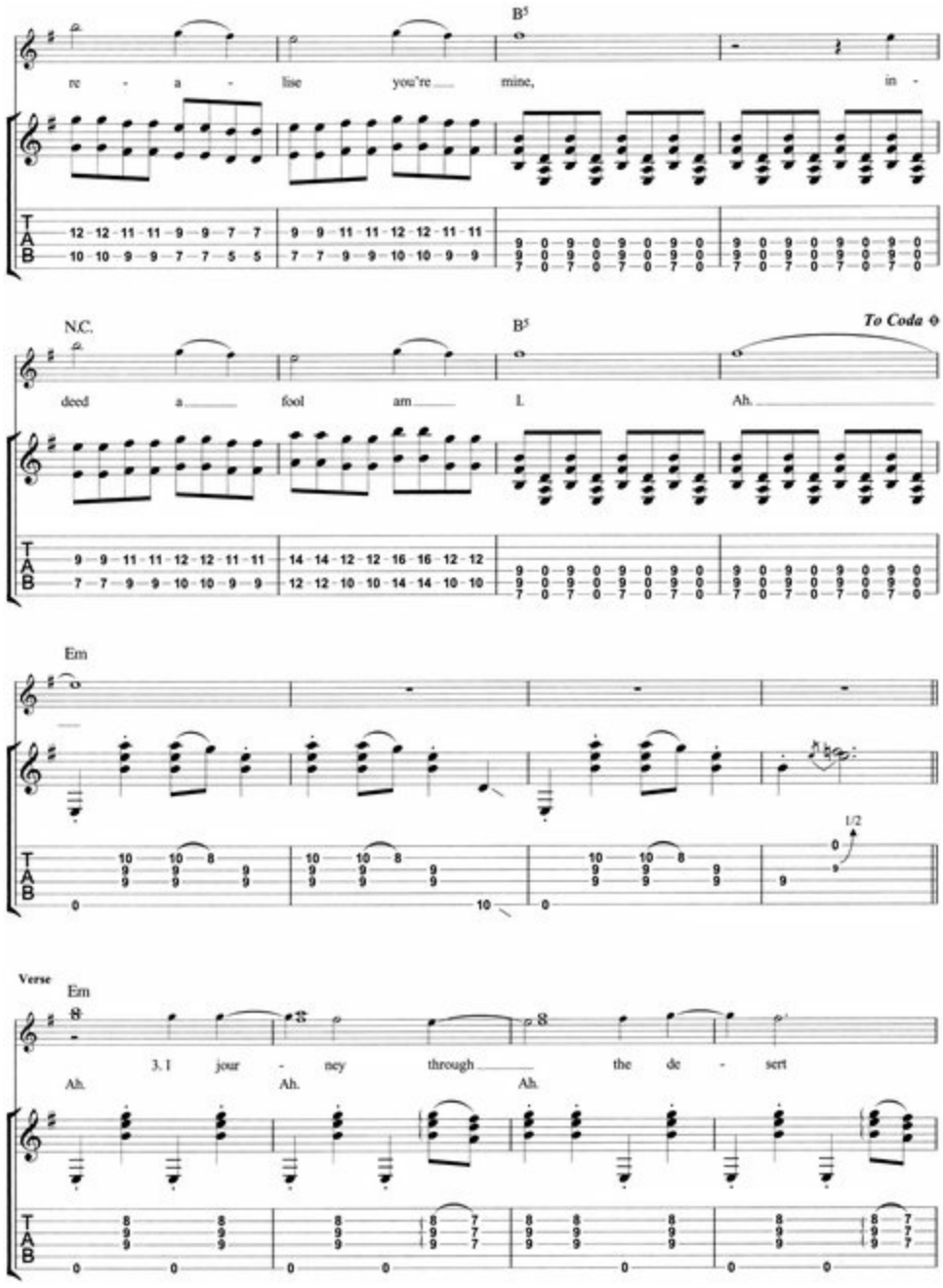
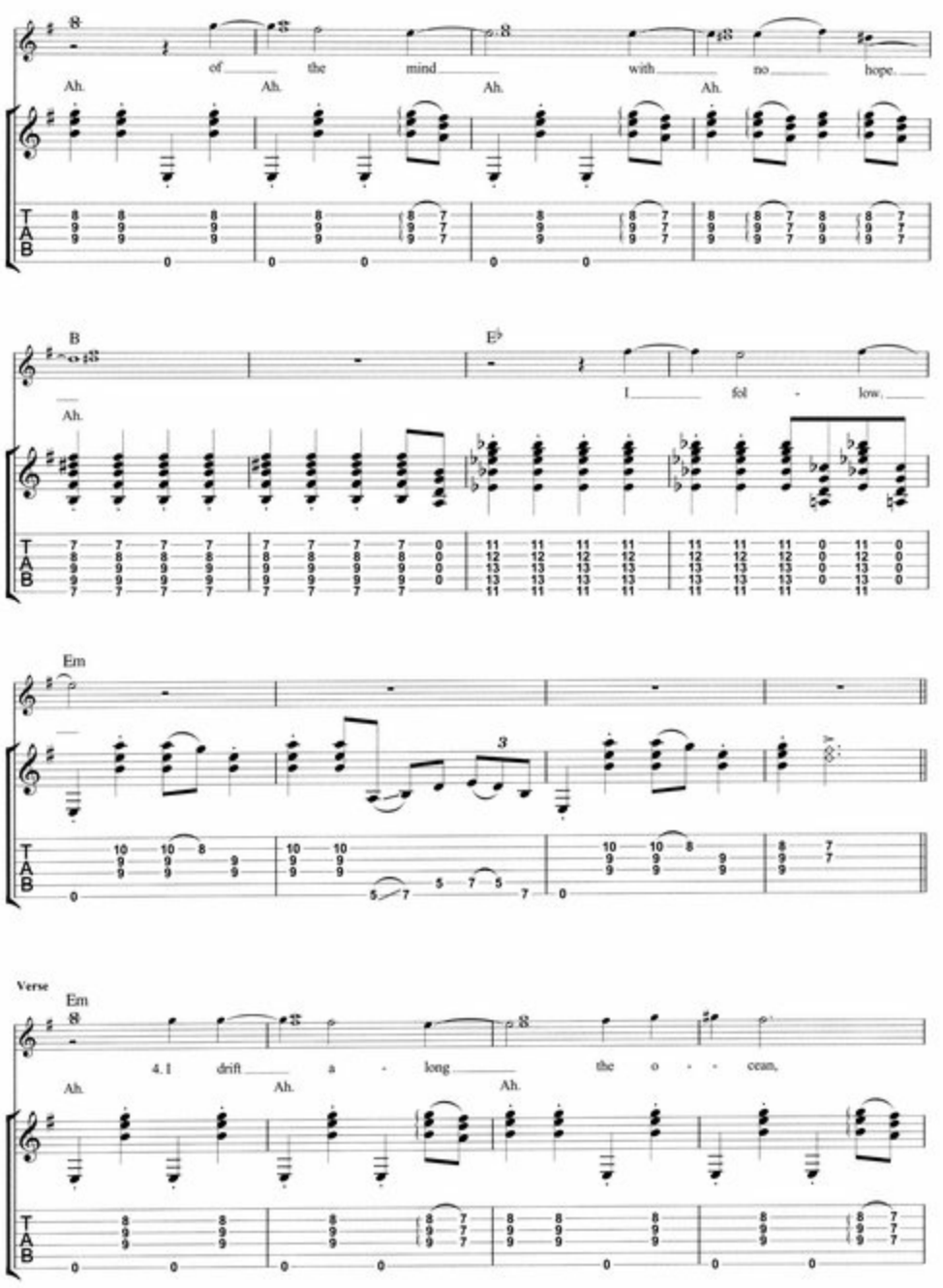
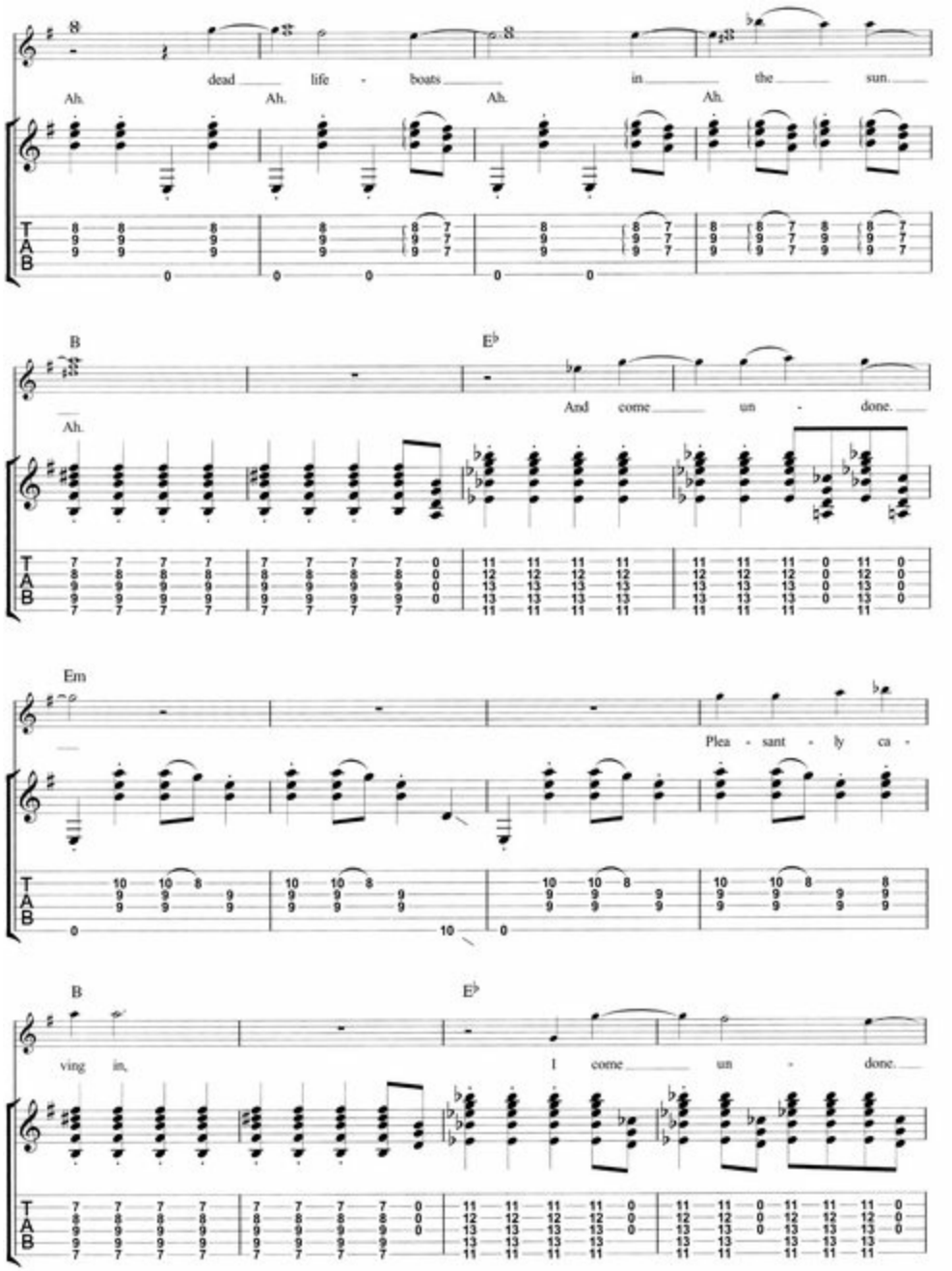
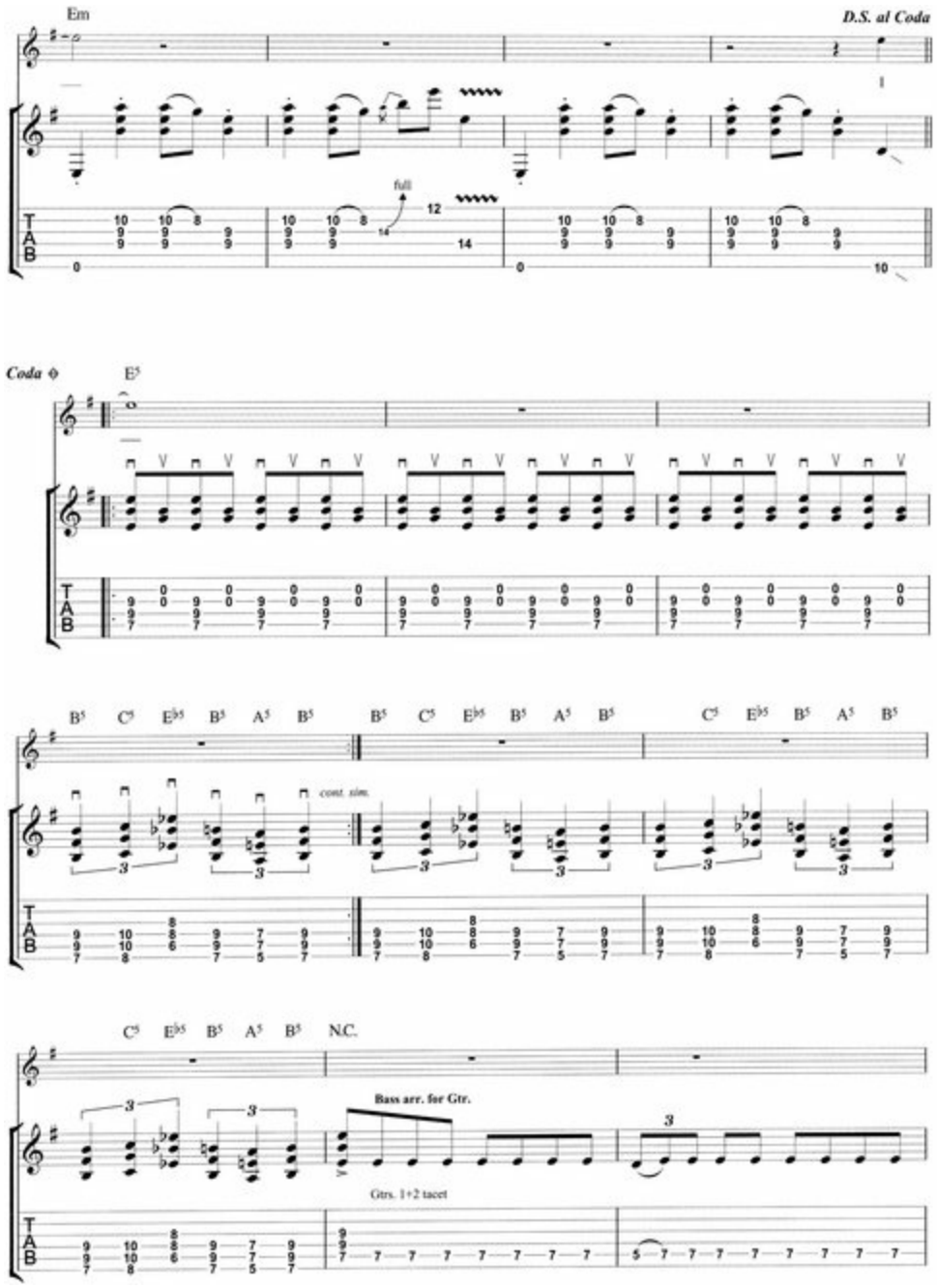
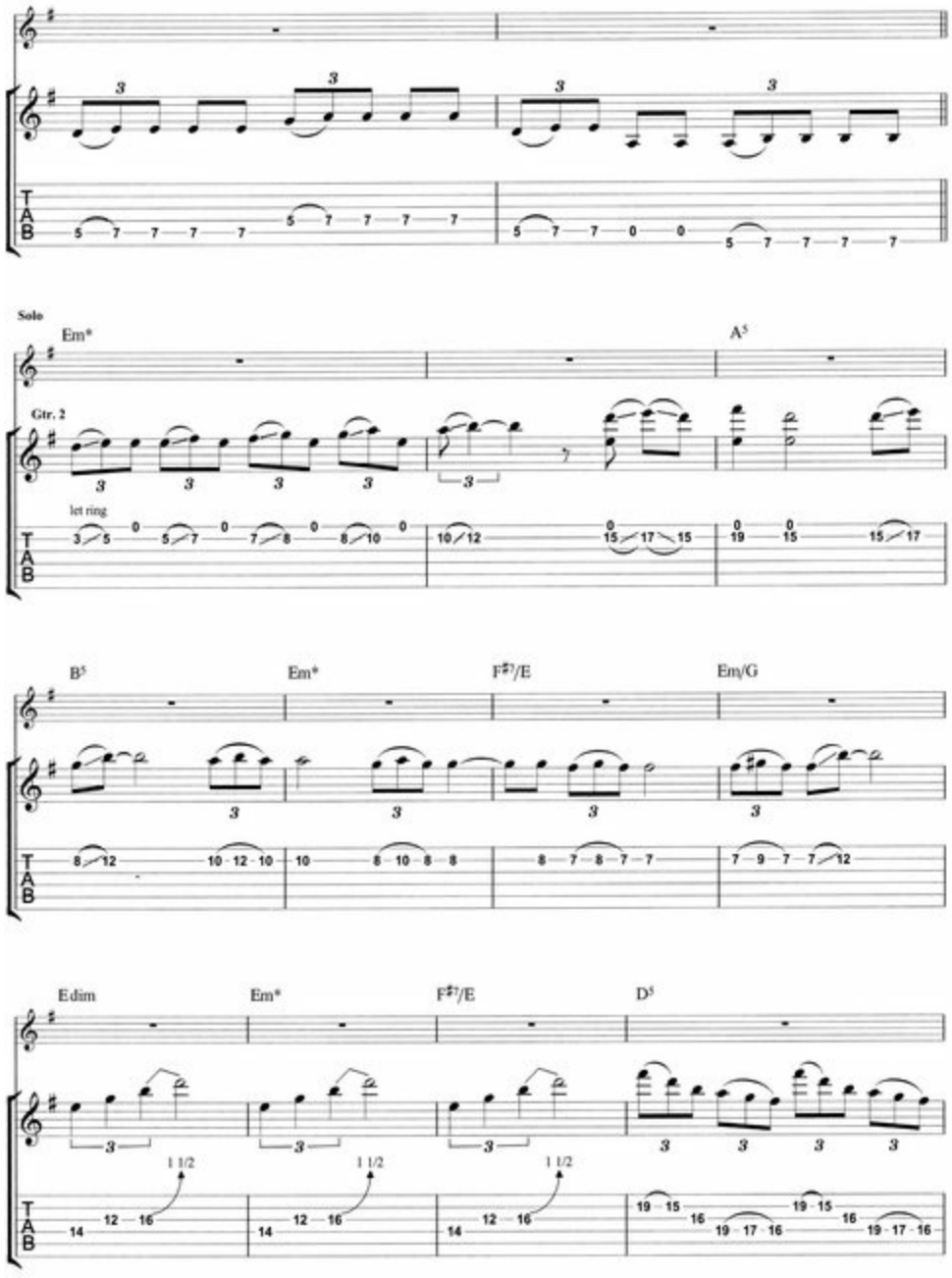
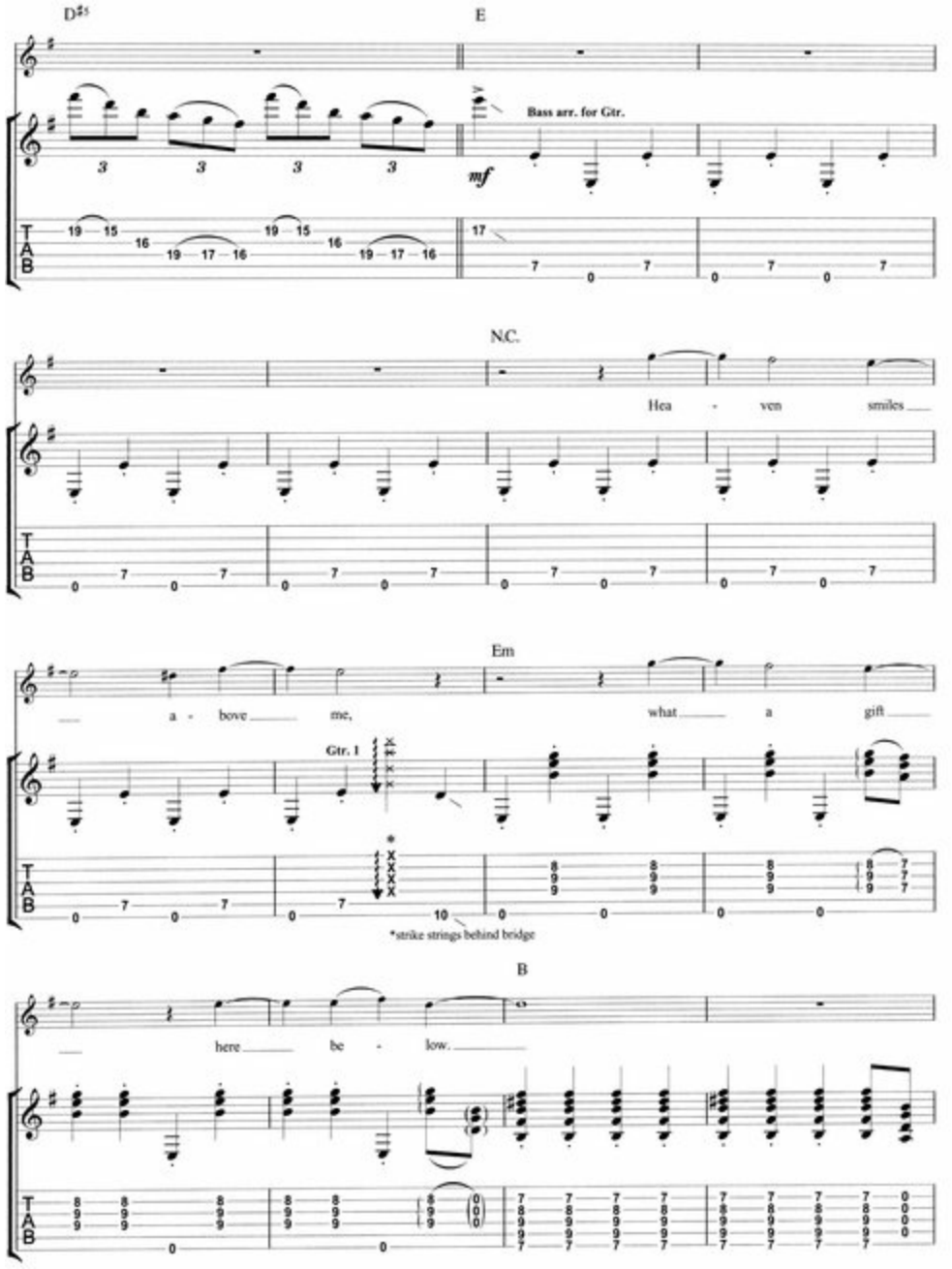
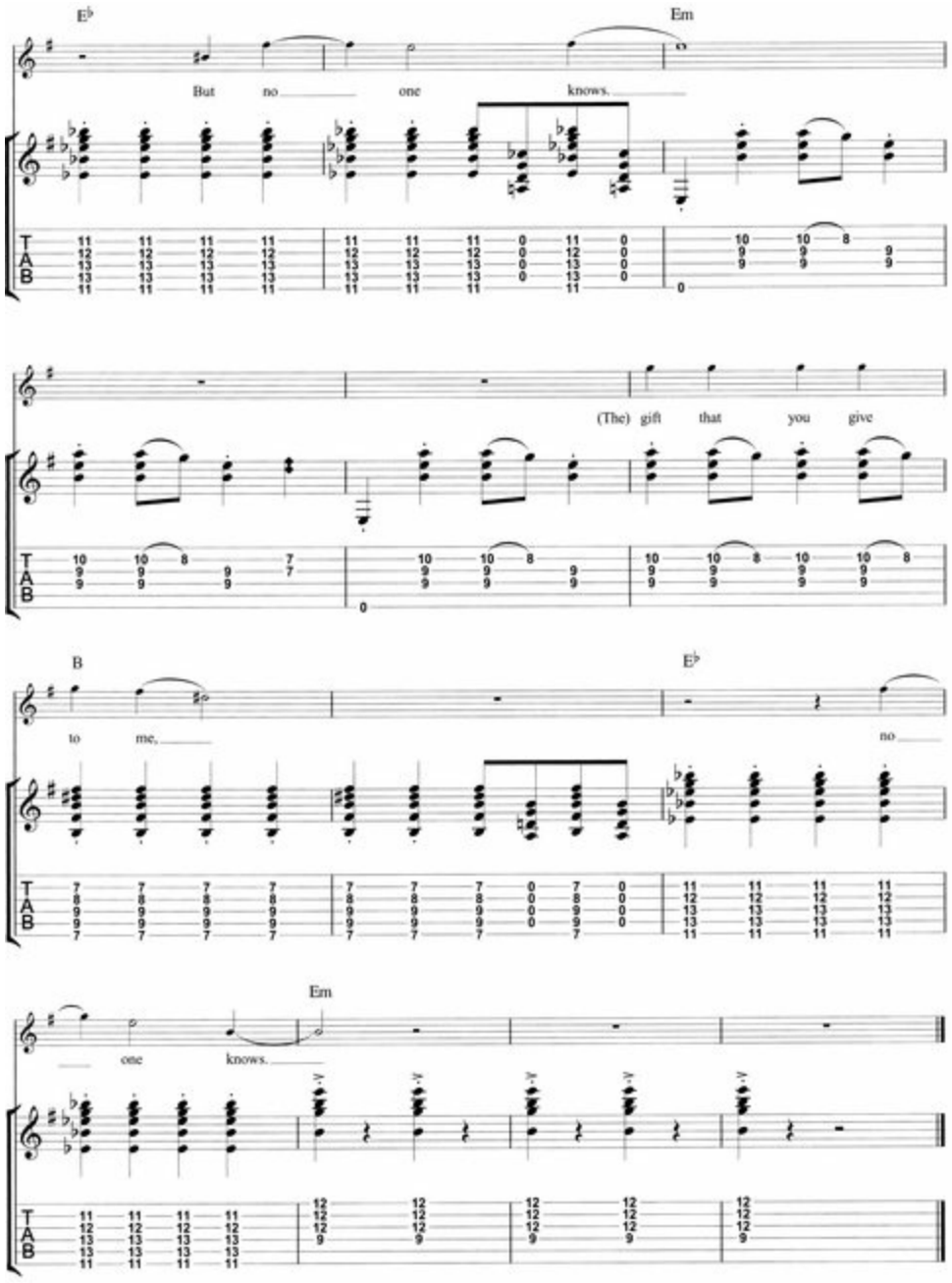
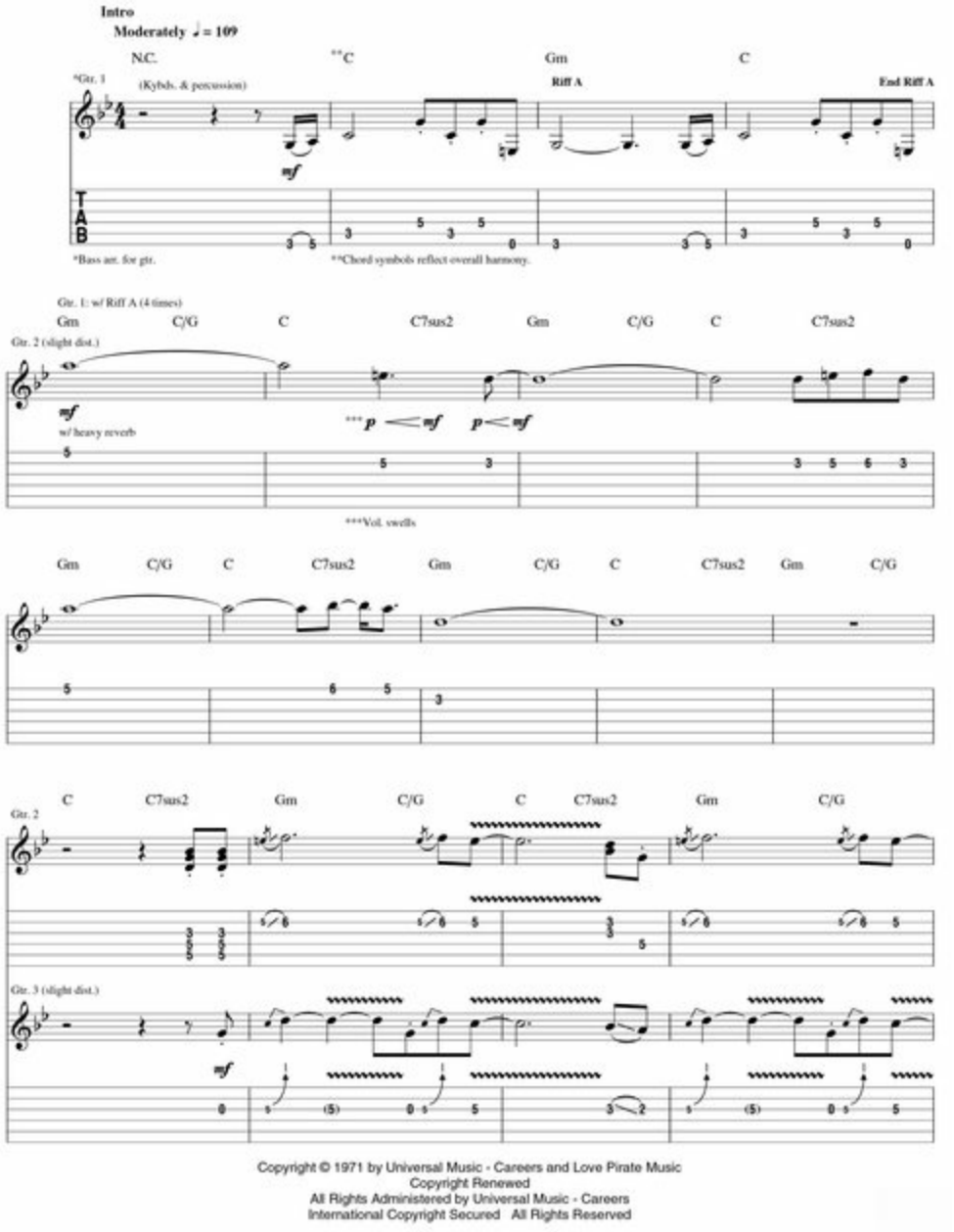

that and this, these and those.
how they stick in your throat.
B
E♭
No one knows.
Taste like gold.
1.
Em
1/2
2.
Em
Oh, what you do

to me,
no one knows.
Em
full
Bridge
N.C.
B5
re - a - lise you're mine, in -
deed a fool of mine.

B5
re - a - lise you're mine, in -
N.C.
B5
To Coda
deed a fool am I. Ah.
Em
1/2
Verse
Em
3. I jour - ney through the de - sert
Ah. Ah. Ah.

of the mind with no hope.
Ah. Ah. Ah. Ah.
B
E♭
I fol - low.
Ah.
Em
Verse
Em
4. I drift a - long the o - - cean,
Ah. Ah. Ah.

dead life - boats in the sun.
Ah. Ah. Ah. Ah.
B E♭
Ah.
And come un - done.
Em
Plea - sant - ly ca -
B E♭
ving in, I come un - done.

Em
D.S. al Coda
full
Coda
E5
B5 C5 Eb5 B5 A5 B5
cont. sim.
C5 Eb5 B5 A5 B5 N.C.
Bass arr. for Gtr.
Gtrs. 1+2 tacet

Solo
Em*
A5
Gtr. 2
let ring
B5
Em*
F♯7/E
Em/G
Edim
Em*
F♯7/E
D5
1 1/2
1 1/2
1 1/2

D♯5
E
Bass arr. for Gtr.
mf
N.C.
Hea - ven smiles
Em
a - bove me, what a gift
Gtr. 1
*strike strings behind bridge
B
here be - low.

E♭
Em
But no one knows.
(The) gift that you give
B
E♭
to me,
no
Em
one knows.

from Santana - *Santana III*

No One to Depend On

Words and Music by Gregg Rolie, Michael Carabello and Thomas Escovedo

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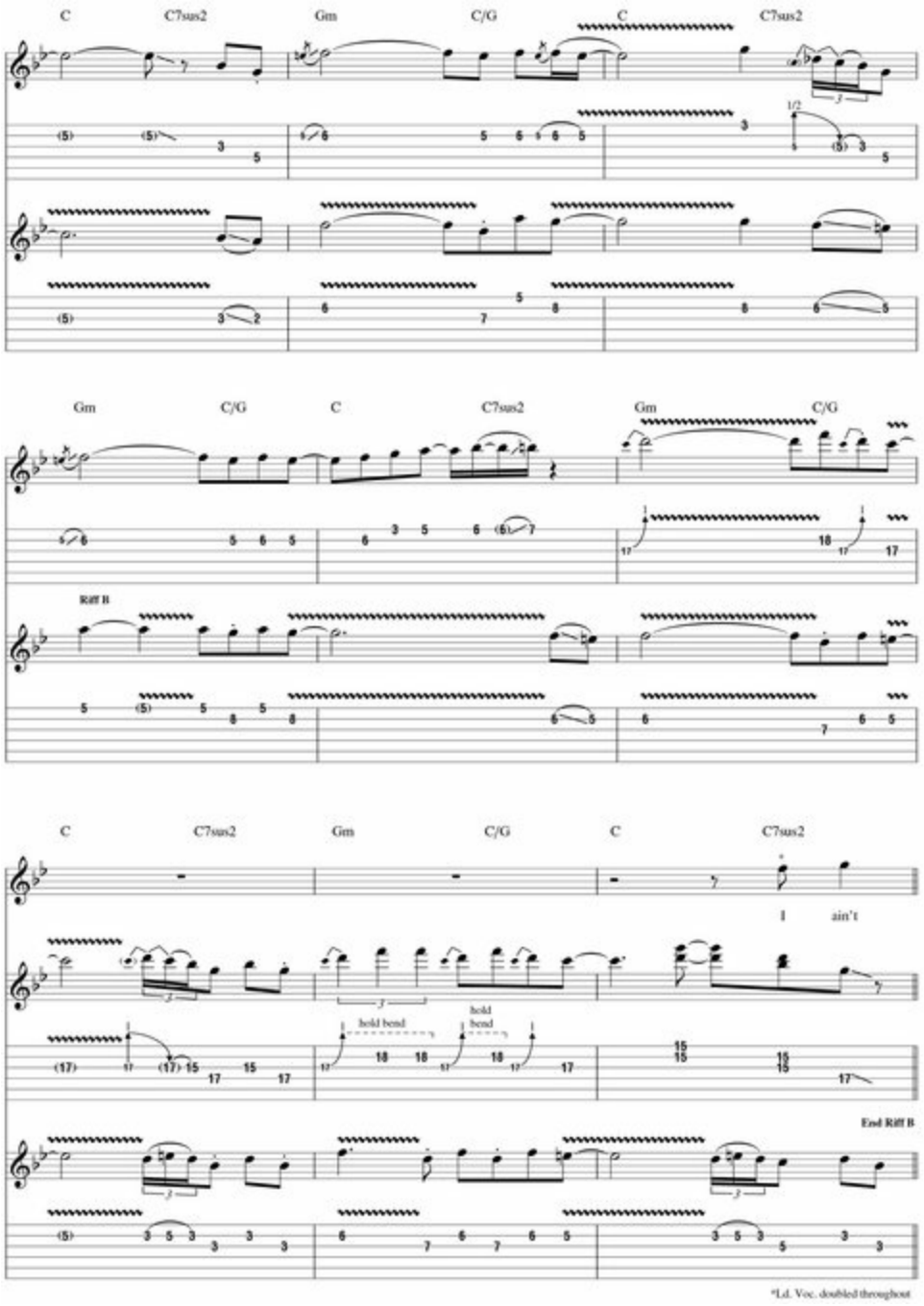
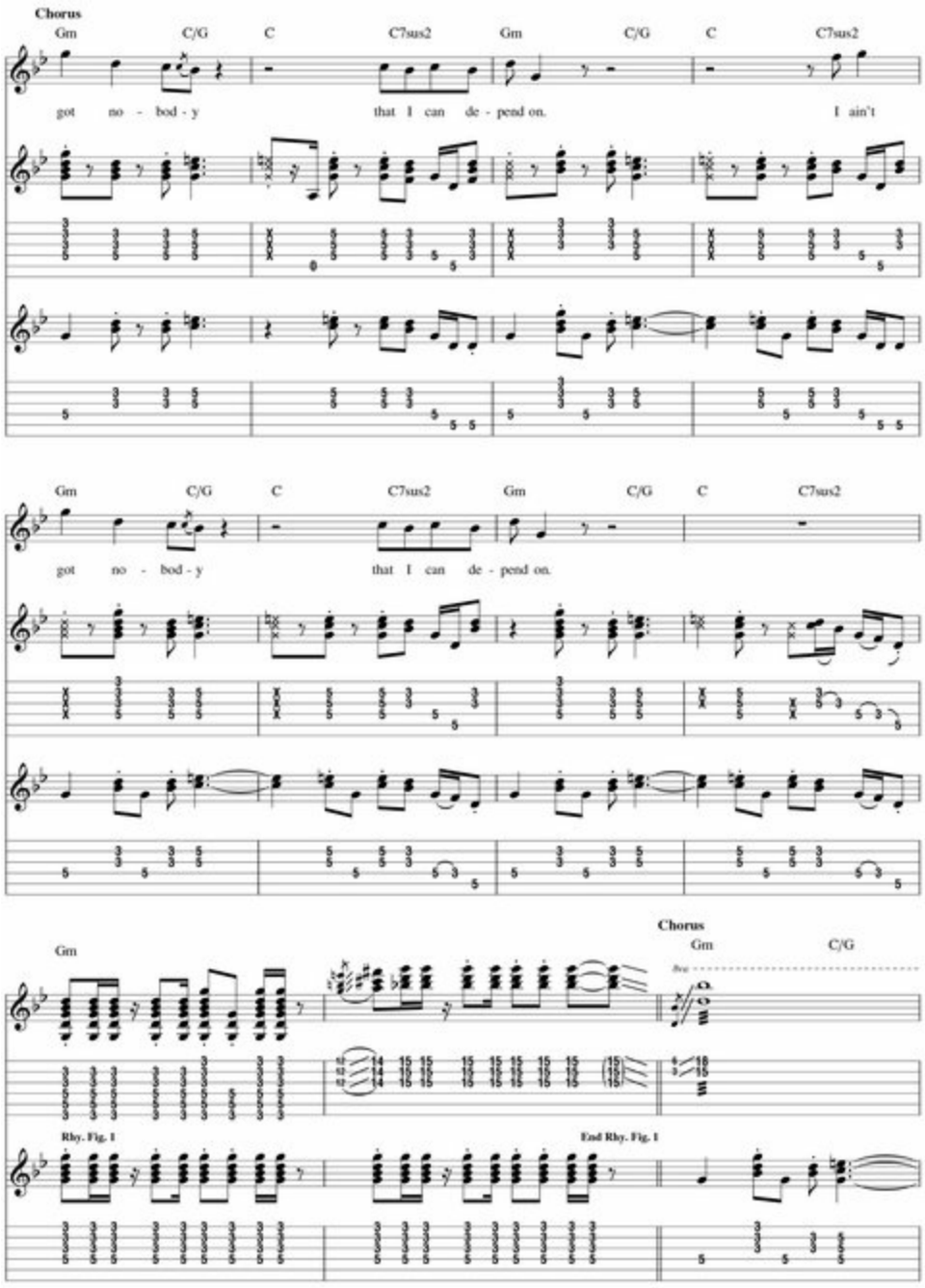
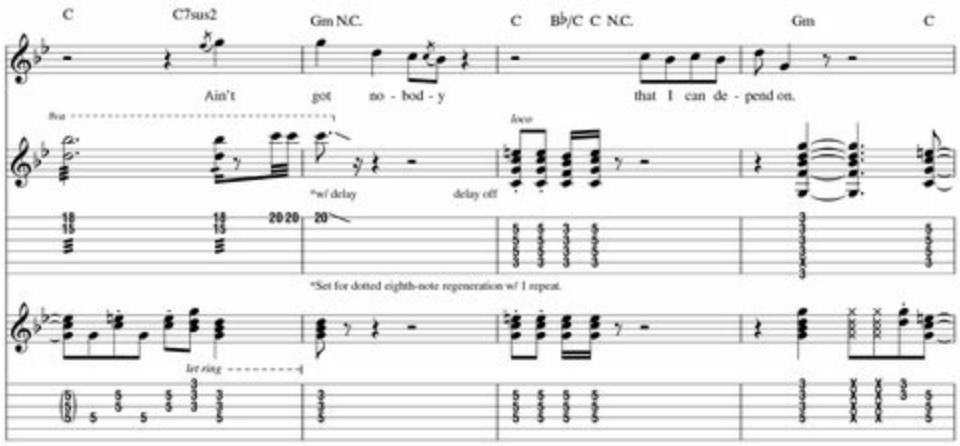
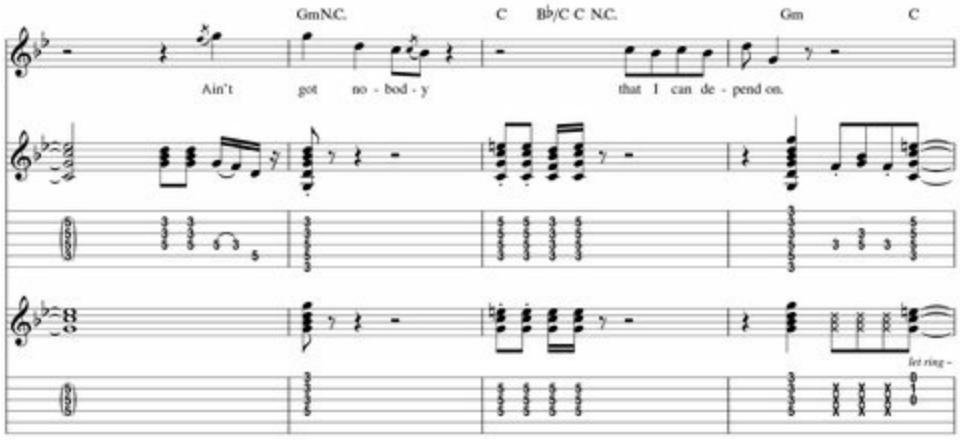
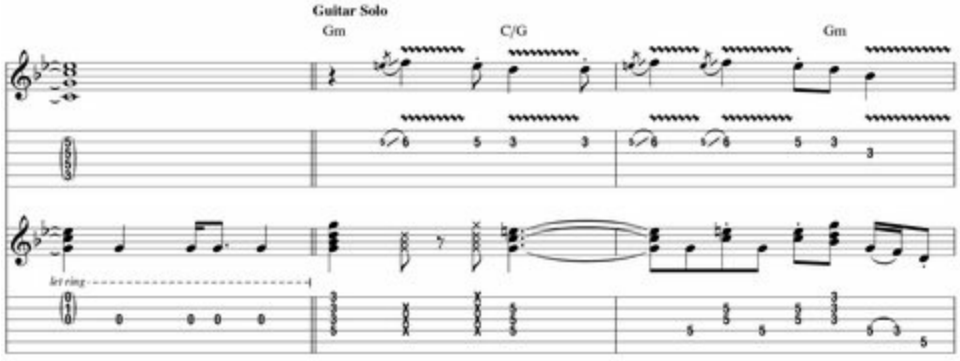
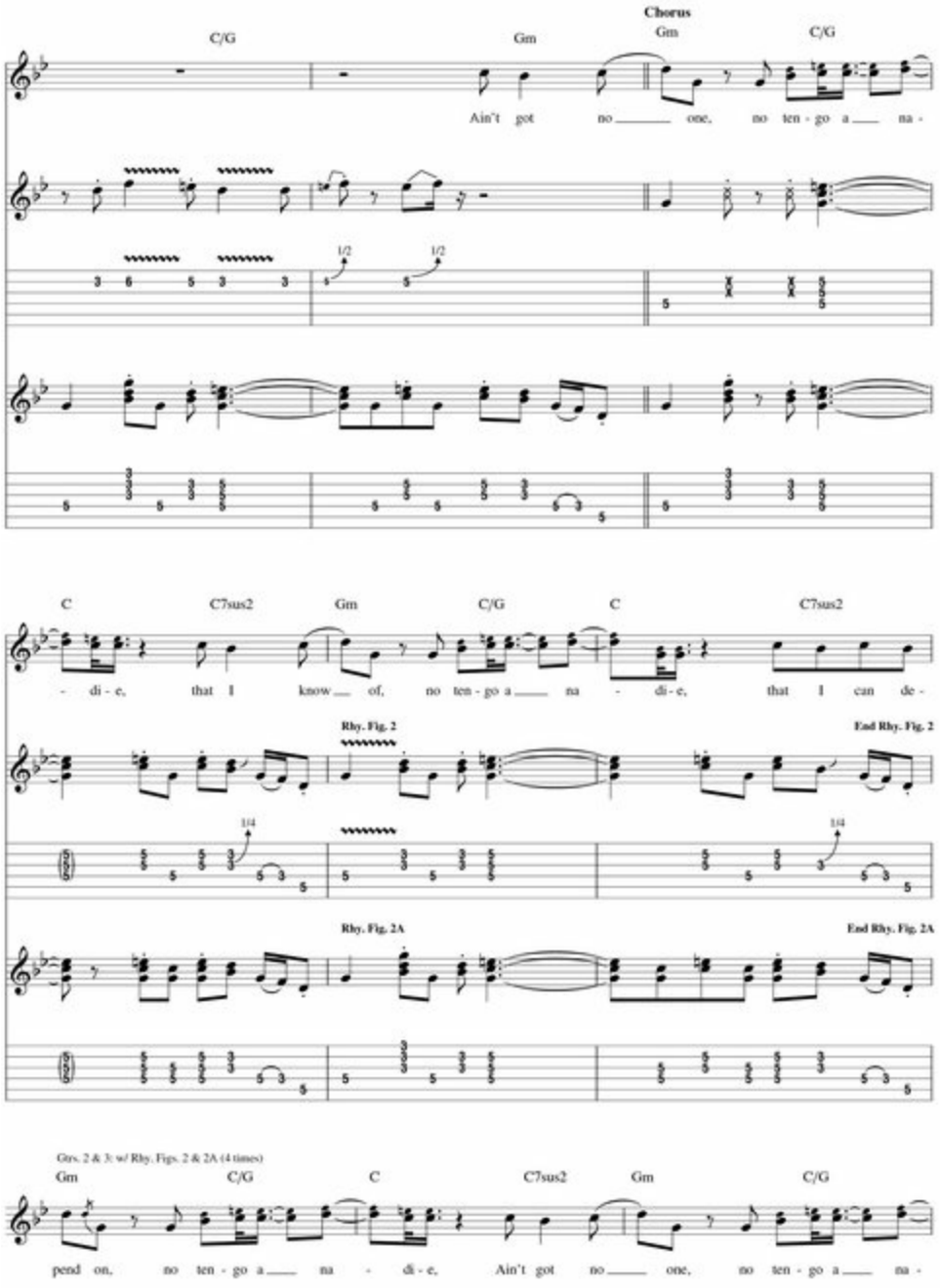
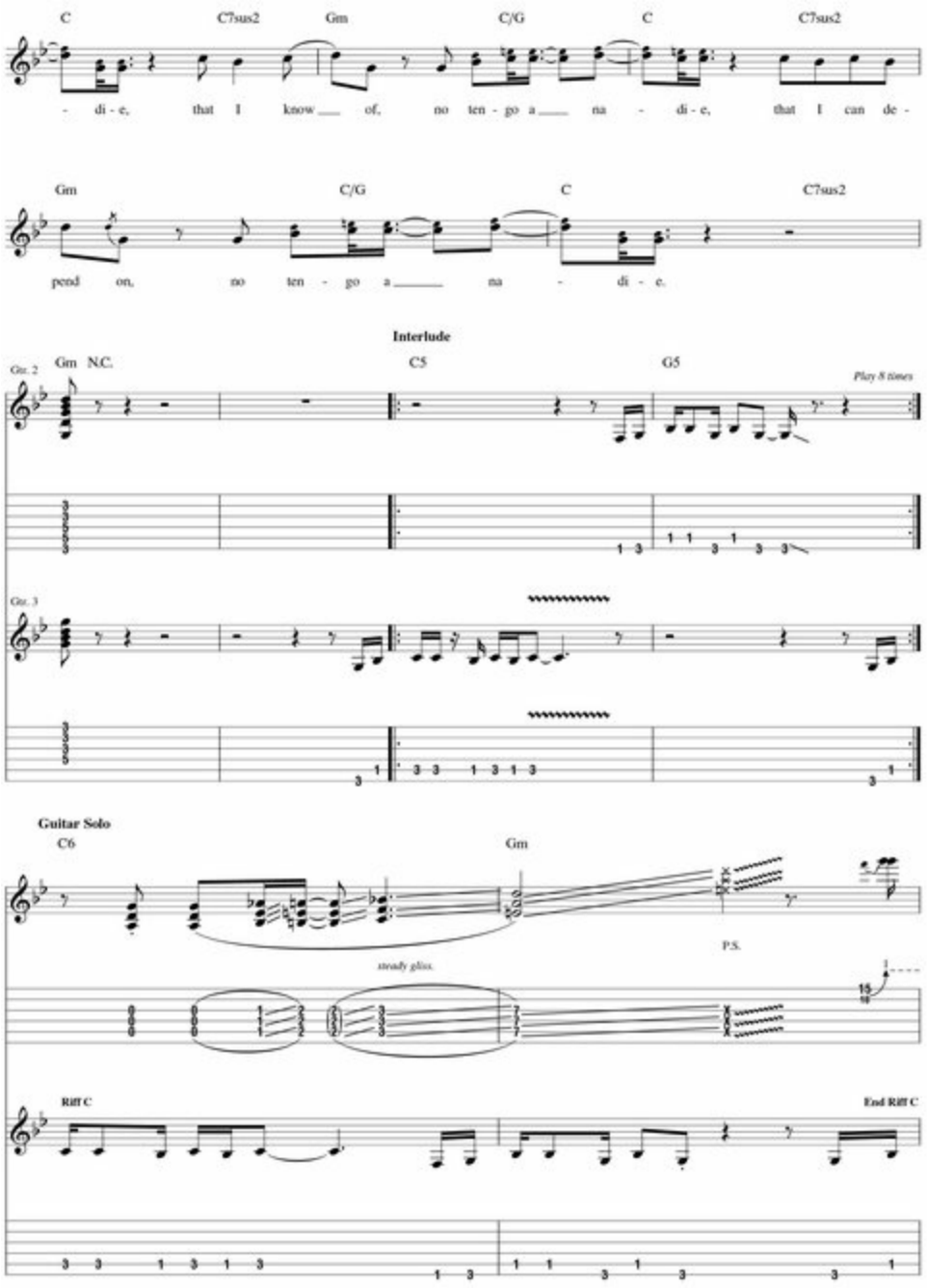
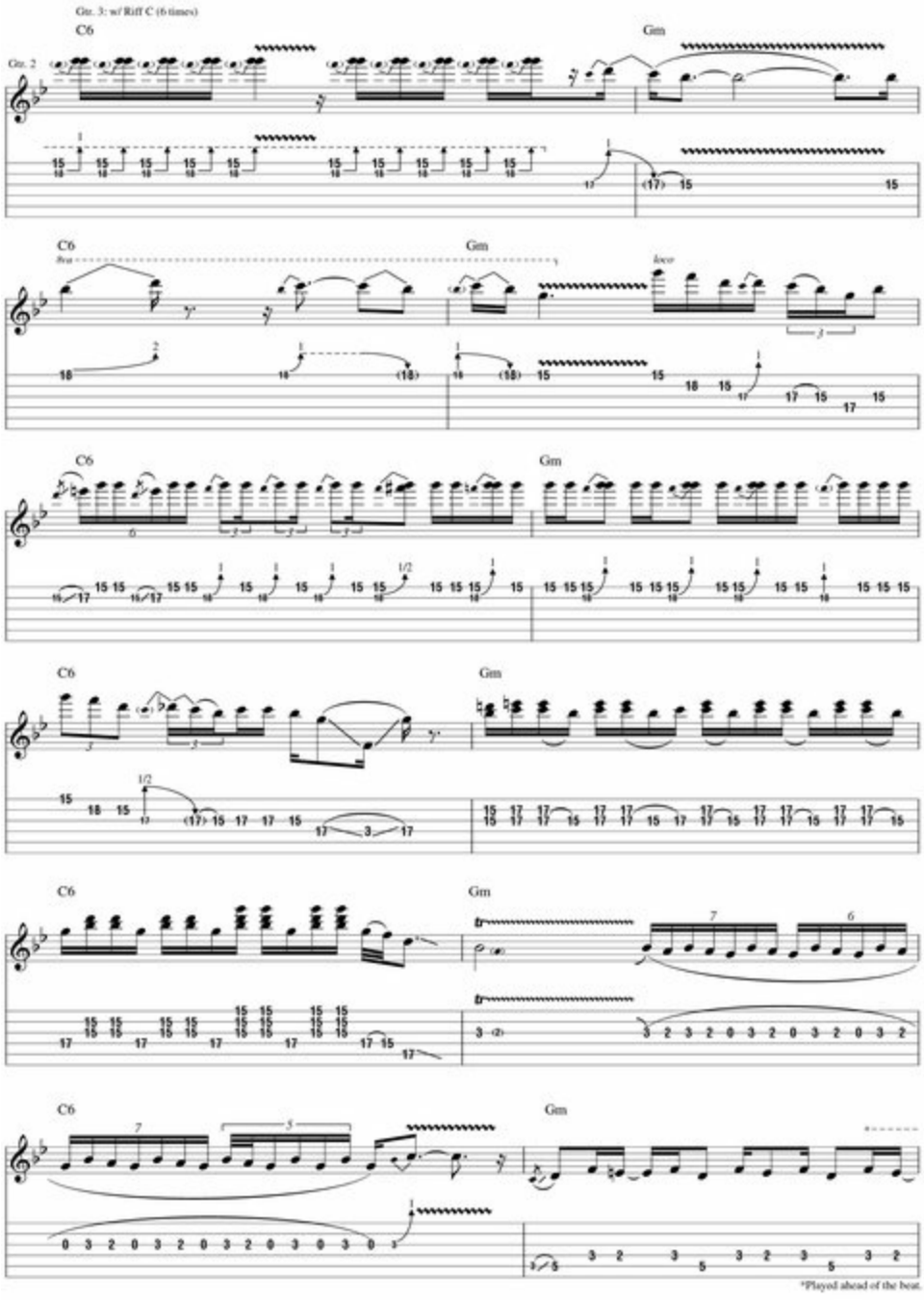
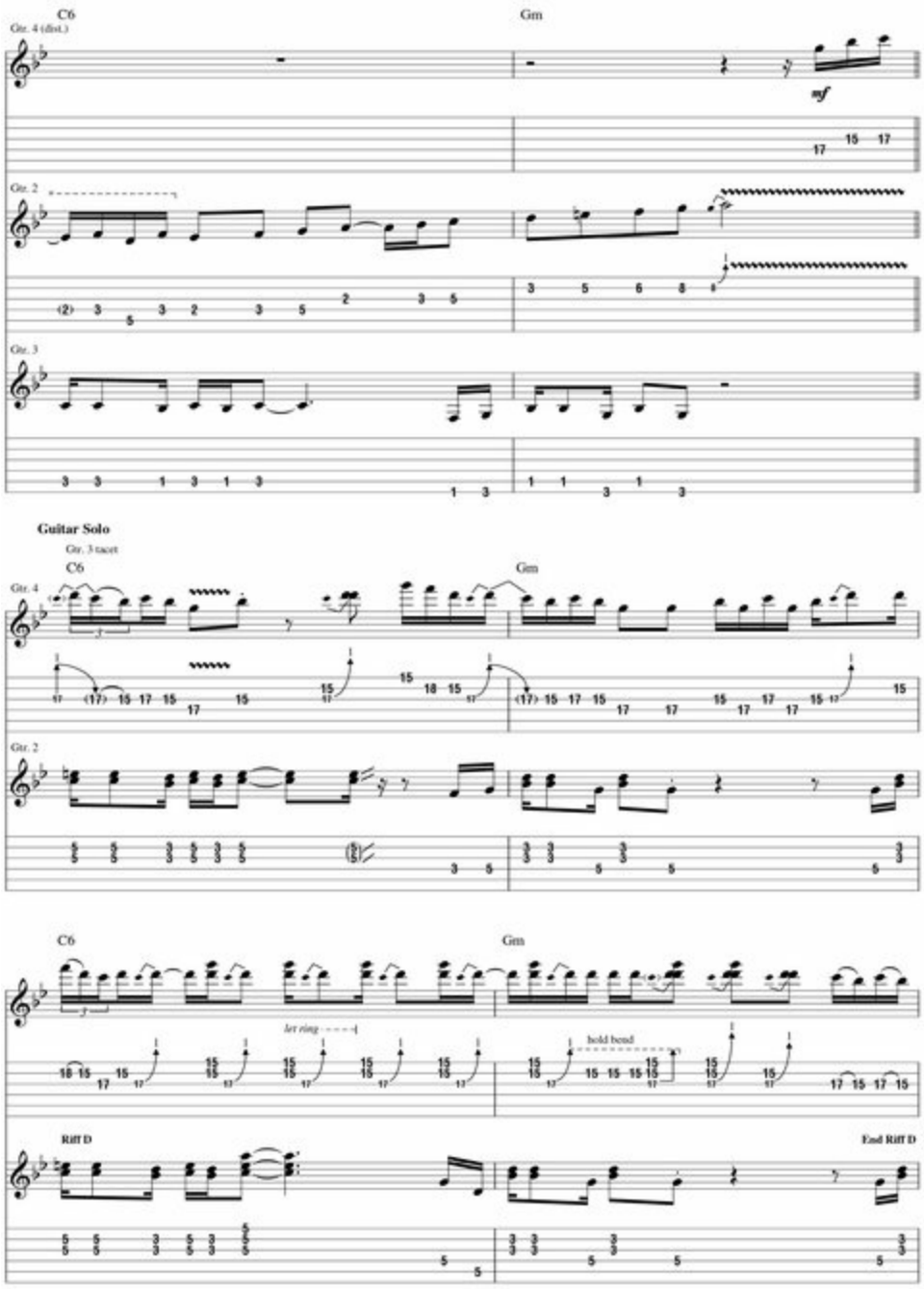
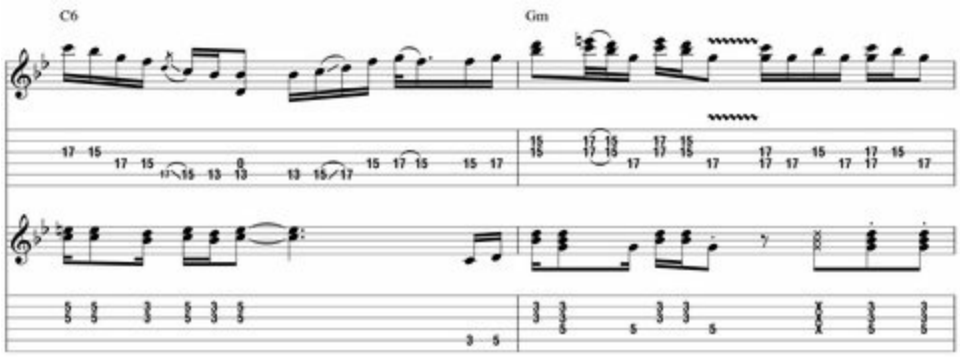
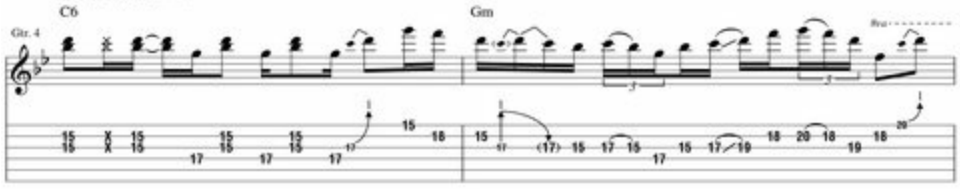
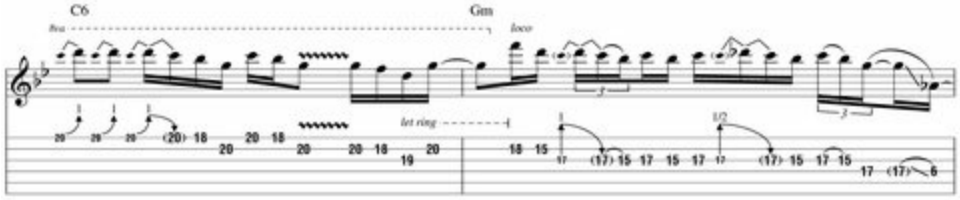
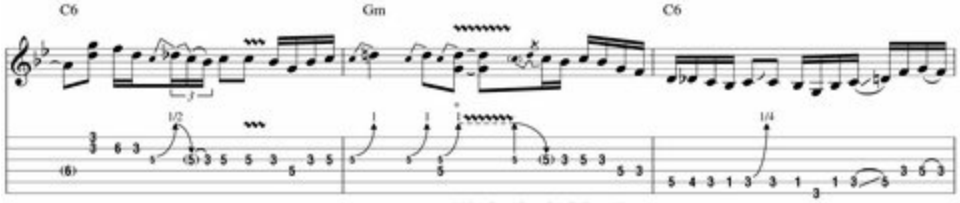
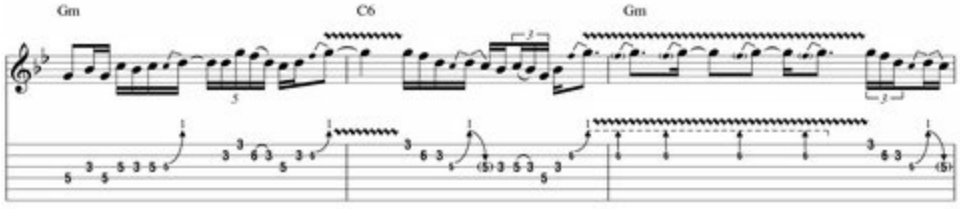
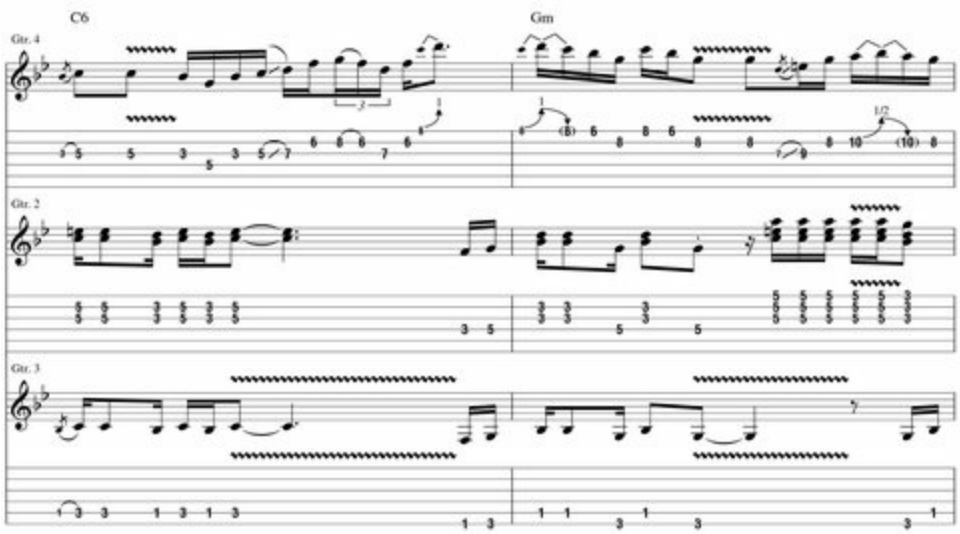
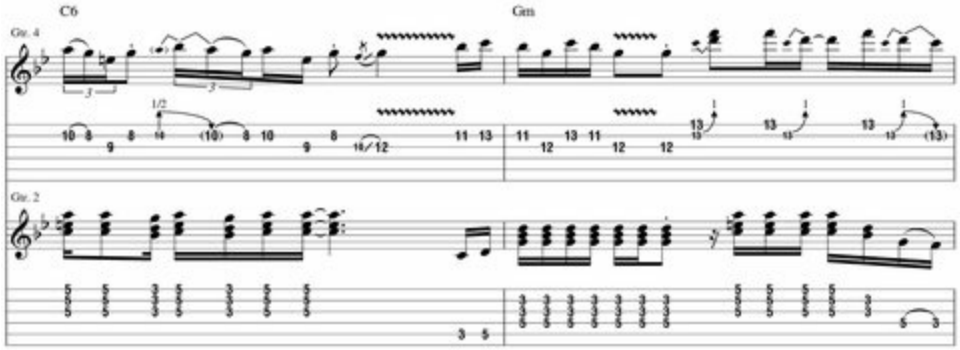
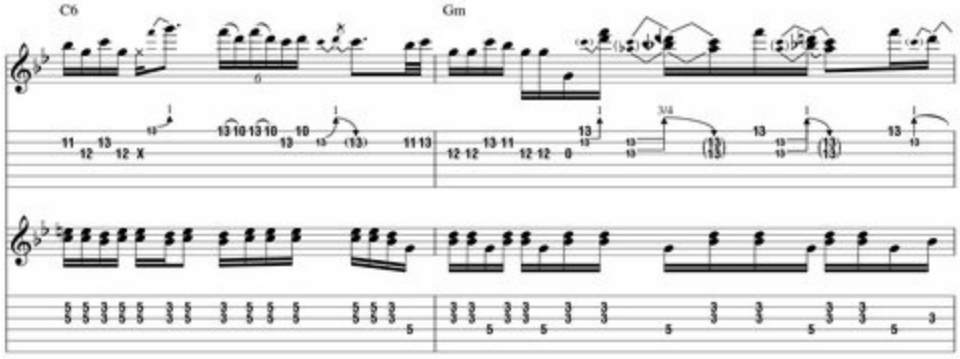
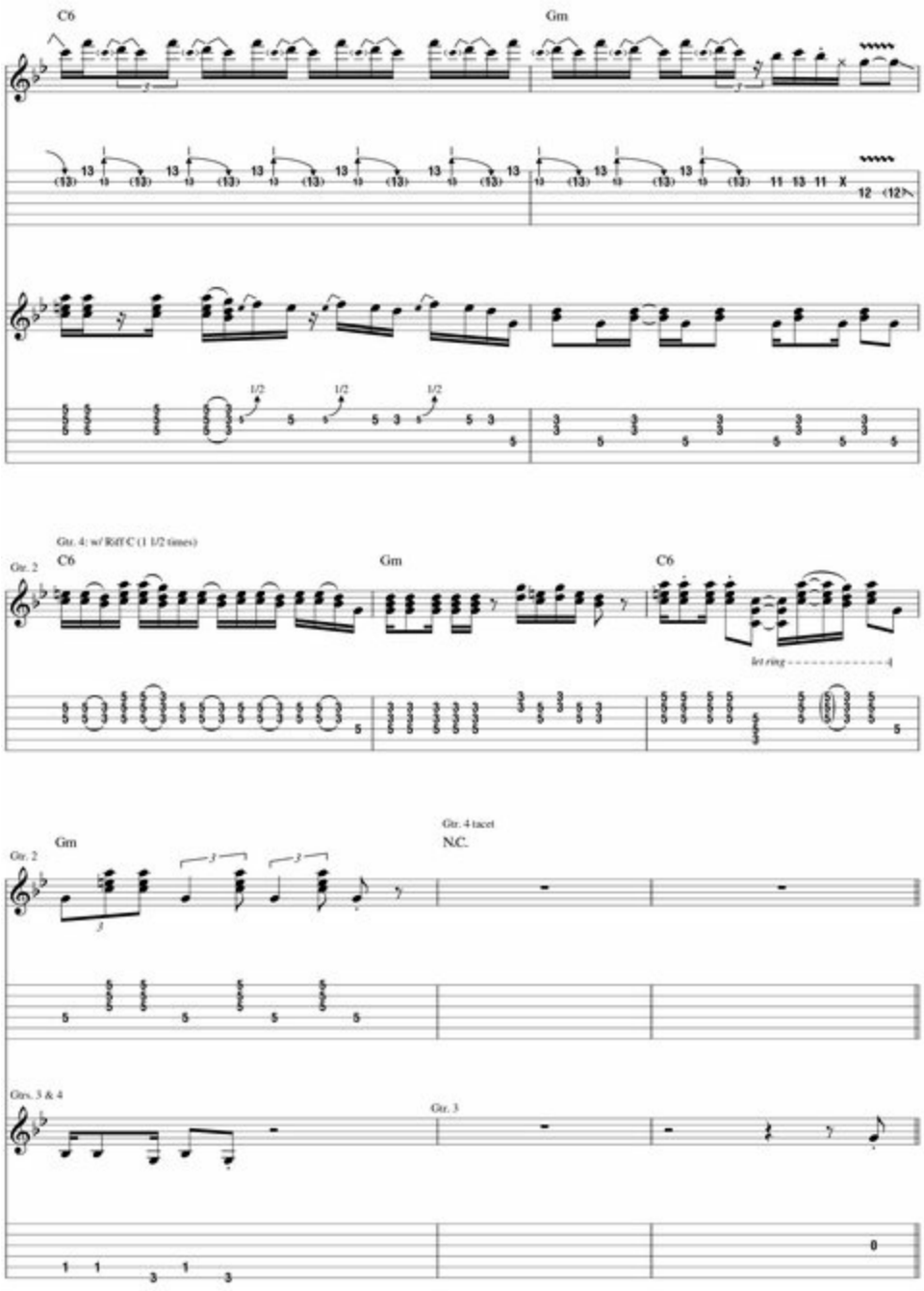
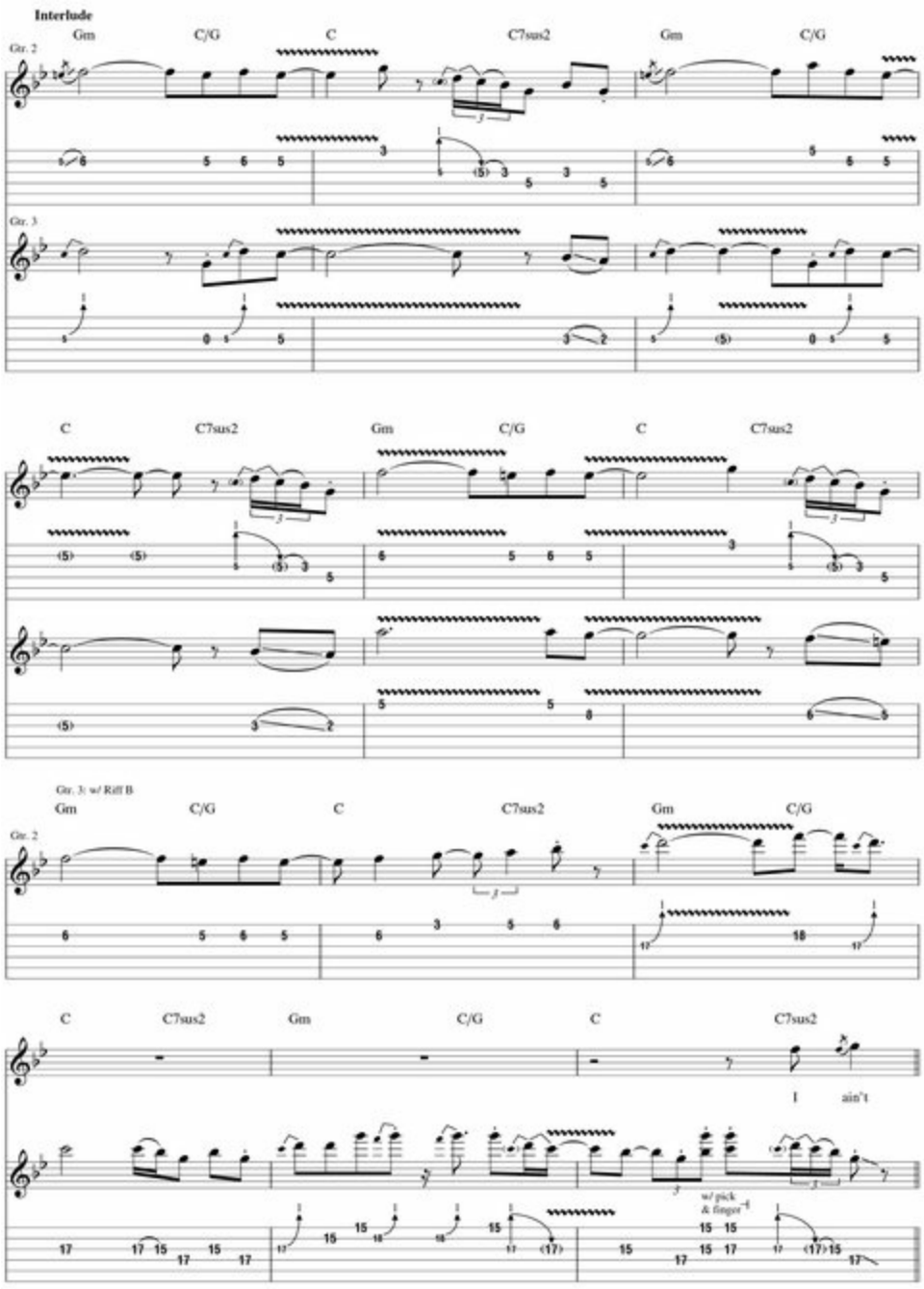
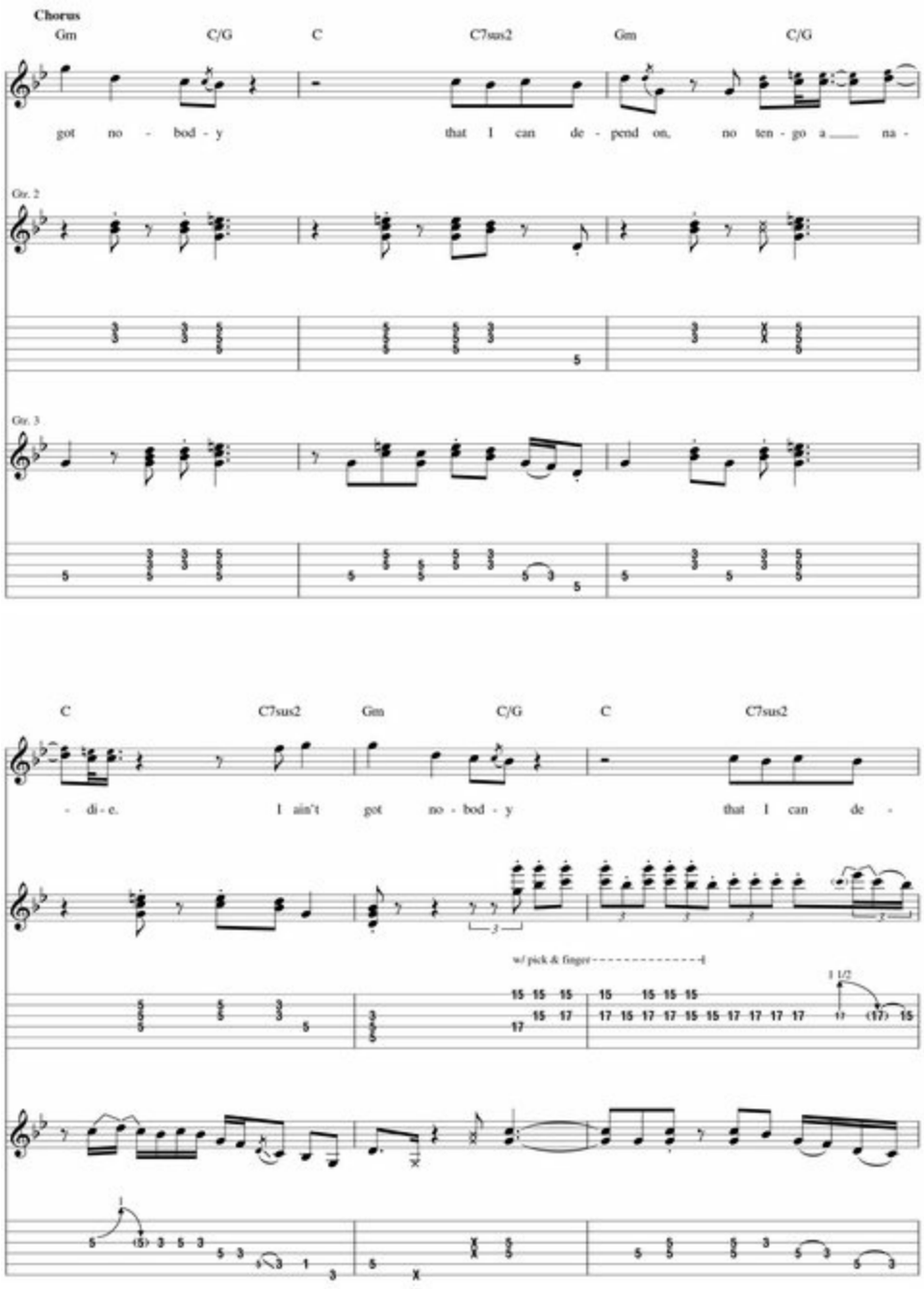
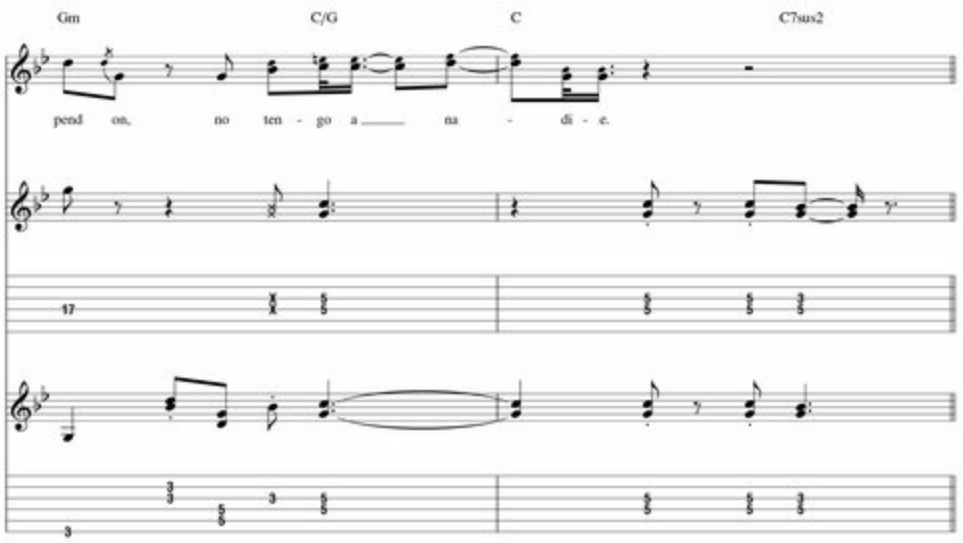
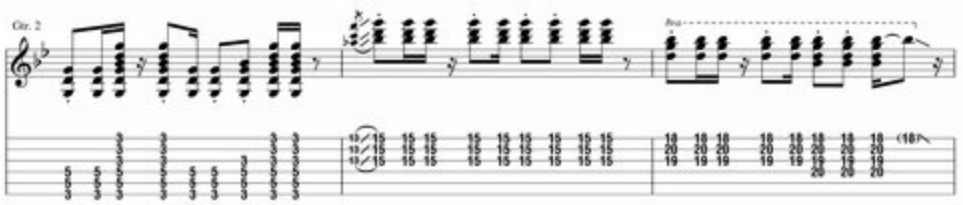
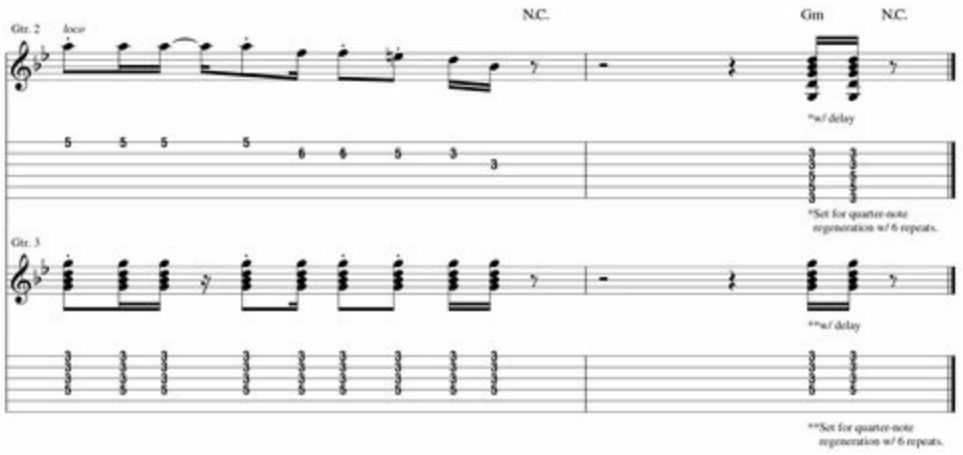
International Copyright Secured All Rights Reserved

*Ld. Voc. doubled throughout

Chorus
Gm C/G C C7sus2 Gm C/G C C7sus2
got no - bod - y that I can de - pend on. I ain't
Gm C/G C C7sus2 Gm C/G C C7sus2
got no - bod - y that I can de - pend on.
Chorus
Gm
Gm C/G
Rhy. Fig. 1
End Rhy. Fig. 1

C
C7sus2
Gm N.C.
C
B♭/C C N.C.
Gm
C
Ain't got no - bod - y that I can de - pend on.
Rvb
*w/ delay
delay off
loco
2020 20
*Set for dotted eighth-note regeneration w/ 1 repeat.
let ring

GmN.C.
C
B♭/C C N.C.
Gm
C
Ain't got no - bod - y that I can de - pend on.
let ring

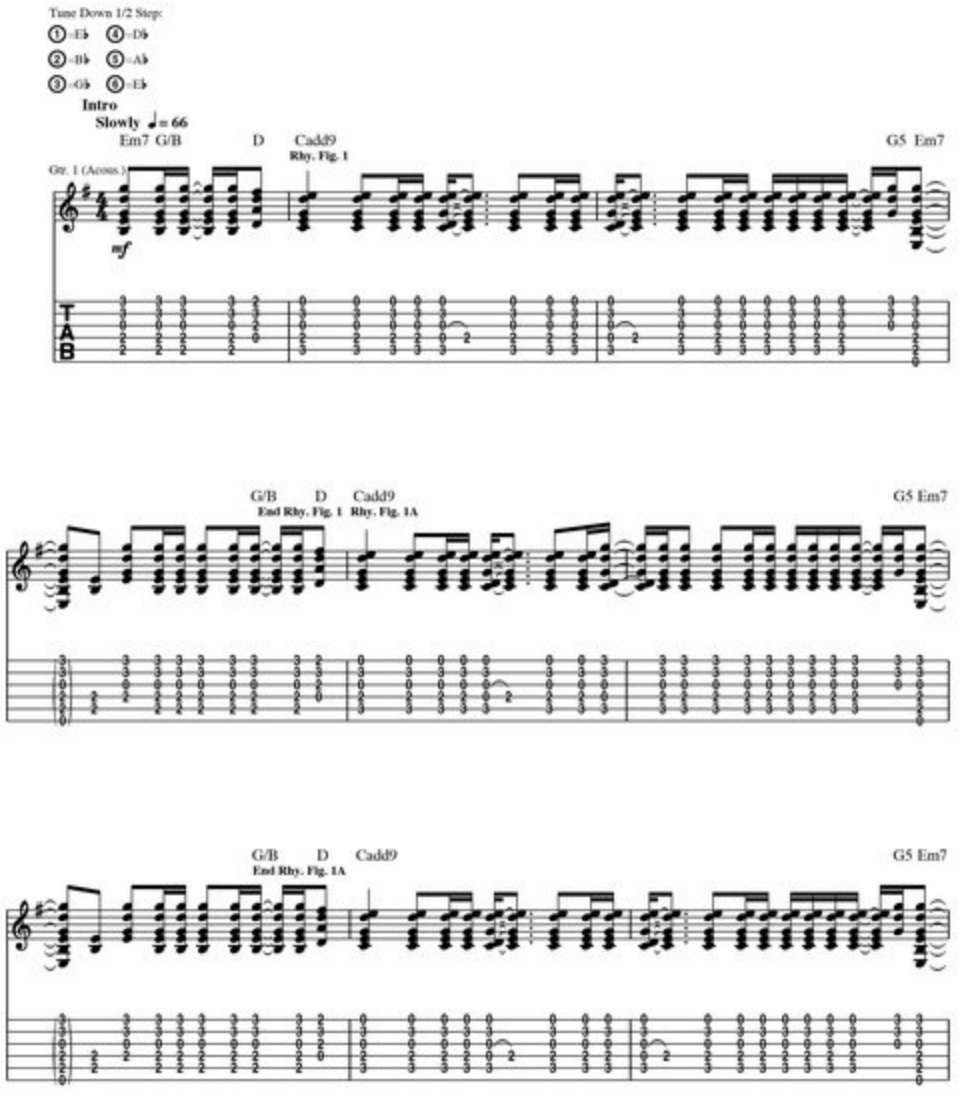

Guitar Solo
Gm
C/G
Gm
let ring

Chorus
C/G
Gm
Gm
C/G
Ain't got no one, no ten - go a na -
1/2
1/2
C
C7sus2
Gm
C/G
C
C7sus2
- di - e, that I know of, no ten - go a na - di - e, that I can de -
Rhy. Fig. 2
End Rhy. Fig. 2
1/4
1/4
Rhy. Fig. 2A
End Rhy. Fig. 2A
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (4 times)
Gm
C/G
C
C7sus2
Gm
C/G
pend on, no ten - go a na - di - e, Ain't got no one, no ten - go a na -

C
C7sus2
Gm
C/G
C
C7sus2
- di - e, that I know___ of, no ten - go a____ na - di - e, that I can de -
Gm
C/G
C
C7sus2
pend on, no ten - go a_____ na - di - e.
Interlude
Gtr. 2
Gm N.C.
C5
G5
Play 8 times
Gtr. 3
Guitar Solo
C6
Gm
P.S.
steady gliss.
Riff C
End Riff C

Gtr. 3: w/ Riff C (6 times)
C6
Gtr. 2
Gm
C6
Gm
loco
C6
Gm
C6
Gm
C6
Gm
C6
Gm
*Played ahead of the beat.

C6
Gm
Gtr. 4 (dist.)
mf
Gtr. 2
Gtr. 3
Guitar Solo
Gtr. 3 tacet
C6
Gm
Gtr. 4
Gtr. 2
C6
Gm
let ring
hold bend
Riff D
End Riff D

Gtr. 2: w/ Riff D (5 times)

*4th string unintentionally bumped while performing bend.

Gtr. 3: w/ Riff C (4 1/2 times)

C6
Gm
Gtr. 4: w/ Riff C (1 1/2 times)
Gtr. 2
C6
Gm
C6
let ring
Gm
Gtr. 4 tacet
N.C.
Gtrs. 3 & 4
Gtr. 3

Interlude
Gm
C/G
C
C7sus2
Gm
C/G
Gtr. 2
Gtr. 3
C
C7sus2
Gm
C/G
C
C7sus2
Gtr. 3: w/ Riff B
Gm
C/G
C
C7sus2
Gm
C/G
Gtr. 2
C
C7sus2
Gm
C/G
C
C7sus2
I
ain't
w/ pick
& finger

Chorus
Gm
C/G
C
C7sus2
Gm
C/G
got no - bod - y
that I can de - pend on, no ten - go a ___ na -
Gtr. 2
Gtr. 3
C
C7sus2
Gm
C/G
C
C7sus2
- di - e.
I ain't got no - bod - y
that I can de -
w/ pick & finger
1 1/2

Outro

Gtr. 3: w/ Rhy. Fig. 1 (1 1/2 times)

from Alice in Chains - *Jar of Flies*

N u t s h e l l

Words by Layne Staley

Music by Jerry Cantrell, Mike Inez and Sean Kinney



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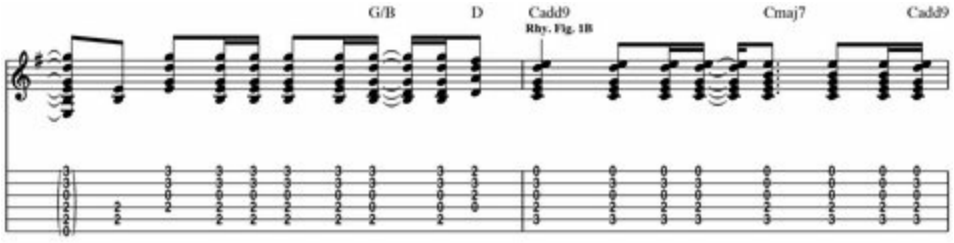
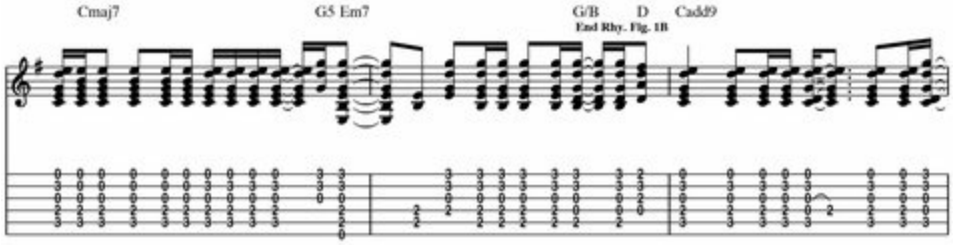
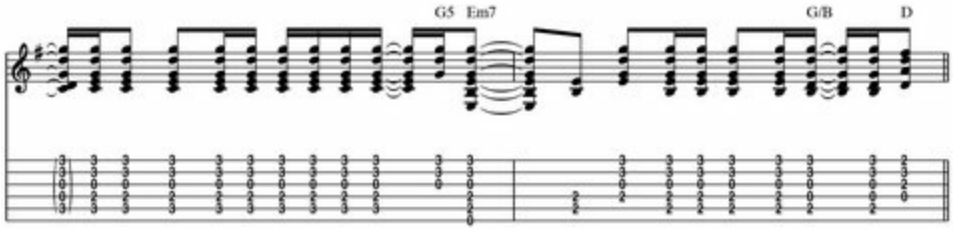
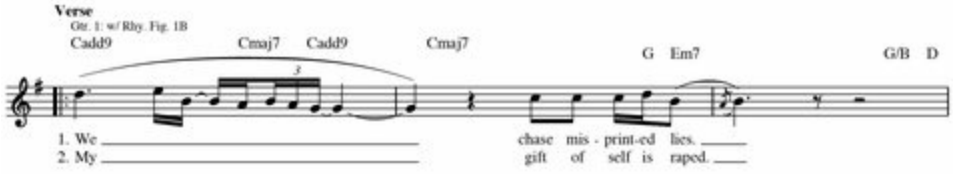
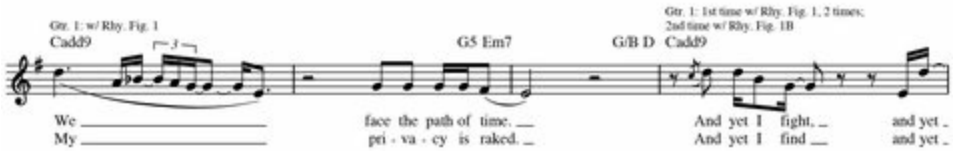
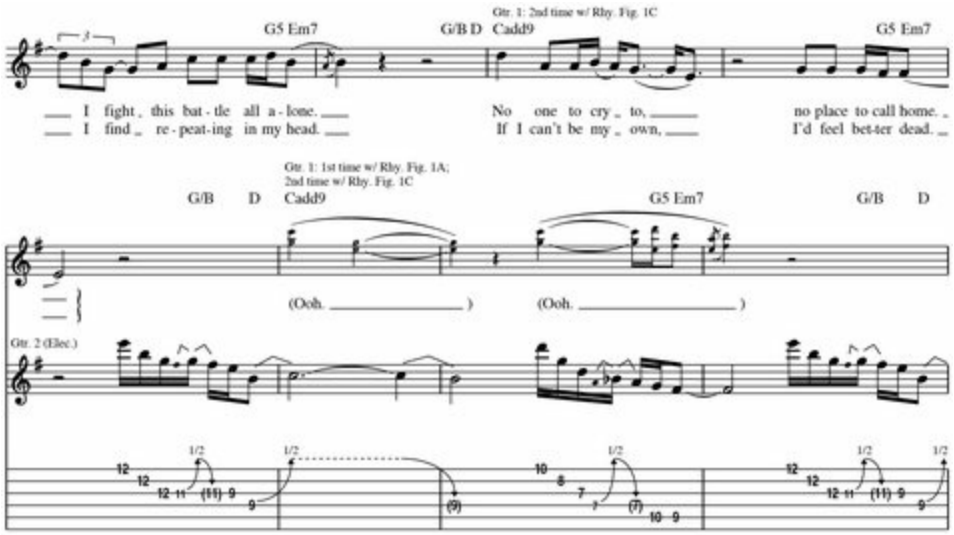
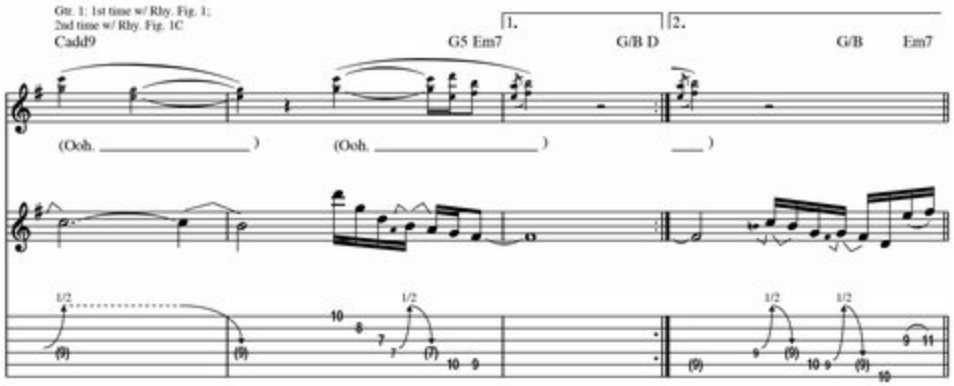
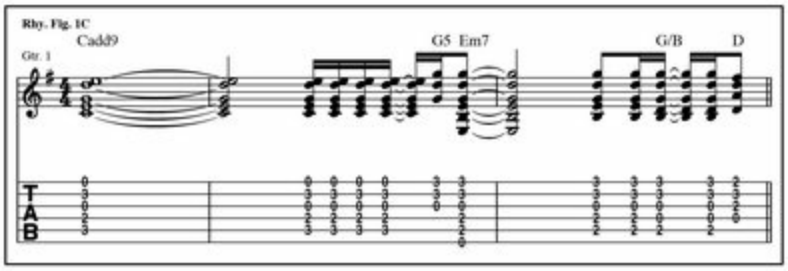

G/B
D
Cadd9
Rhy. Fig. 1B
Cmaj7
Cadd9


Cmaj7
G5 Em7
G/B
D
Cadd9
End Rhy. Fig. 1B

G5 Em7
G/B
D

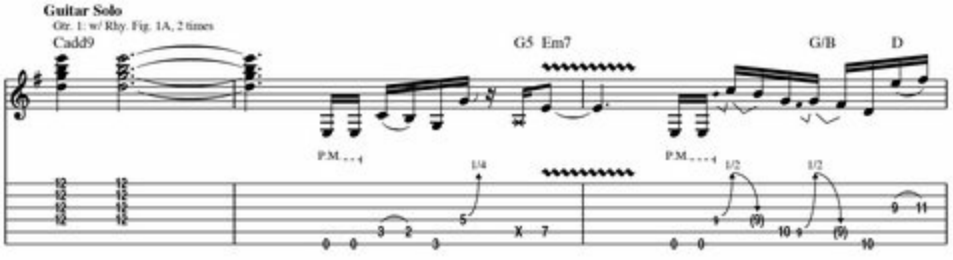
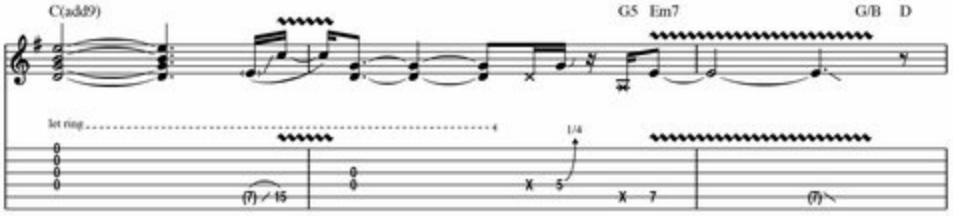

Verse
Gtr. 1: w/ Rhy. Fig. 1B
Cadd9
Cmaj7
Cadd9
Cmaj7
G
Em7
G/B
D
1. We
2. My
chase mis - print-ed lies.
gift of self is raped.

Gtr. 1: w/ Rhy. Fig. 1
Cadd9
G5 Em7
G/B D
Gtr. 1: 1st time w/ Rhy. Fig. 1, 2 times;
2nd time w/ Rhy. Fig. 1B
Cadd9
We
My
face the path of time.
pri - va - cy is raked.
And yet I fight, and yet
And yet I find and yet

Gtr. 1: 2nd time w/ Rhy. Fig. 1C
G5 Em7
G/B D
Cadd9
G5 Em7
I fight this bat - tle all a - lone.
I find re - peat - ing in my head.
No one to cry to,
If I can't be my own,
no place to call home.
I'd feel bet-ter dead.
Gtr. 1: 1st time w/ Rhy. Fig. 1A;
2nd time w/ Rhy. Fig. 1C
G/B D
Cadd9
G5 Em7
G/B D
(Ooh.)
(Ooh.)
Gtr. 2 (Elec.)

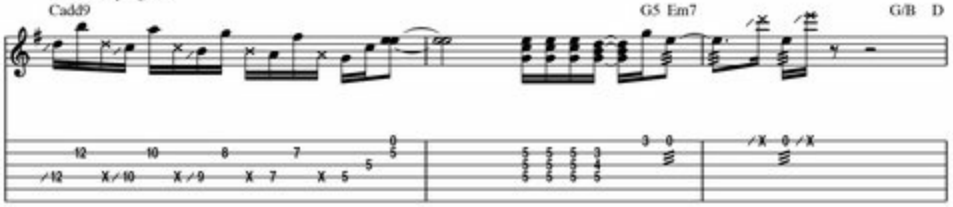
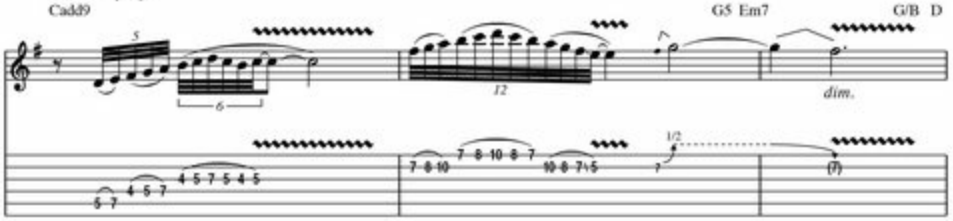
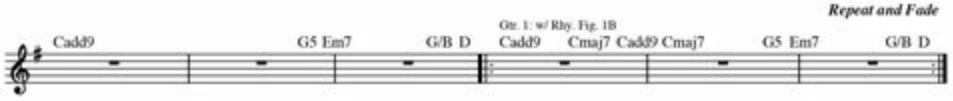

Gtr. 1: 1st time w/ Rhy. Fig. 1;
2nd time w/ Rhy. Fig. 1C
Cadd9
G5 Em7
1.
2.
G/B D
G/B
Em7
(Ooh.)
(Ooh.)
( )


Rhy. Fig. 1C
Cadd9
G5 Em7
G/B
D
Gtr. 1
T
A
B

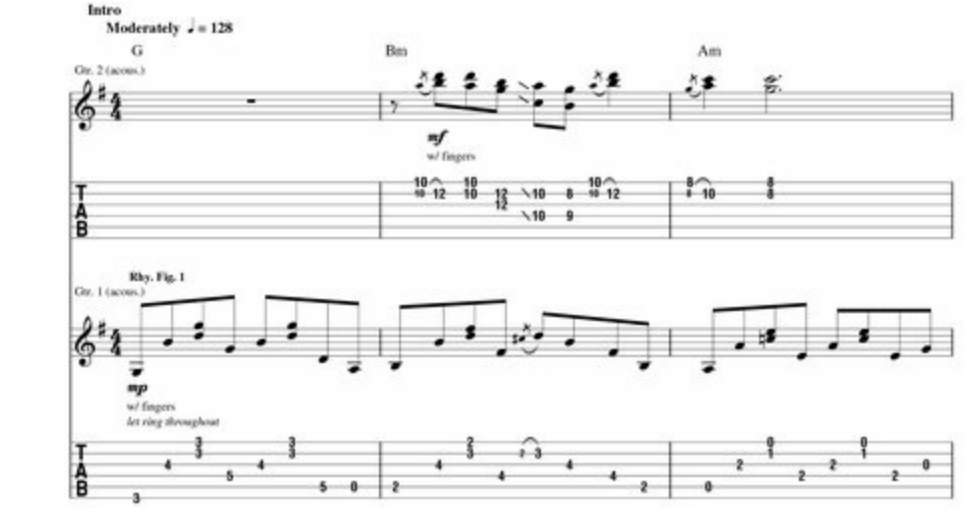
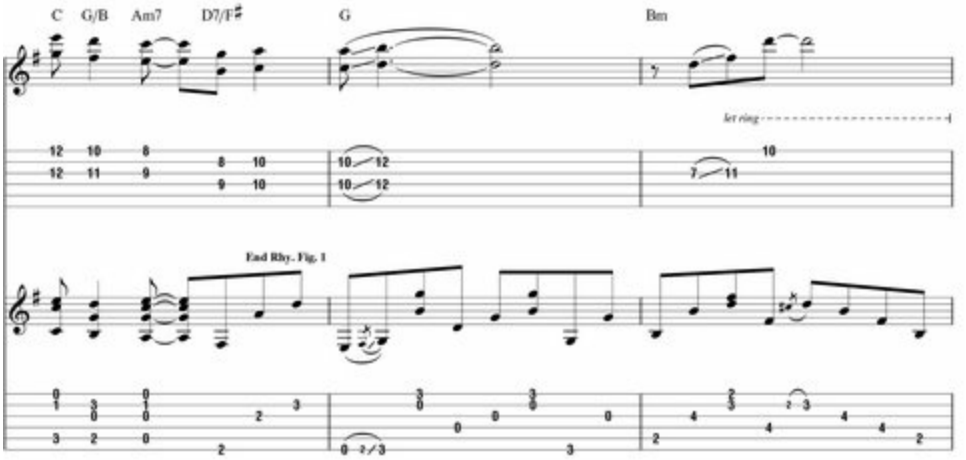
Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1A, 2 times



Gtr. 1: w/ Rhy. Fig. 1C

Gtr. 1: w/ Rhy. Fig. 1

Repeat and Fade

from Jim Croce - *You Don't Mess Around with Jim*

Operator (That's Not the Way It Feels)

Words and Music by Jim Croce

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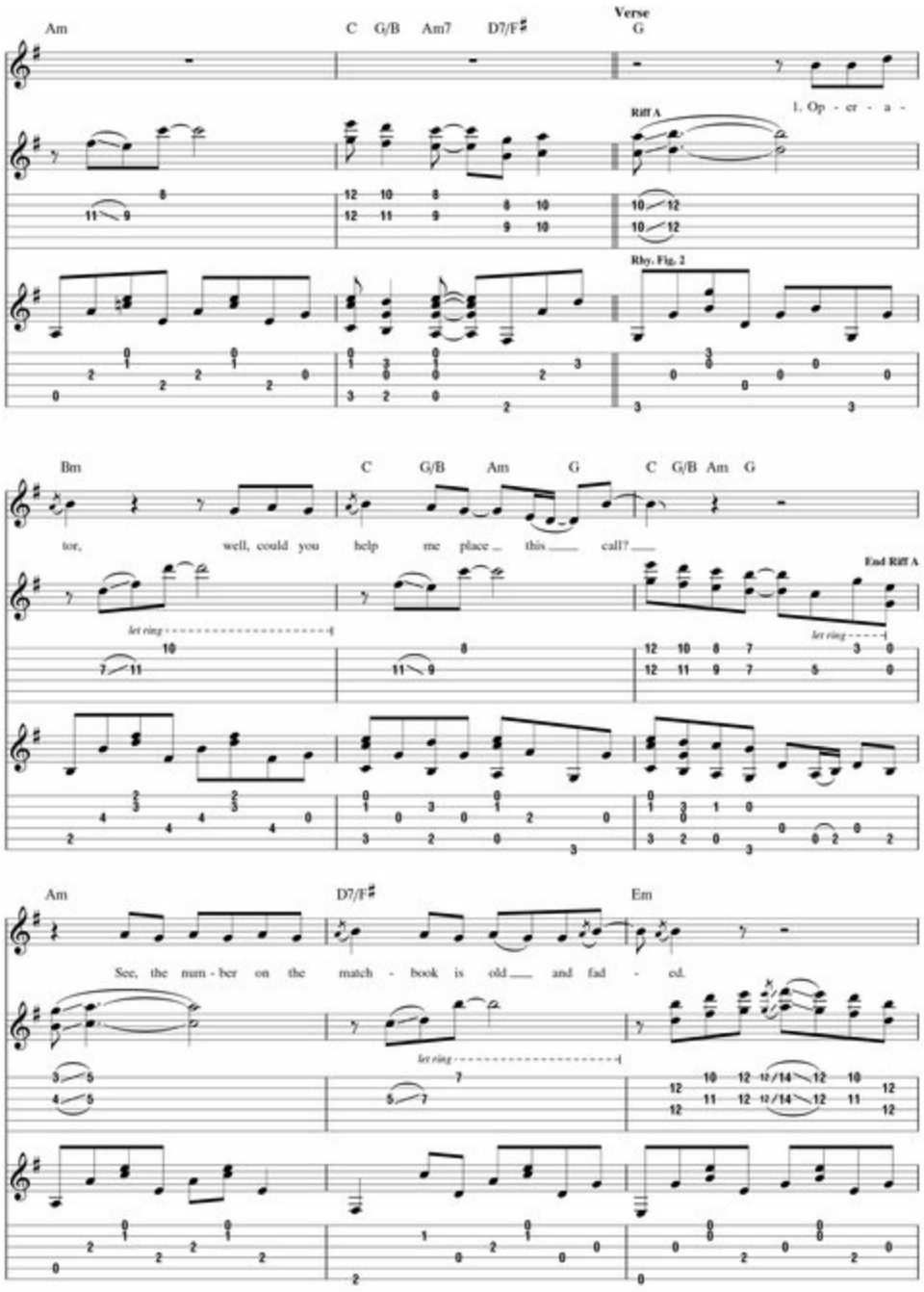
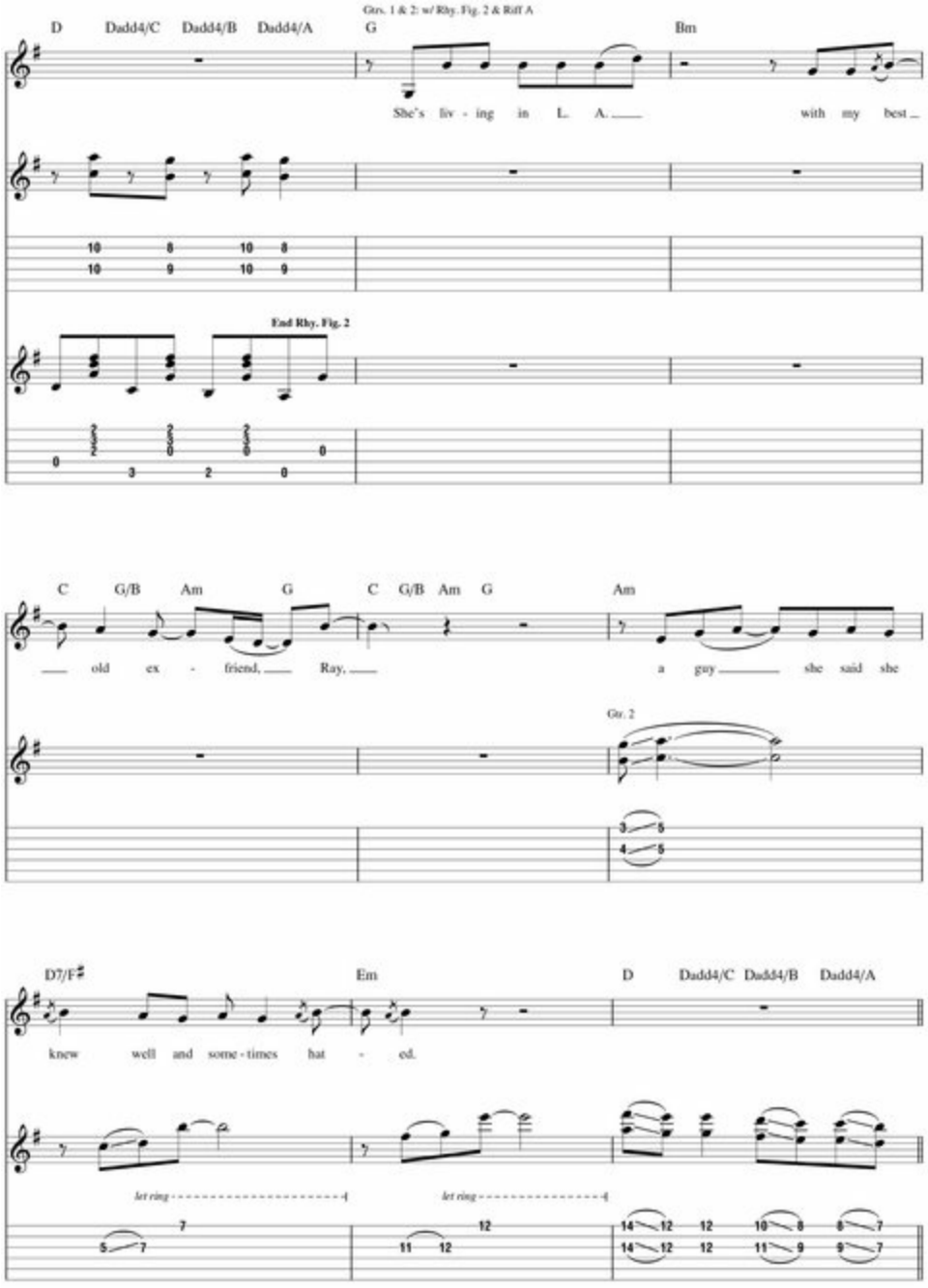
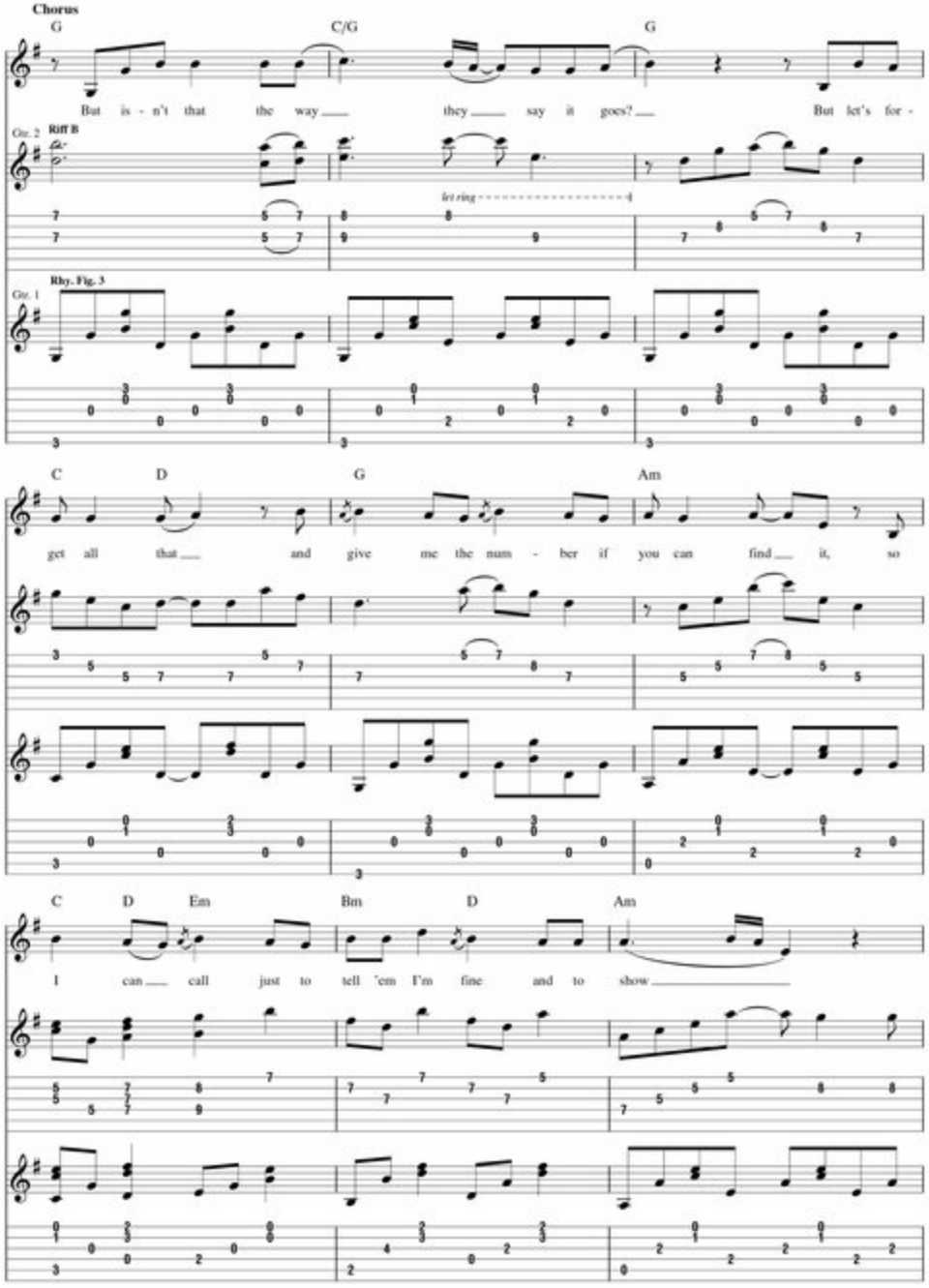
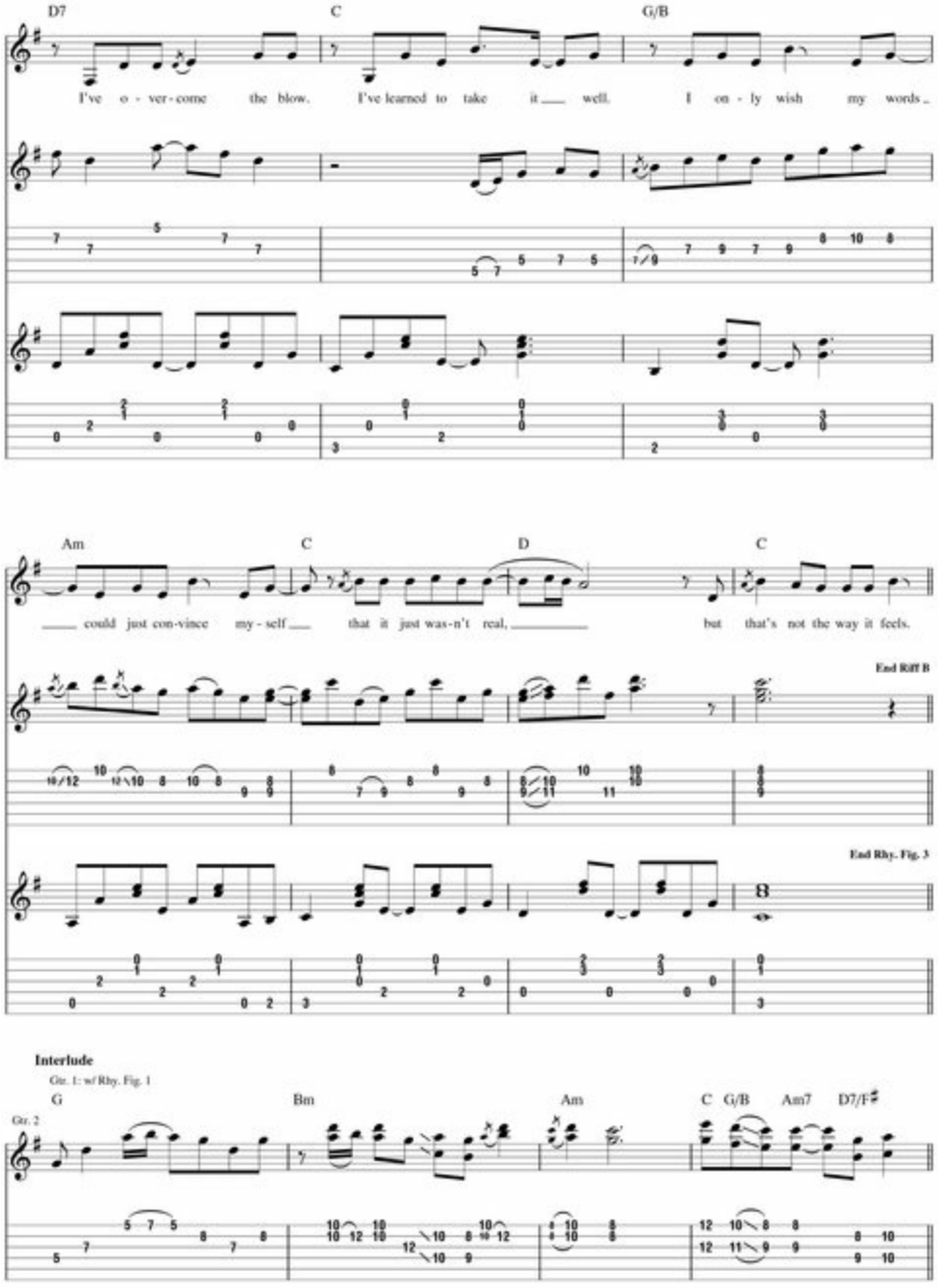
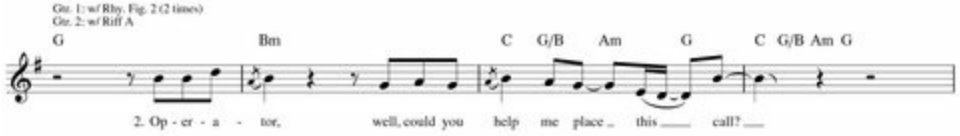
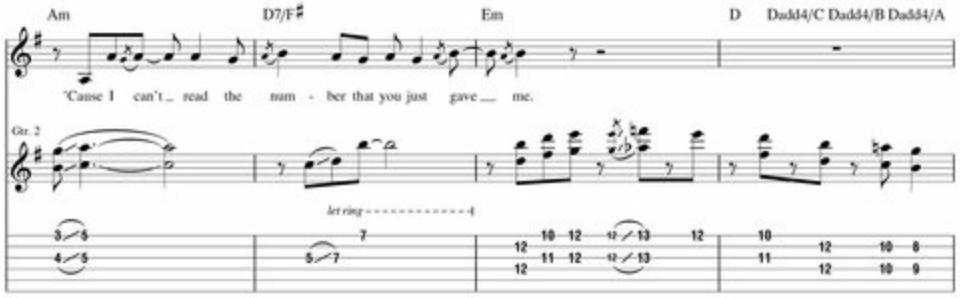
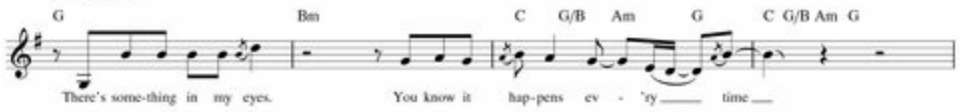
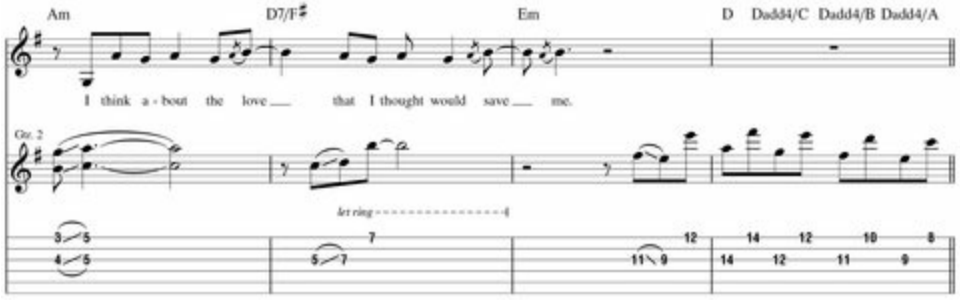
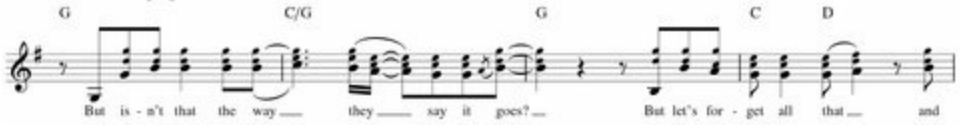
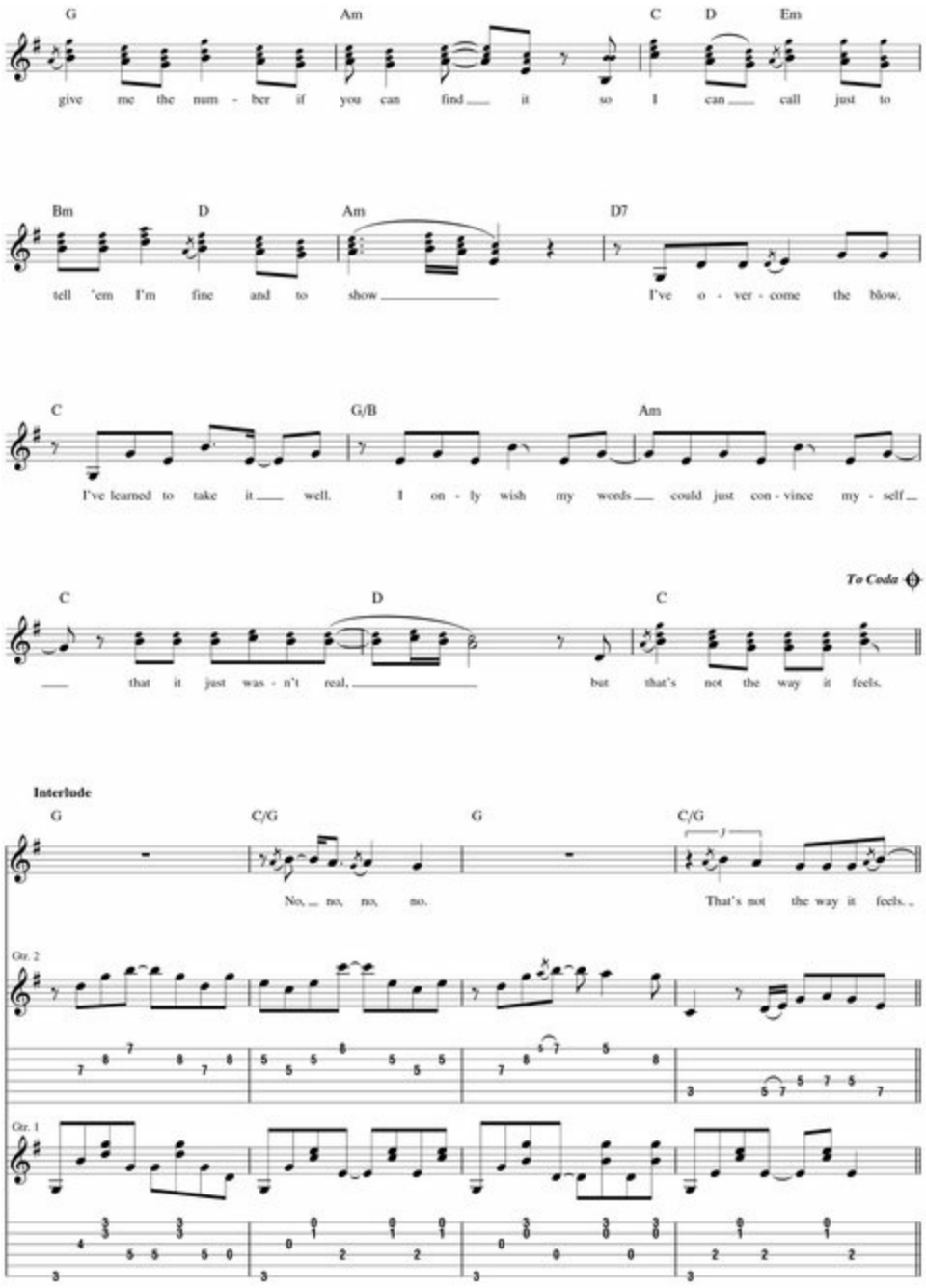
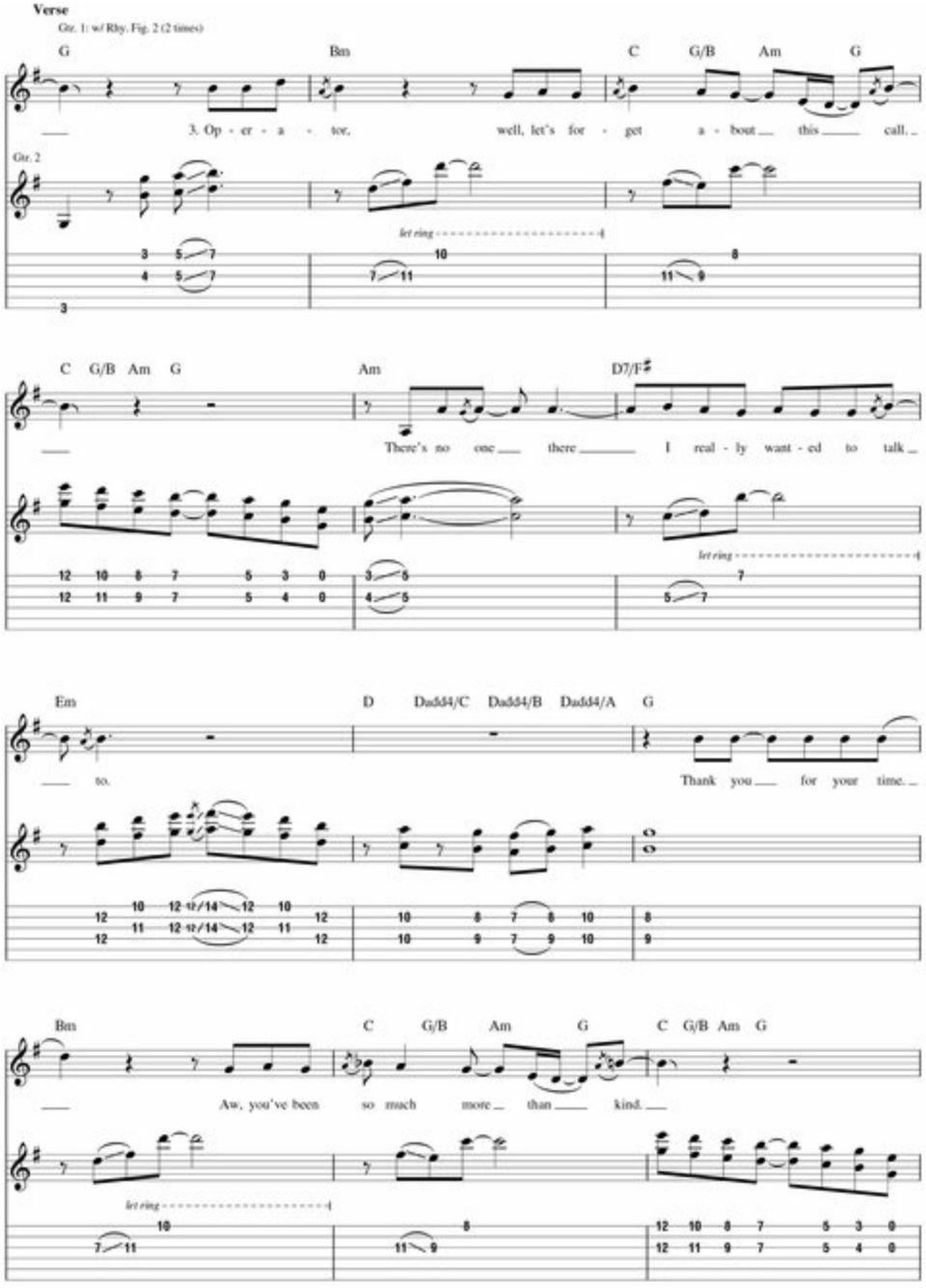
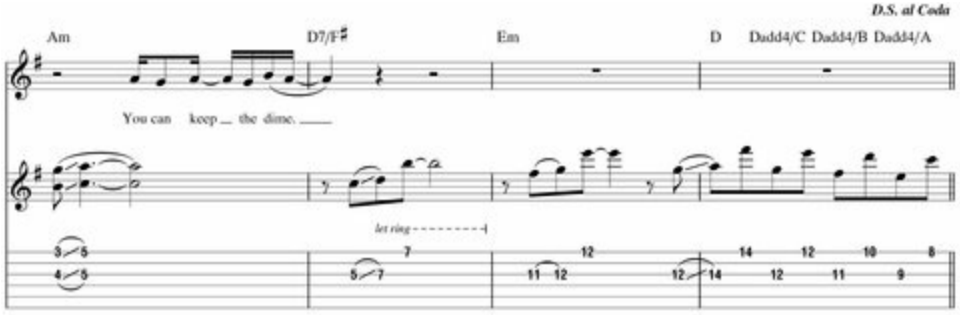

Verse
Am
C G/B Am7 D7/F♯
G
1. Op - er - a -
Riff A
Rhy. Fig. 2
Bm
C G/B Am G
C G/B Am G
tor, well, could you help me place this call?
End Riff A
let ring
let ring
Am
D7/F♯
Em
See, the num - ber on the match - book is old and fad - ed.
let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A
D
Dadd4/C
Dadd4/B
Dadd4/A
G
Bm
She's liv - ing in L. A. with my best
End Rhy. Fig. 2
C
G/B
Am
G
C
G/B
Am
G
Am
old ex - friend, Ray, a guy she said she
Gtr. 2
D7/F♯
Em
D
Dadd4/C
Dadd4/B
Dadd4/A
knew well and some - times hat - ed.
let ring
let ring

Chorus
G
C/G
G
But is - n't that the way they say it goes? But let's for -
Gtr. 2
Riff B
let ring
Rhy. Fig. 3
Gtr. 1
C
D
G
Am
get all that and give me the num - ber if you can find it, so
C
D
Em
Bm
D
Am
I can call just to tell 'em I'm fine and to show

D7
C
G/B
I've o - ver - come the blow. I've learned to take it ___ well. I on - ly wish my words _
Am
C
D
C
___ could just con-vince my - self ___ that it just was-n't real, _____ but that's not the way it feels.
End Riff B
End Rhy. Fig. 3
Interlude
Gtr. 1: w/ Rhy. Fig. 1
G
Bm
Am
C G/B Am7 D7/F♯
Gtr. 2

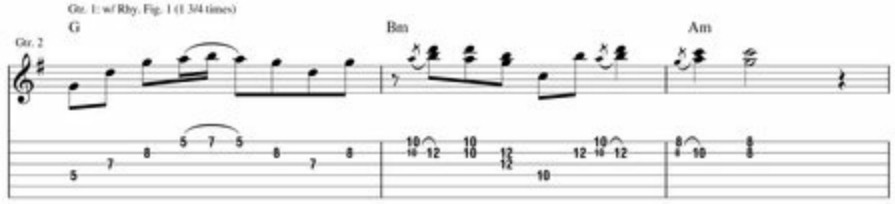
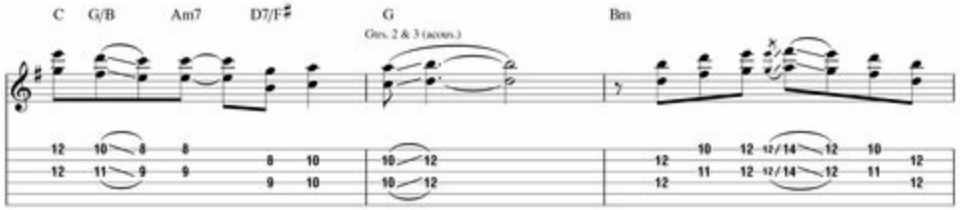
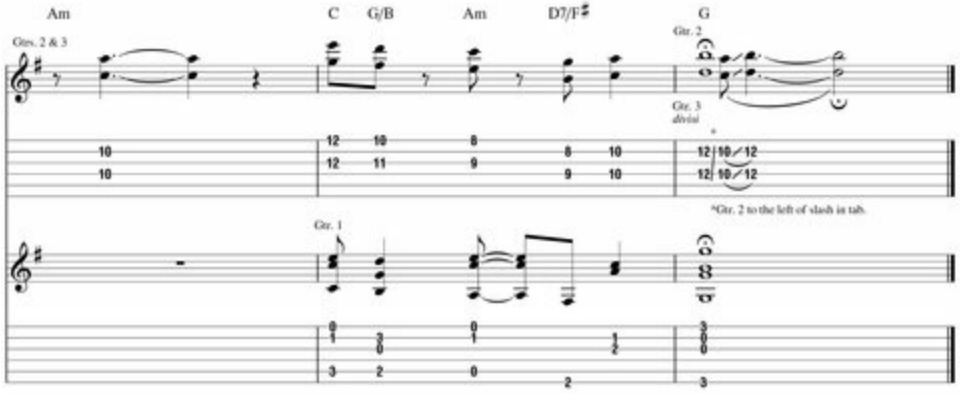
Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gtr. 2: w/ Riff A

Gtr. 2: w/ Riff A

𝄋 Chorus

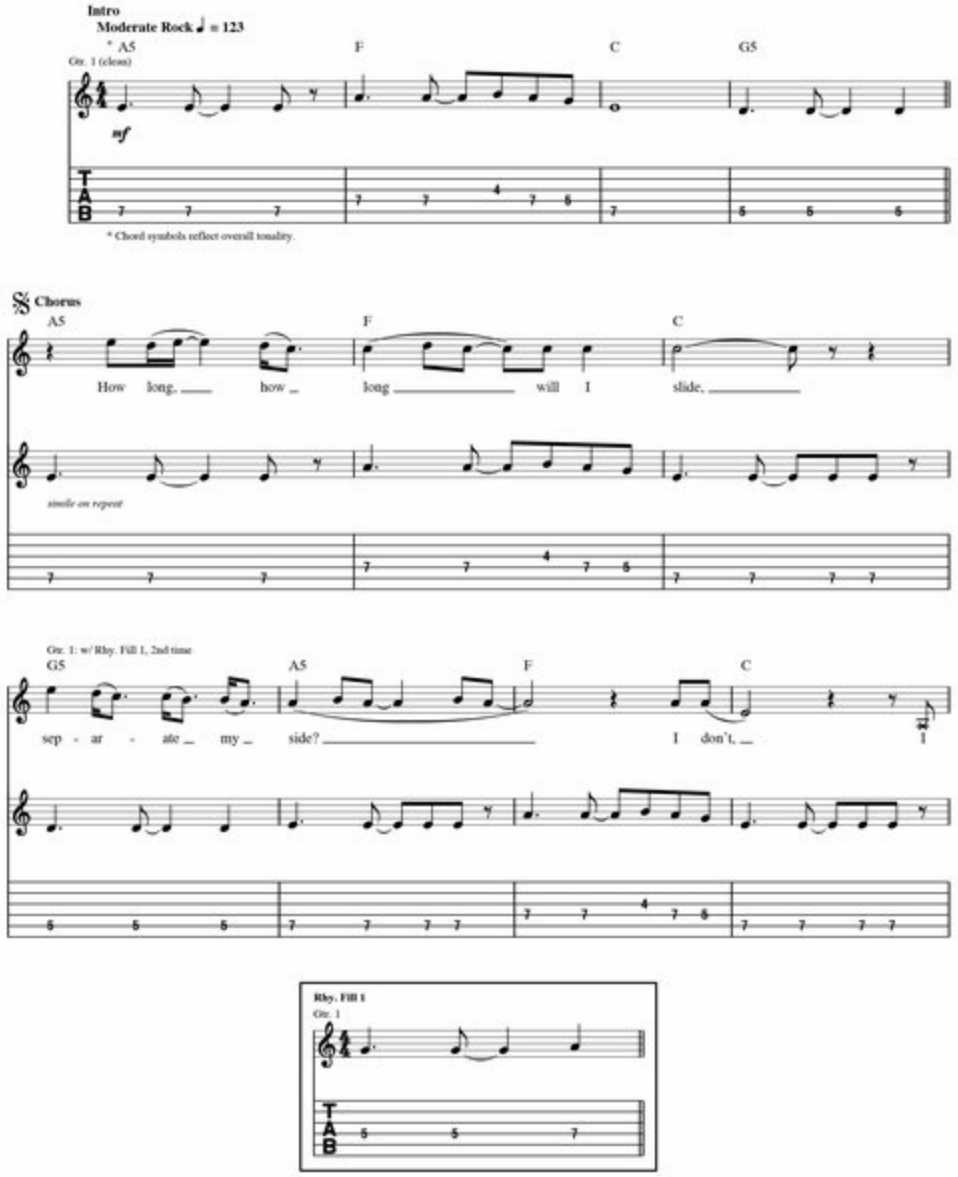
Gtrs. 1 & 2: w/ Rhy. Fig. 3 & Riff B

G Am C D Em
give me the num - ber if you can find it so I can call just to
Bm D Am D7
tell 'em I'm fine and to show I've o - ver - come the blow.
C G/B Am
I've learned to take it well. I on - ly wish my words could just con - vince my - self
To Coda
C D C
that it just was - n't real, but that's not the way it feels.
Interlude
G C/G G C/G
No, no, no, no. That's not the way it feels.
Gtr. 2
Gtr. 1

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

D.S. al Coda

Coda

Outro

from Red Hot Chili Peppers - *Californication*

O t h e r s i d e

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

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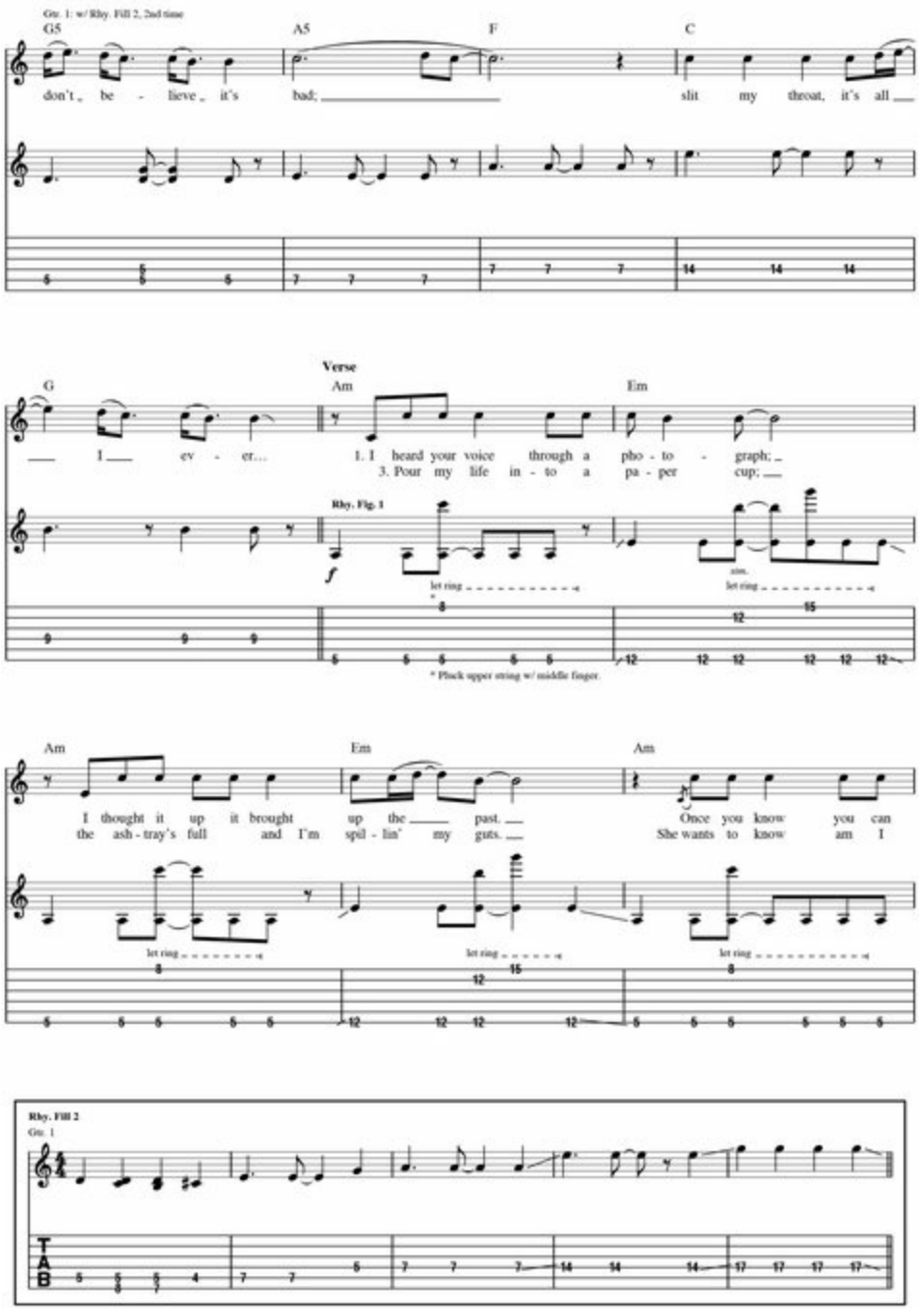
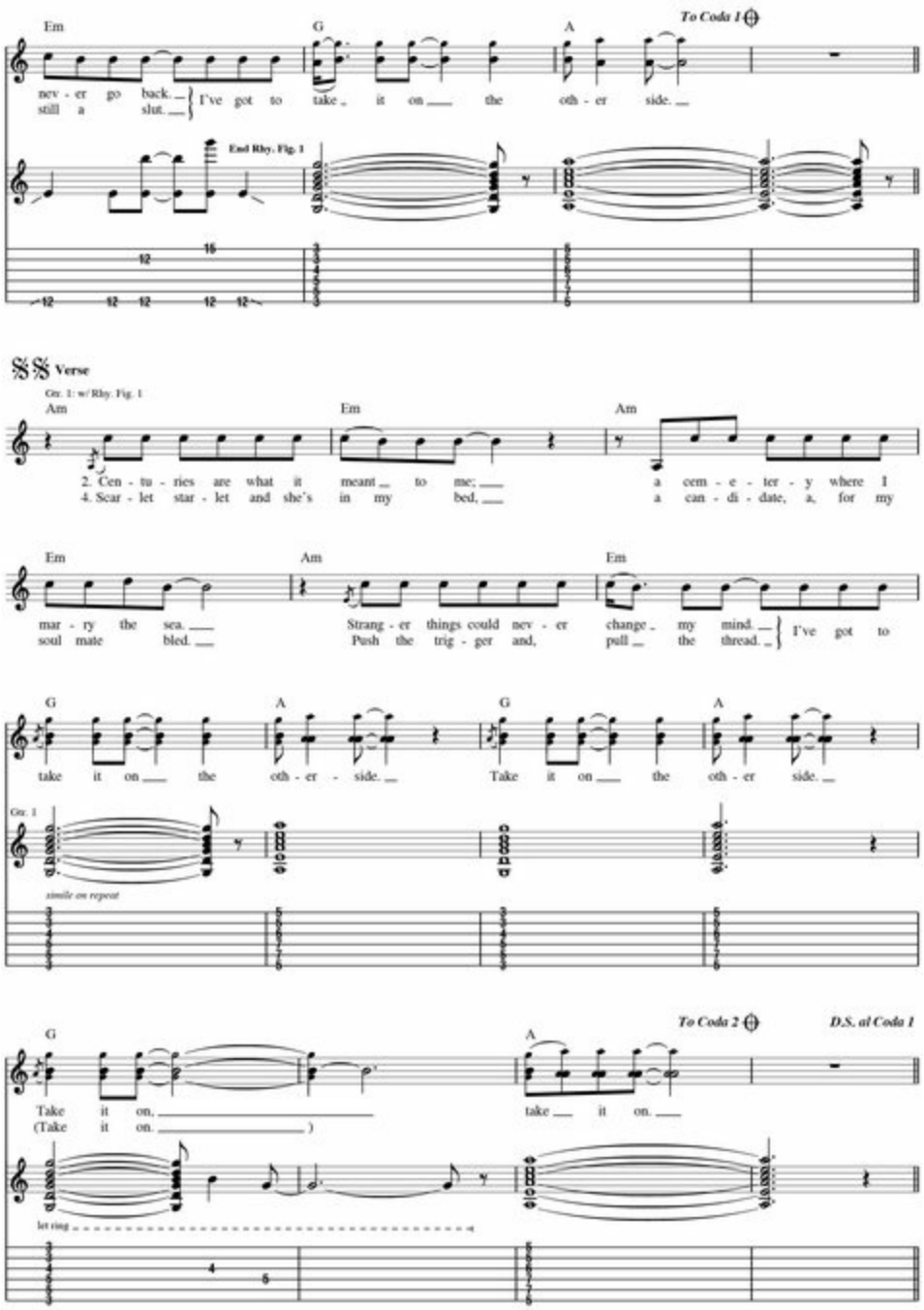
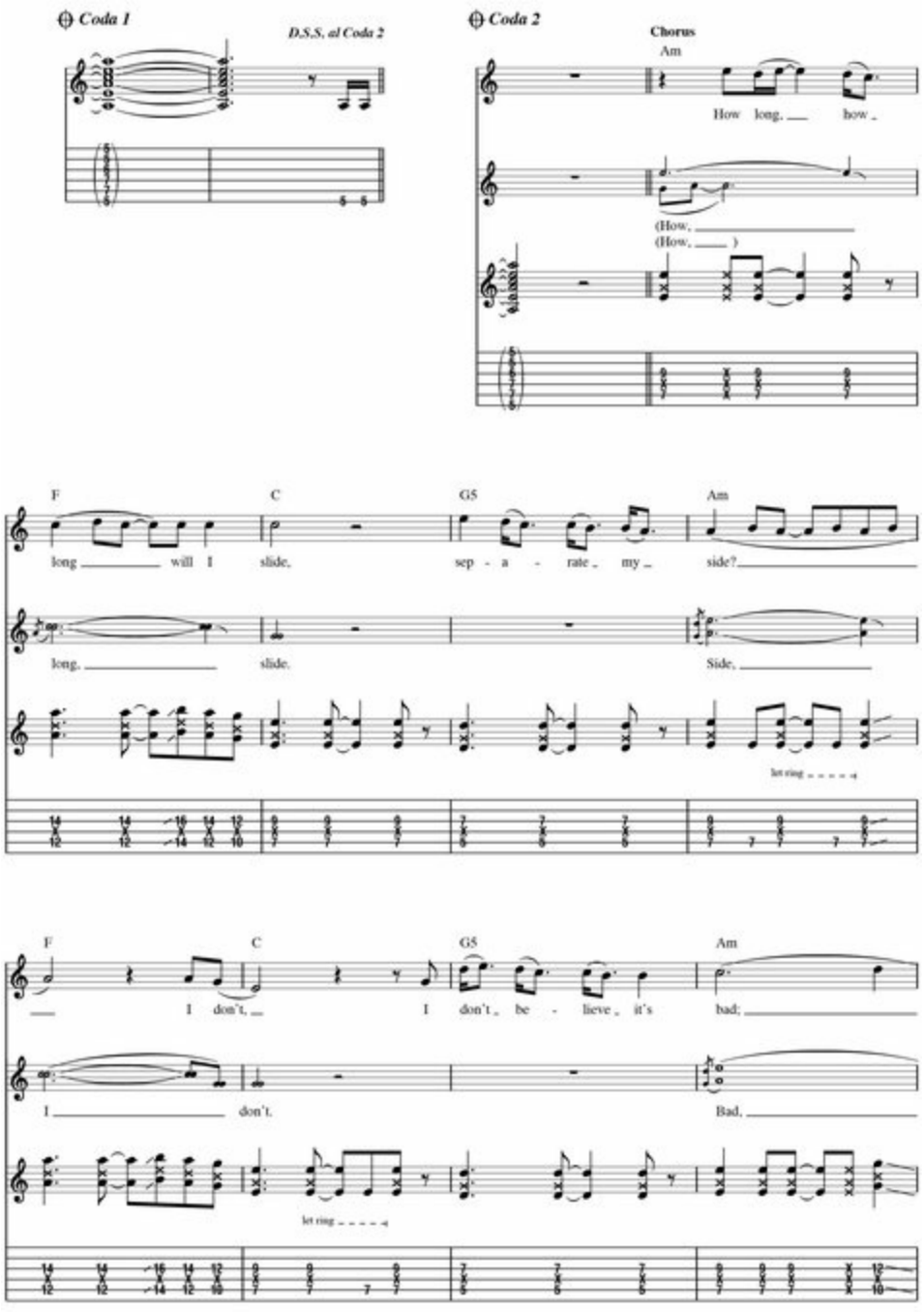
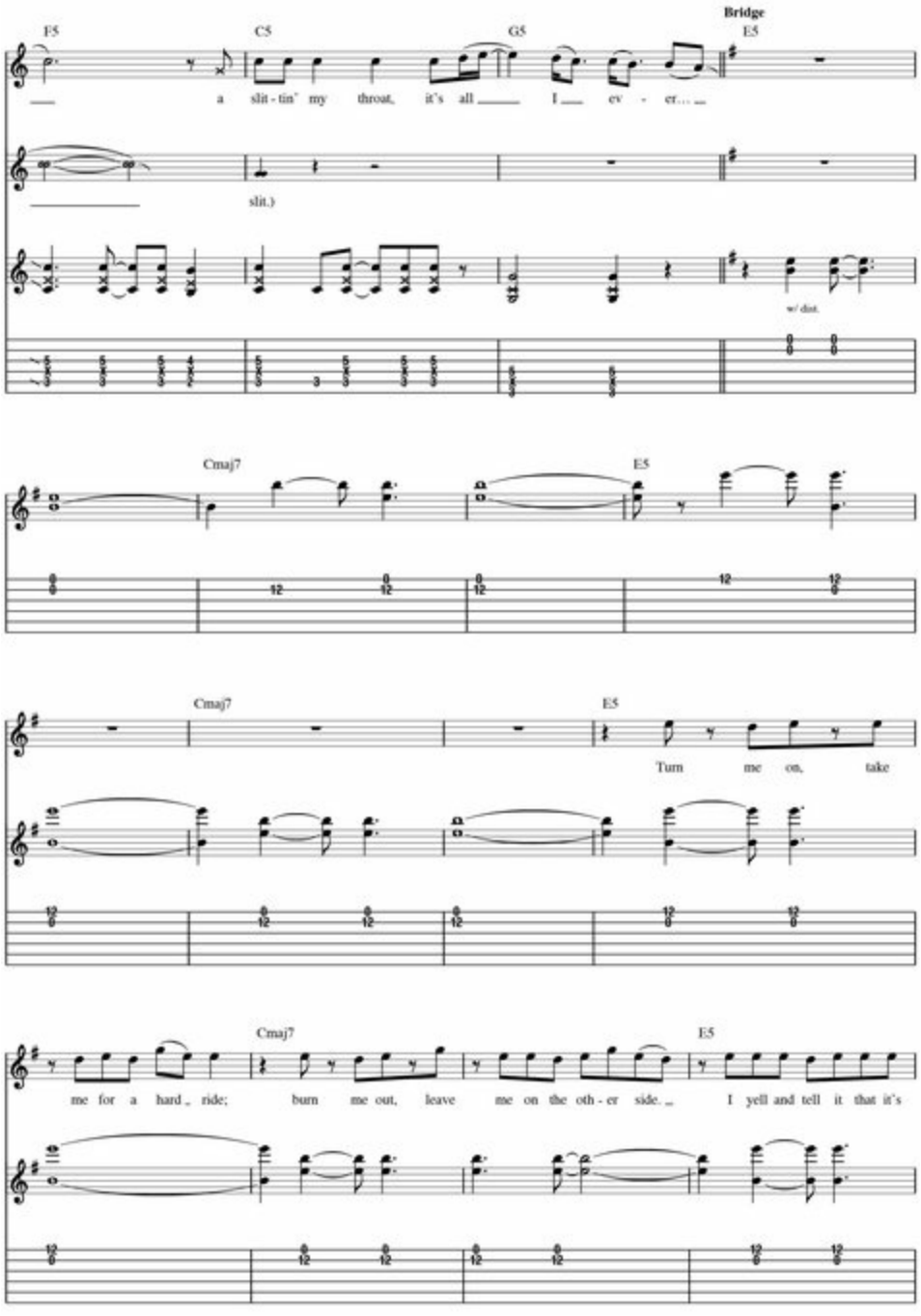
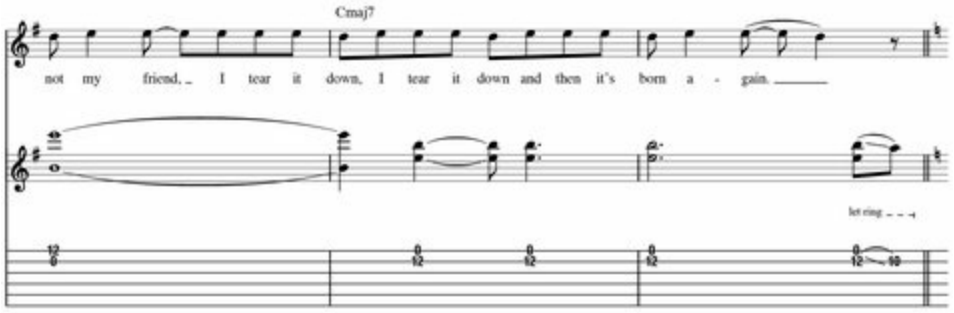
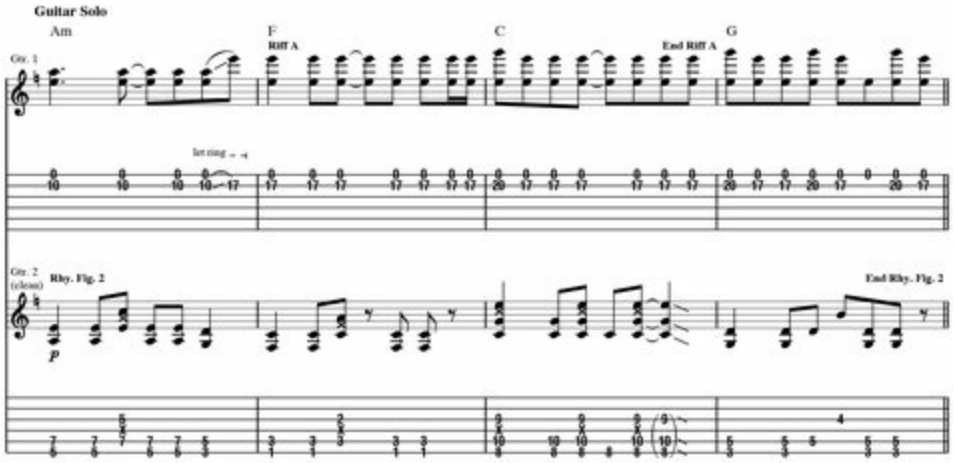
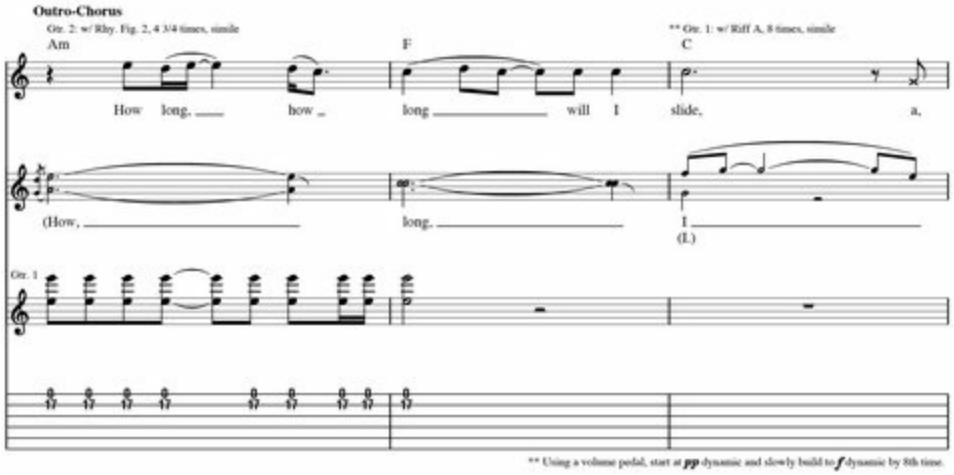
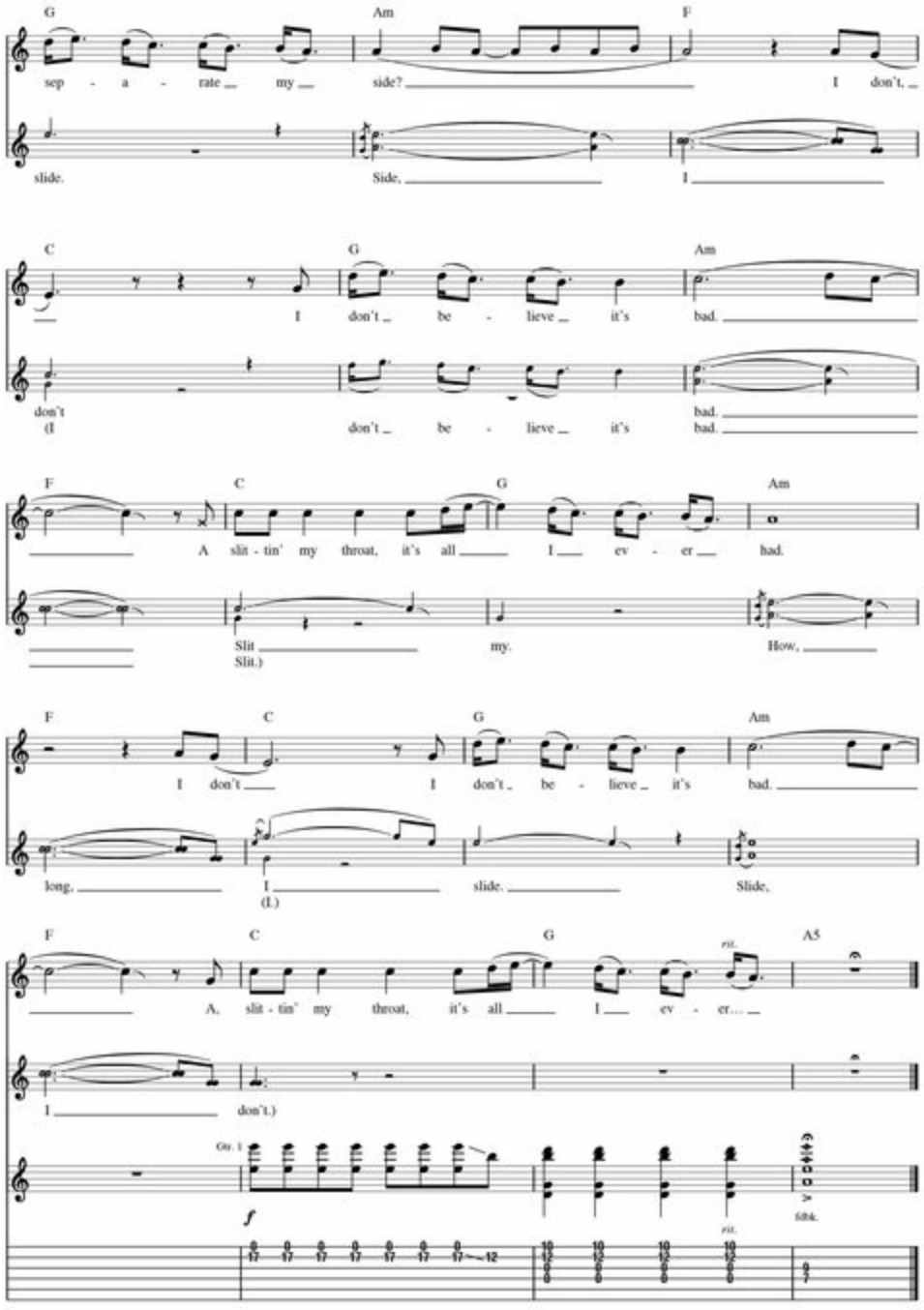
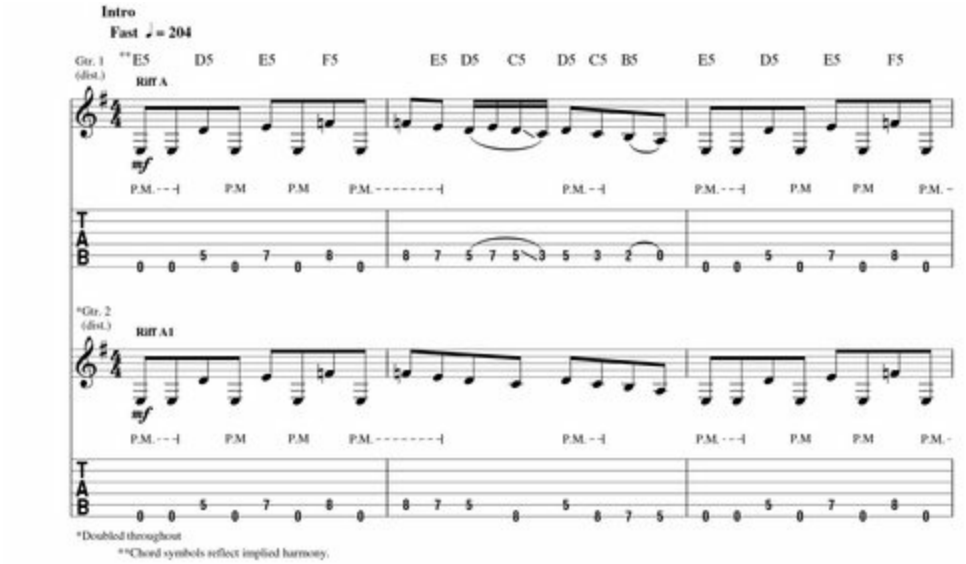
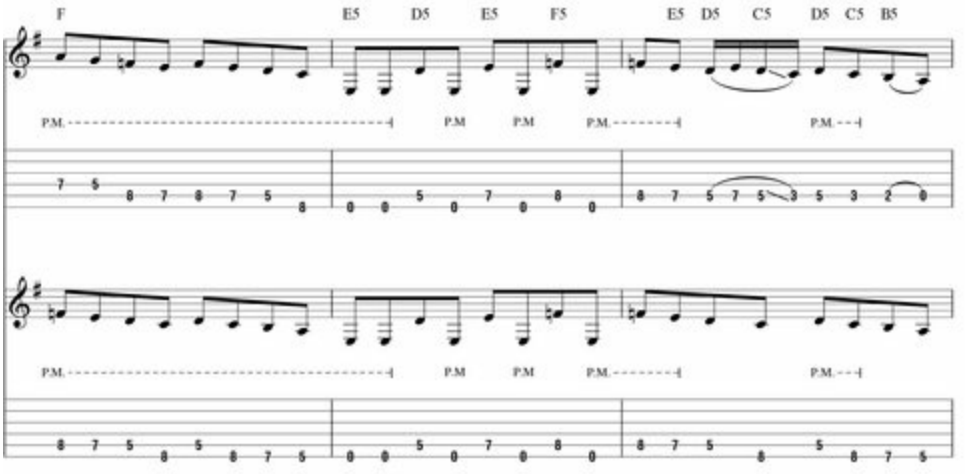

Gtr. 1: w/ Rhy. Fill 2, 2nd time
G5
A5
F
C
don't be - lieve it's bad;
slit my throat, it's all
G
I ev - er...
Verse
Am
Em
1. I heard your voice through a pho - to - graph;
3. Pour my life in - to a pa - per cup;
Rhy. Fig. 1
let ring
* Pluck upper string w/ middle finger.
Am
Em
Am
I thought it up it brought up the past.
the ash - tray's full and I'm spil - lin' my guts.
Once you know you can
She wants to know am I
let ring
Rhy. Fill 2
Gtr. 1
T
A
B

Em
G
A
To Coda 1
nev - er go back.
still a slut.
I've got to take it on the oth - er side.
End Rhy. Fig. 1
12
15
12 12 12 12 12
Verse
Gtr. 1: w/ Rhy. Fig. 1
Am
Em
Am
2. Cen - tu - ries are what it meant to me;
4. Scar - let star - let and she's in my bed,
a cem - e - ter - y where I
a can - di - date, a, for my
Em
Am
Em
mar - ry the sea.
soul mate bled.
Strang - er things could nev - er change my mind.
Push the trig - ger and, pull the thread.
I've got to
G
A
G
A
take it on the oth - er - side.
Take it on the oth - er side.
Gtr. 1
simile on repeat
G
A
To Coda 2
D.S. al Coda 1
Take it on,
(Take it on.)
take it on.
let ring
4
5

Coda 1
D.S.S. al Coda 2
Coda 2
Chorus
Am
How long, how
(How,
(How,)
F
C
G5
Am
long will I slide, sep - a - rate my side?
long, slide. Side,
let ring
F
C
G5
Am
I don't, I don't be - lieve it's bad;
I don't. Bad,
let ring

Bridge
F5
C5
G5
E5
a slit - tin' my throat, it's all I ev - er...
slit.)
w/ dist.
Cmaj7
E5
Cmaj7
E5
Turn me on, take
Cmaj7
E5
me for a hard ride; burn me out, leave me on the oth - er side. I yell and tell it that it's

** Using a volume pedal, start at ***pp*** dynamic and slowly build to ***f*** dynamic by 8th time.

G Am F
sep - a - rate my side? I don't,
slide. Side. I
C G Am
I don't be - lieve it's bad.
don't bad.
(I don't be - lieve it's bad.
F C G Am
A slit - tin' my throat, it's all I ev - er had.
Slit my. How,
Slit.)
F C G Am
I don't I don't be - lieve it's bad.
long. I slide. Slide,
(I.)
F C G A5
rit.
A, slit - tin' my throat, it's all I ev - er...
I don't.)
Gtr. 1
f
rit.
fdbk.

from Testiment - *The Legacy*

Over the Wall

Words and Music by Alex Skolnick, Eric Peterson, Gregory Carl Christian and Steven Souza

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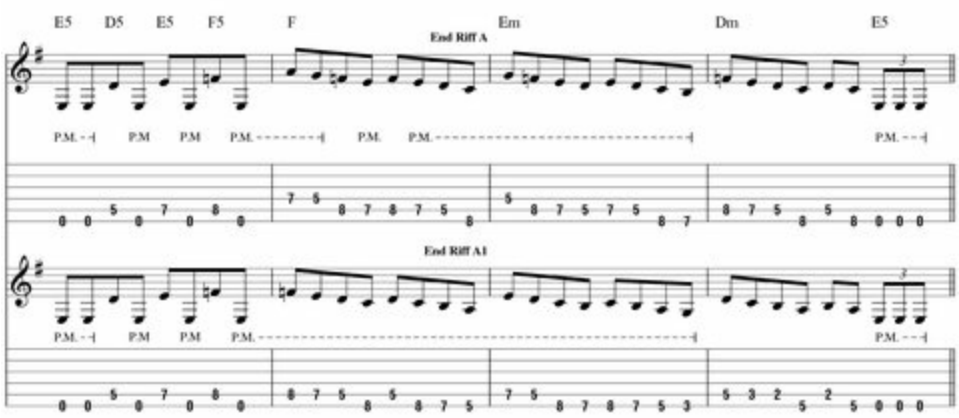
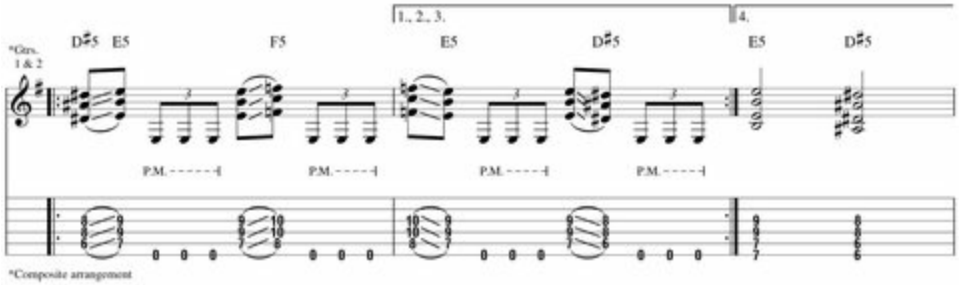
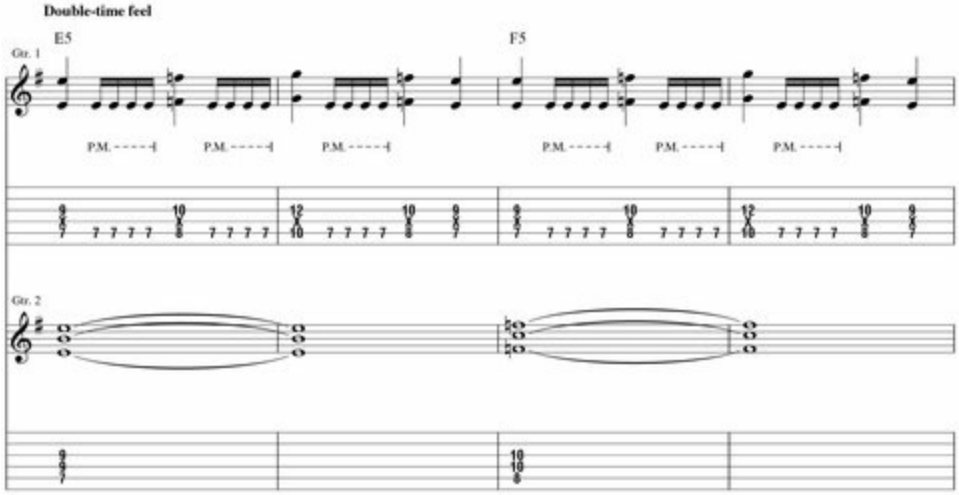
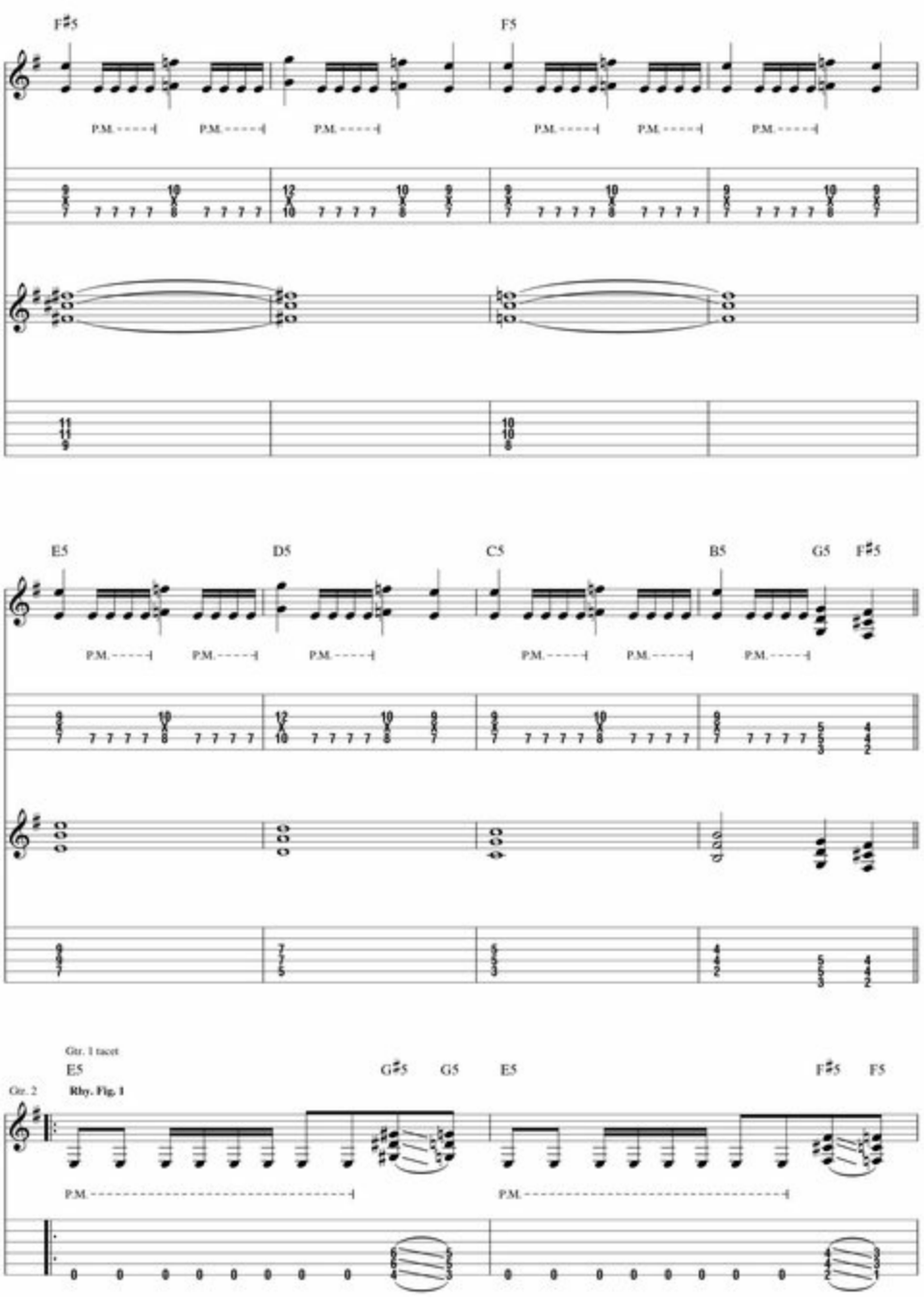


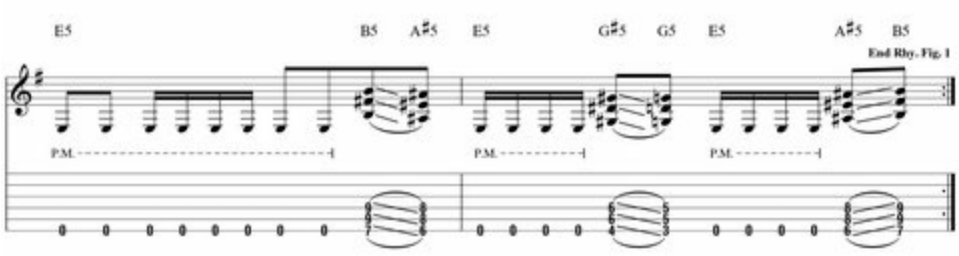


*Composite arrangement

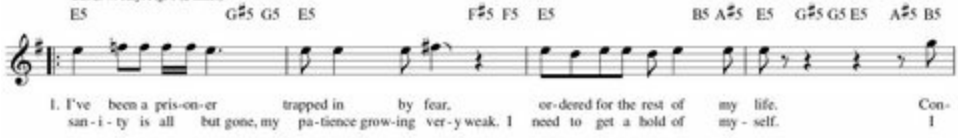


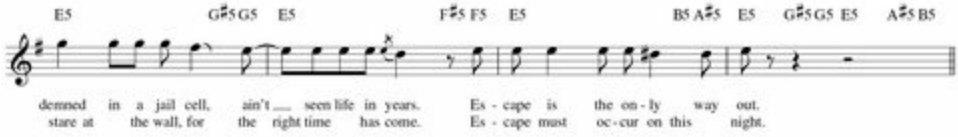
F♯5
F5
P.M.
E5
D5
C5
B5
G5
F♯5

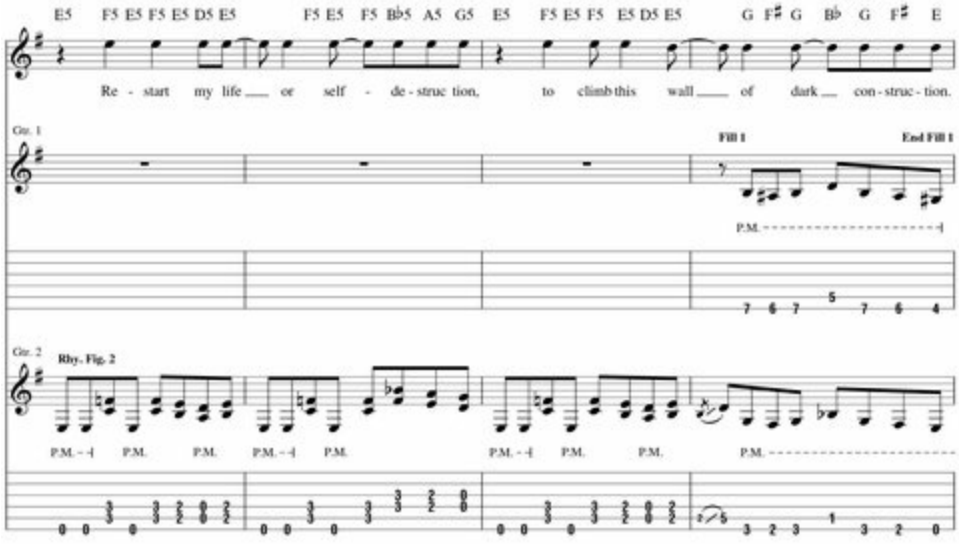
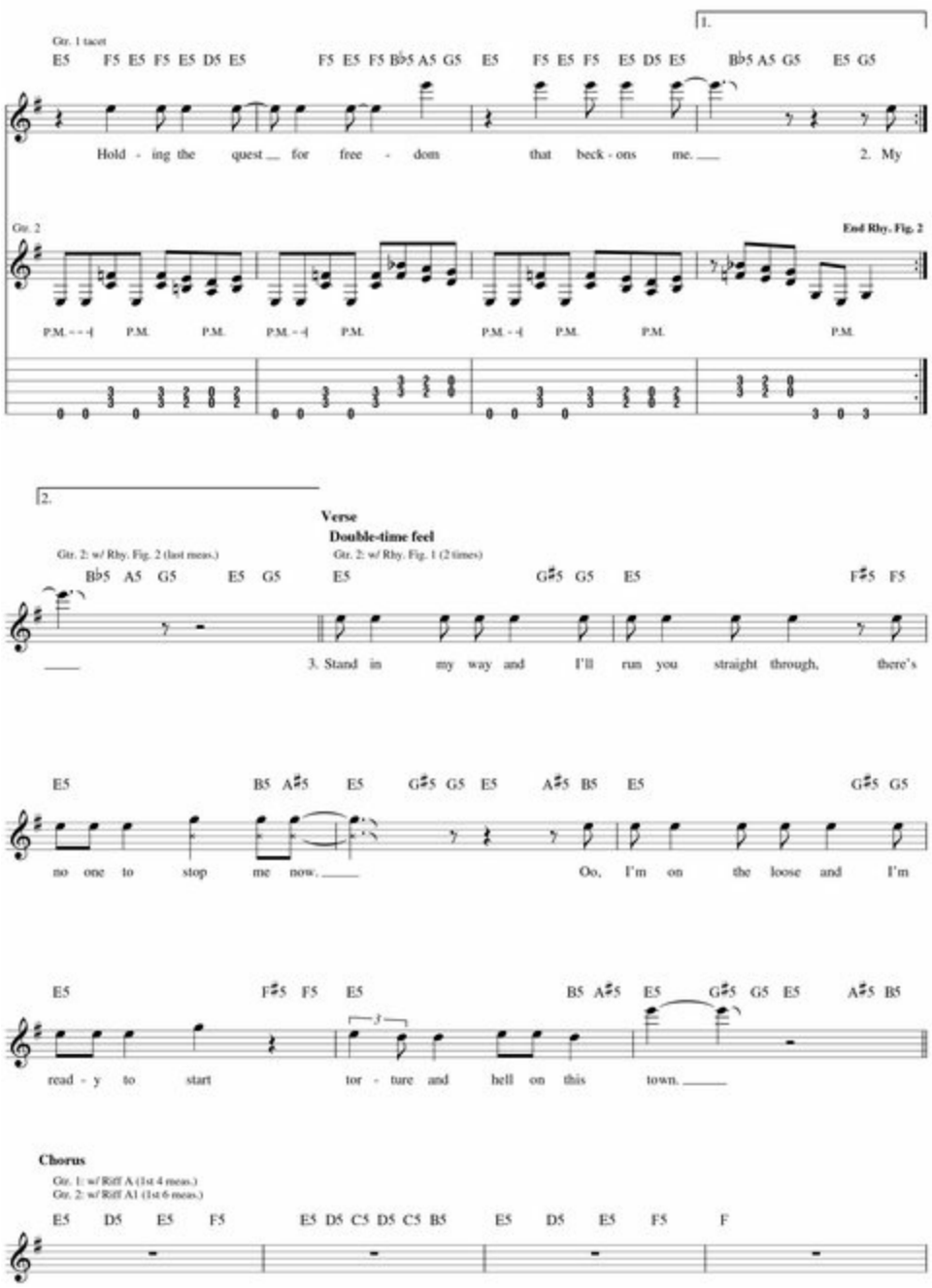
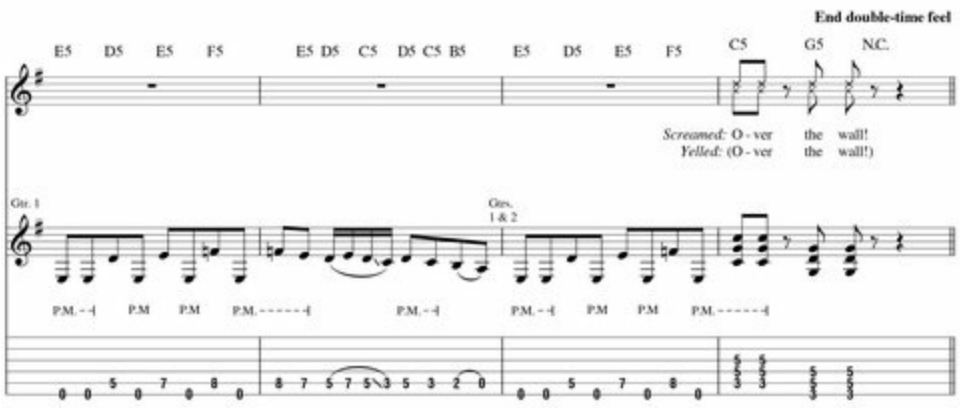
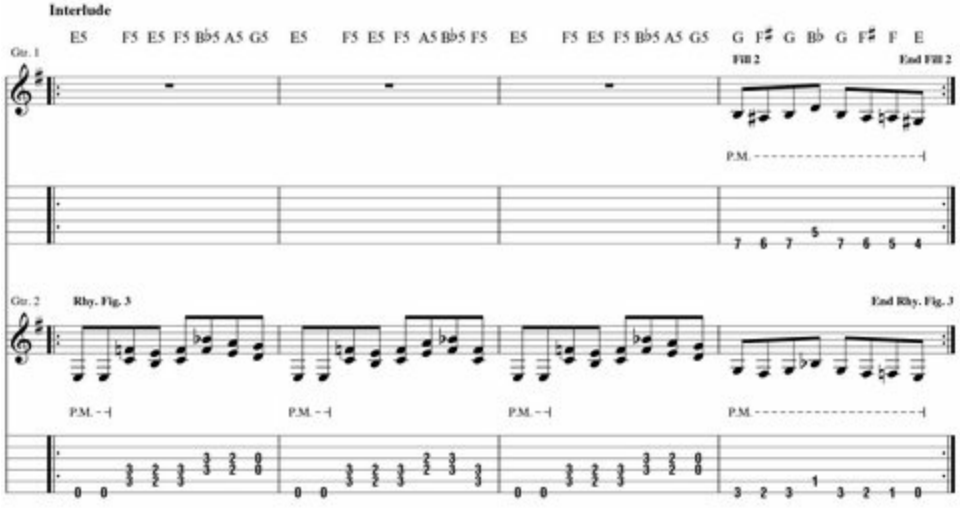
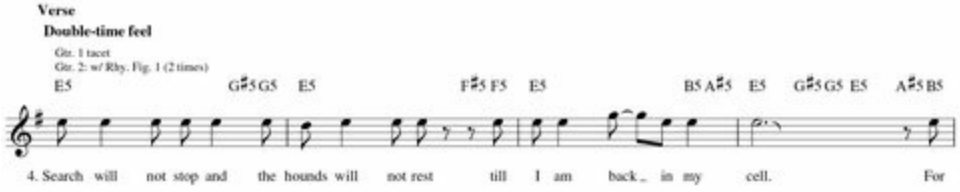
Gtr. 1 tacet
E5
G♯5
G5
E5
F♯5
F5
Gtr. 2
Rhy. Fig. 1
P.M.

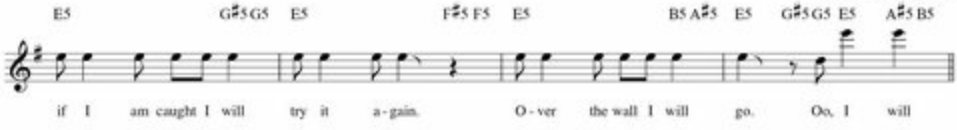
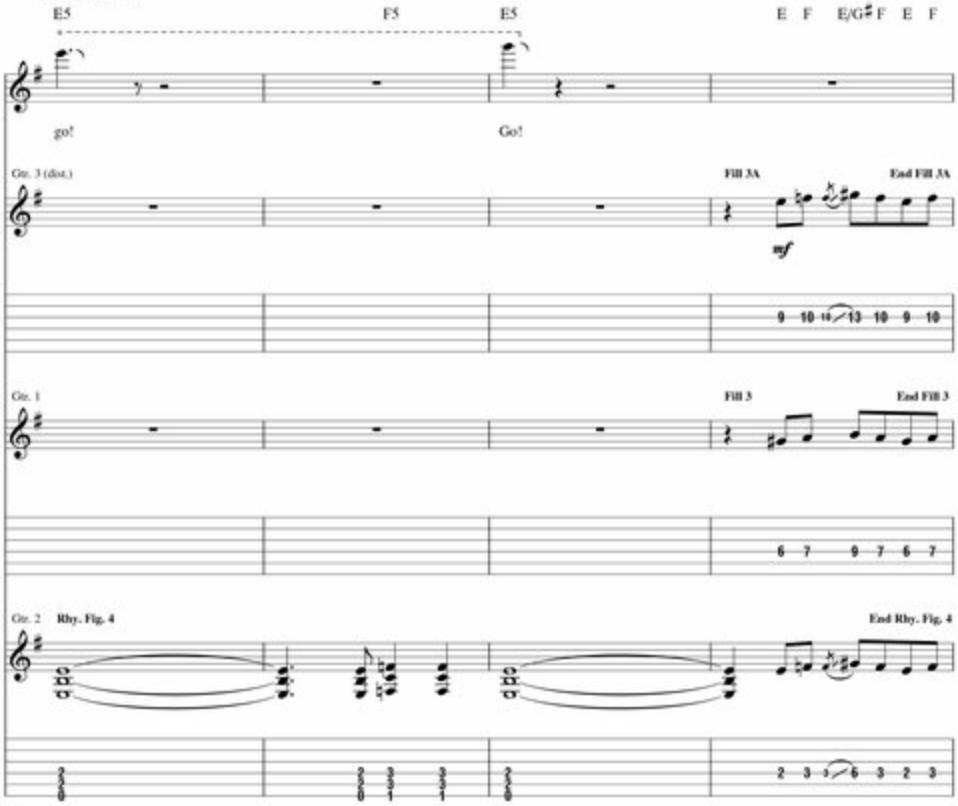


Verse

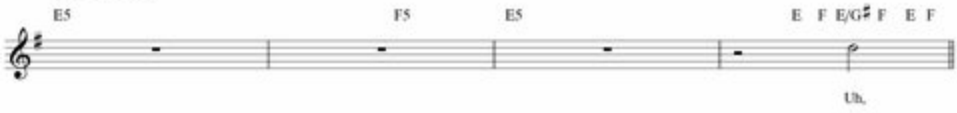
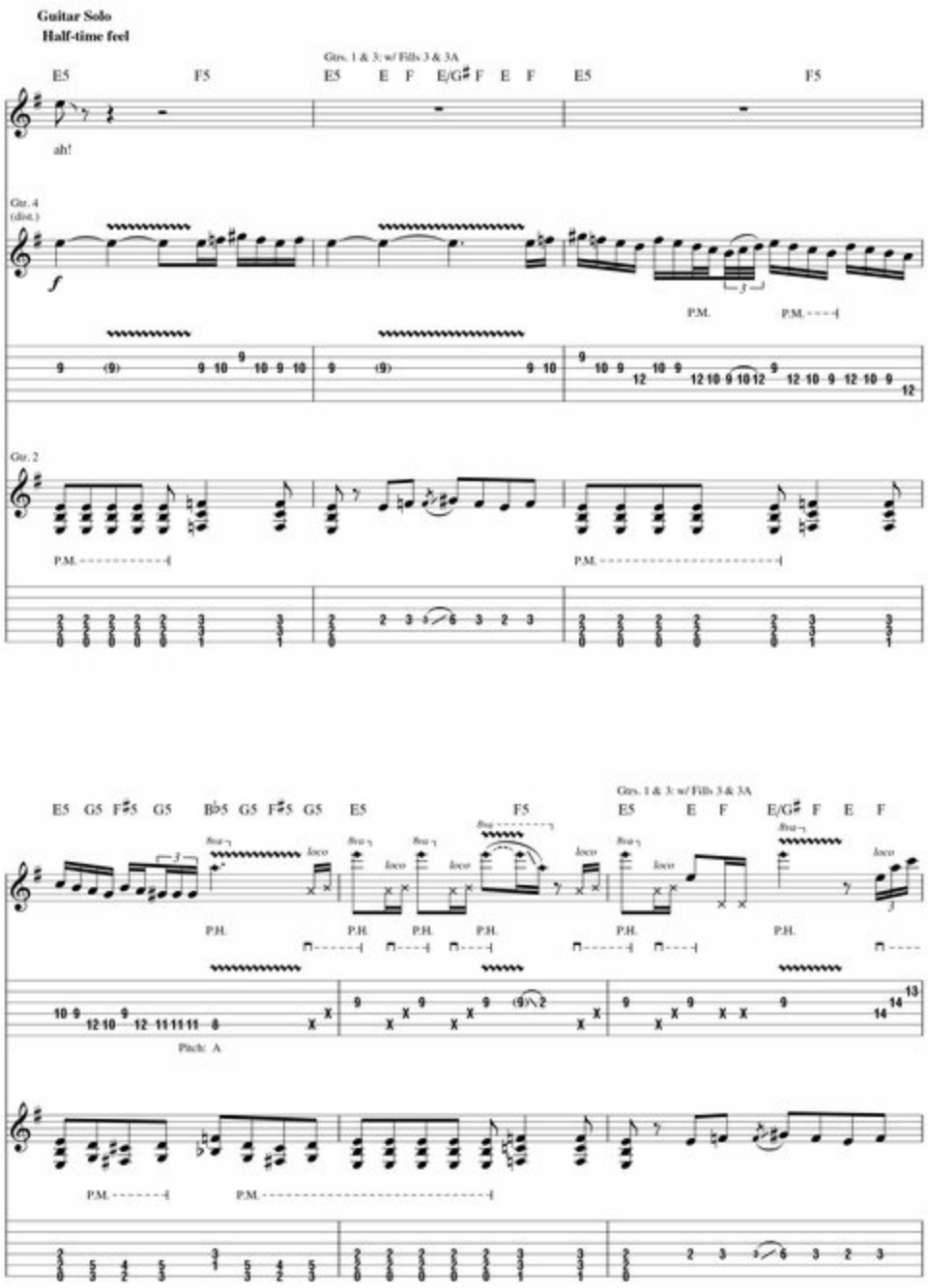
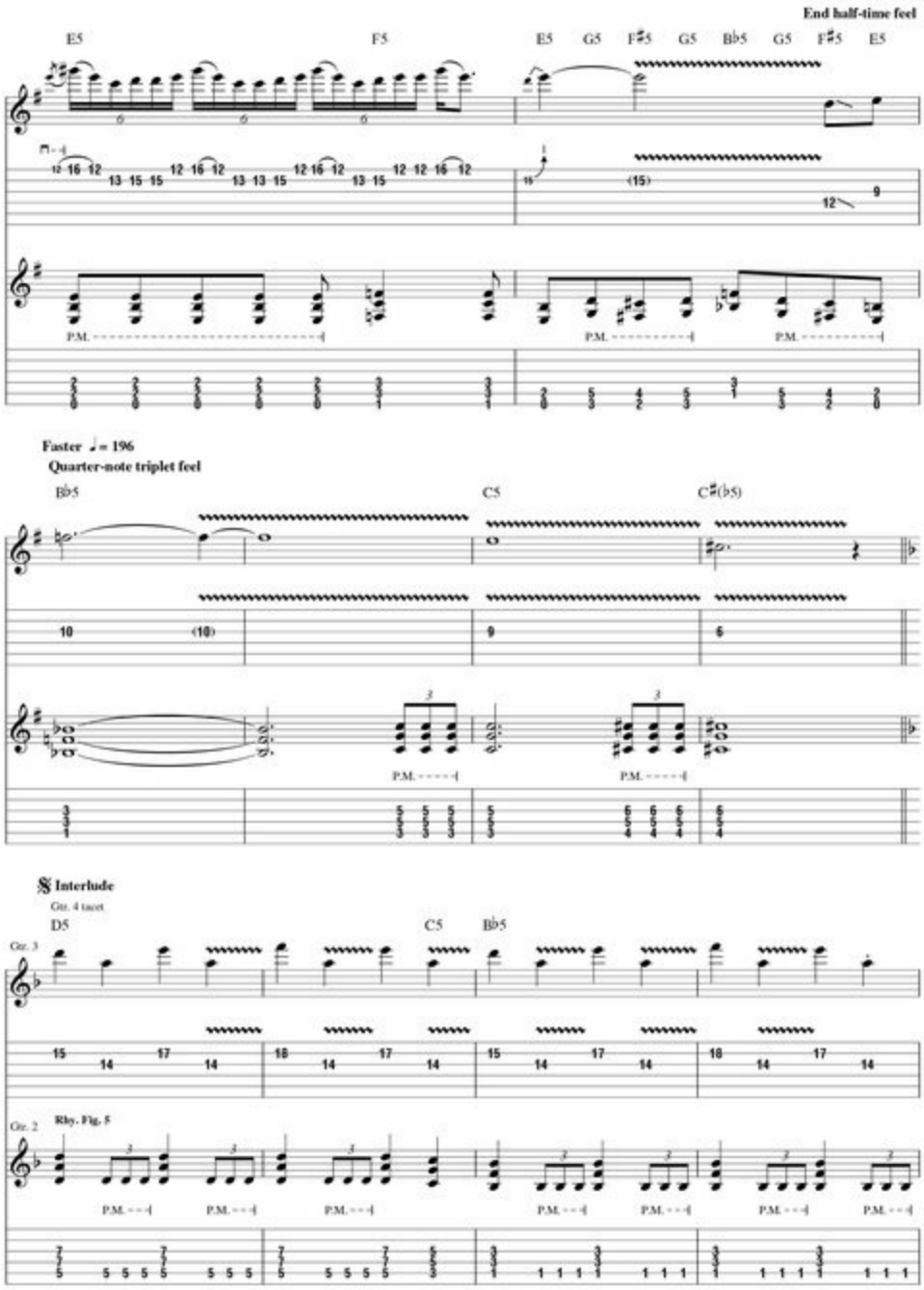
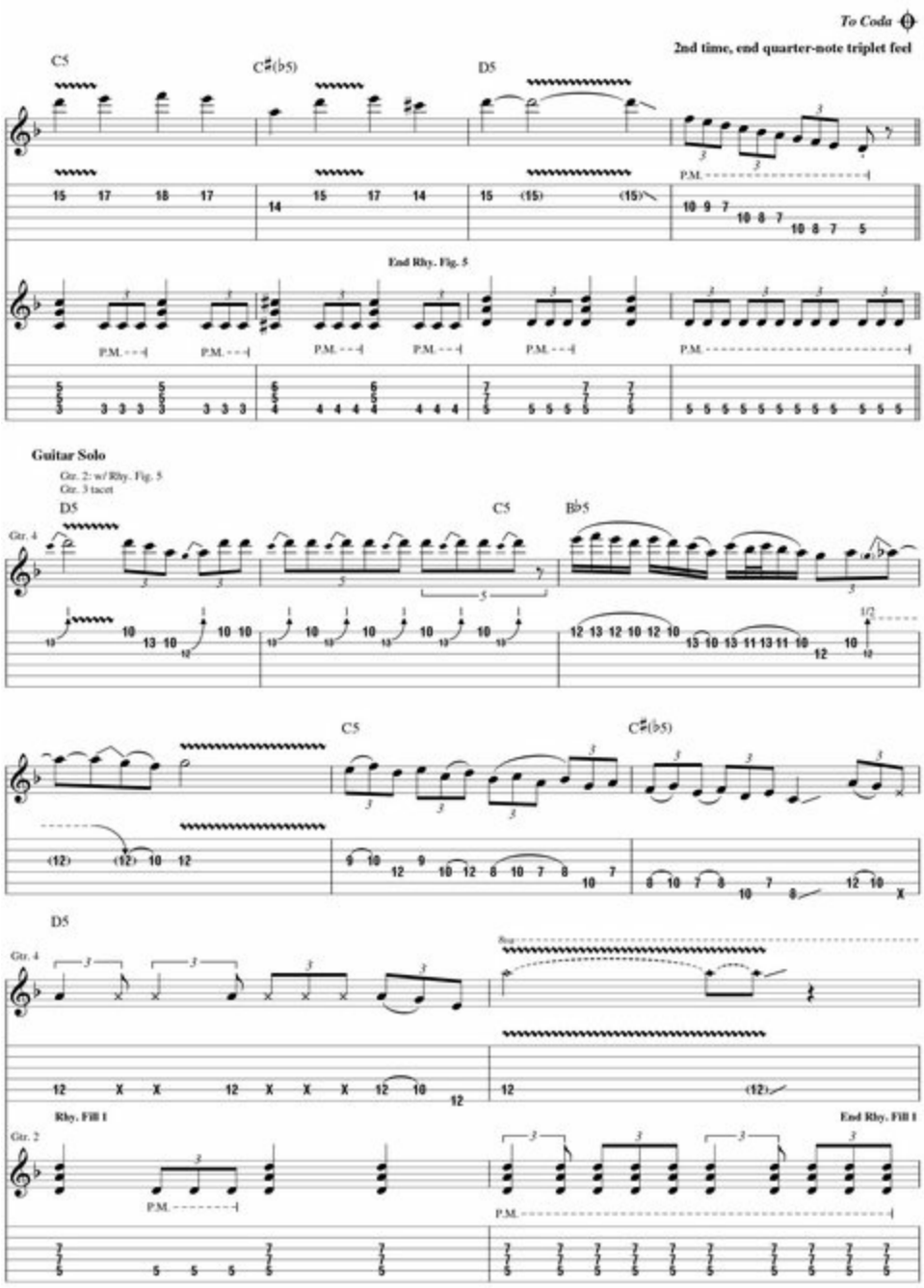
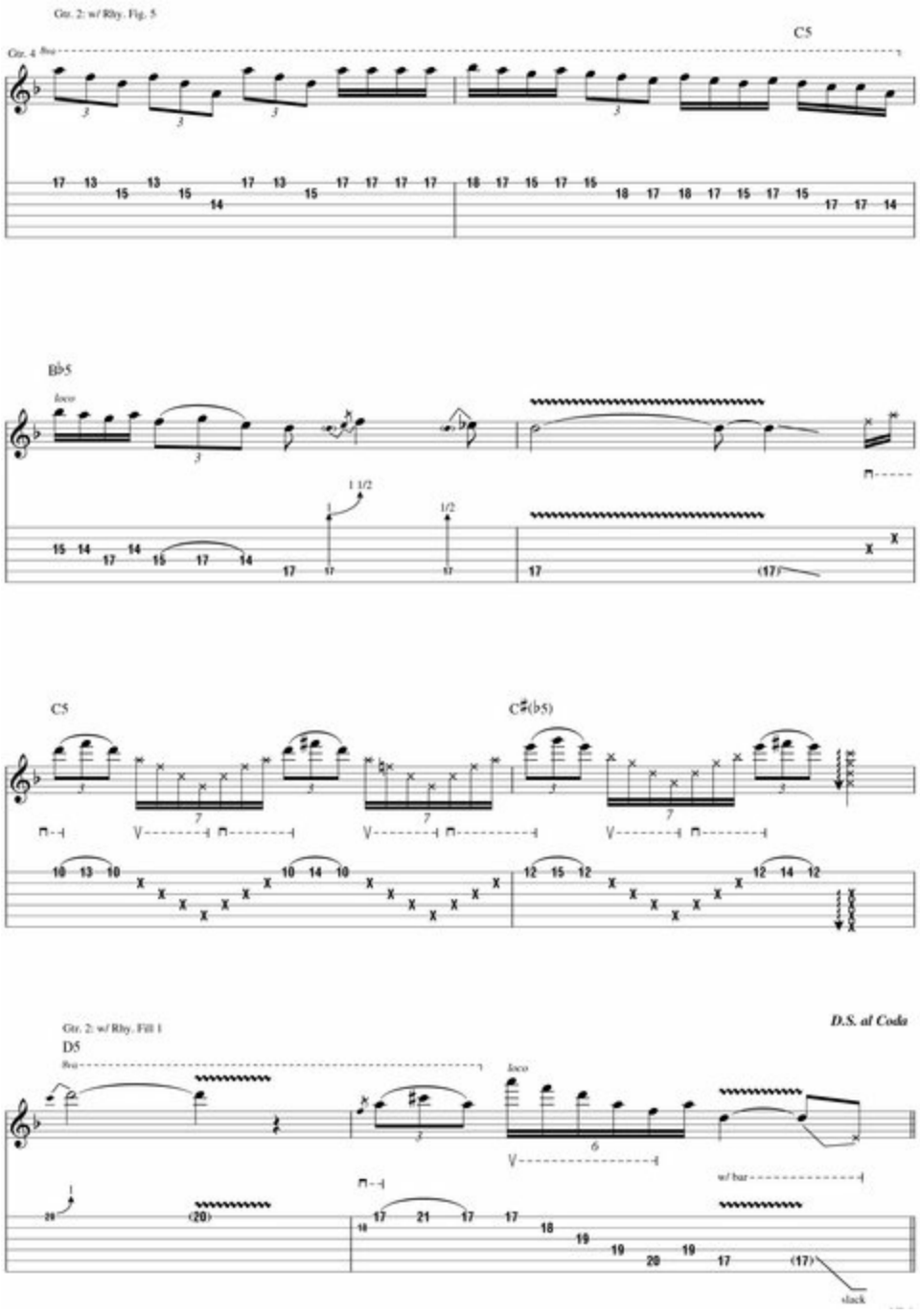
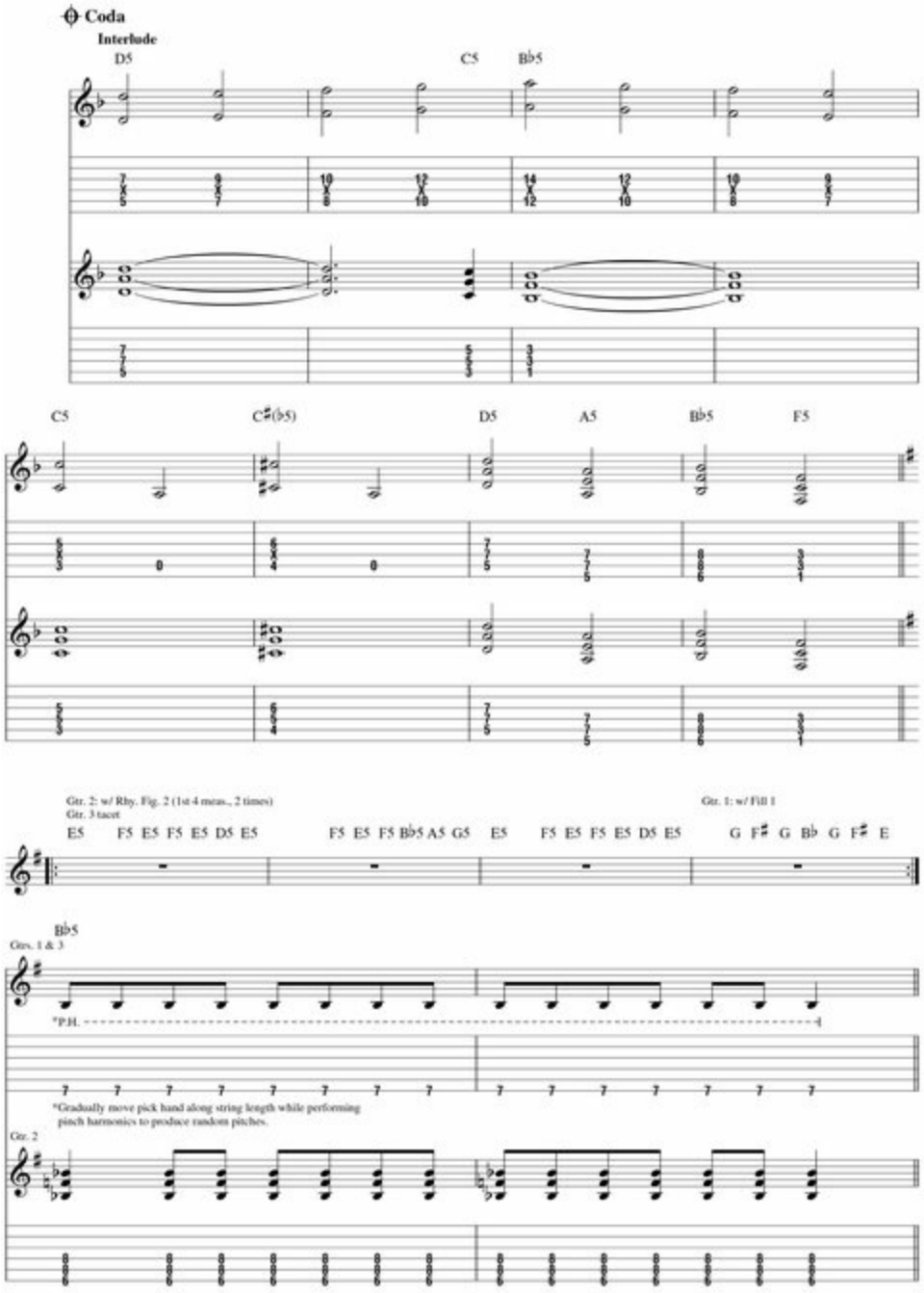
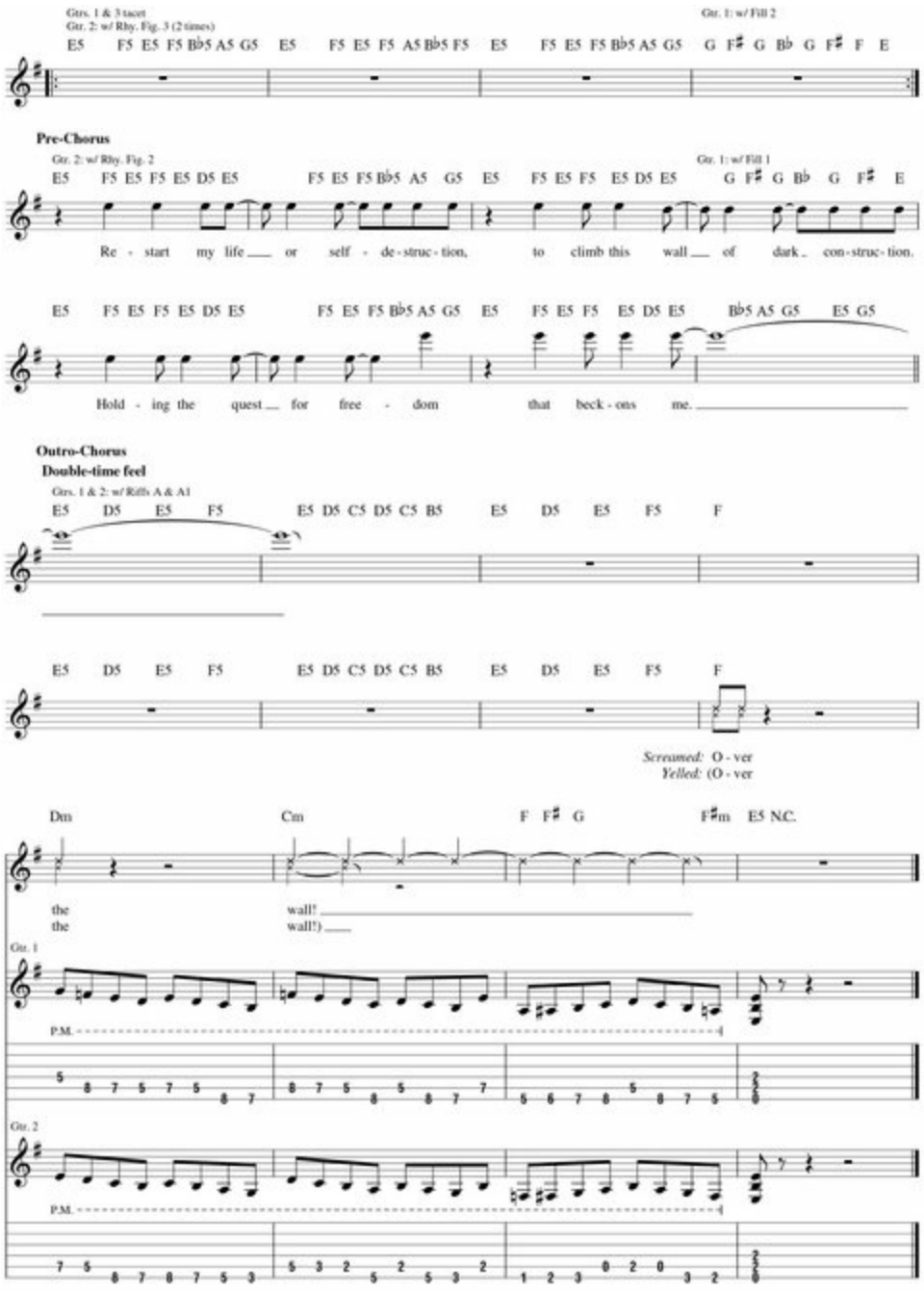
Gtr. 2: w/ Rhy. Fig. 1 (2 times)

1. I've been a pris-on-er trapped in by fear, or-dered for the rest of my life. Con-
san-i-ty is all but gone, my pa-tience grow-ing ver-y weak. I need to get a hold of my-self. I

End double-time feel

demned in a jail cell, ain't ___ seen life in years. Es-cape is the on-ly way out.
stare at the wall, for the right time has come. Es-cape must oc-cur on this night.

Pre-Chorus

1.
Gtr. 1 tacet
E5 F5 E5 F5 E5 D5 E5 F5 E5 F5 B♭5 A5 G5 E5 F5 E5 F5 E5 D5 E5 B♭5 A5 G5 E5 G5
Hold - ing the quest for free - dom that beck - ons me. 2. My
Gtr. 2
End Rhy. Fig. 2
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
2.
Verse
Double-time feel
Gtr. 2: w/ Rhy. Fig. 2 (last meas.)
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
B♭5 A5 G5 E5 G5 E5 G♯5 G5 E5 F♯5 F5
3. Stand in my way and I'll run you straight through, there's
E5 B5 A♯5 E5 G♯5 G5 E5 A♯5 B5 E5 G♯5 G5
no one to stop me now. Oo, I'm on the loose and I'm
E5 F♯5 F5 E5 B5 A♯5 E5 G♯5 G5 E5 A♯5 B5
3
read - y to start tor - ture and hell on this town.
Chorus
Gtr. 1: w/ Riff A (1st 4 meas.)
Gtr. 2: w/ Riff A1 (1st 6 meas.)
E5 D5 E5 F5 E5 D5 C5 D5 C5 B5 E5 D5 E5 F5 F

End double-time feel
E5 D5 E5 F5 E5 D5 C5 D5 C5 B5 E5 D5 E5 F5 C5 G5 N.C.
Screamed: O - ver the wall!
Yelled: (O - ver the wall!)
Gtr. 1
Gtrs. 1 & 2
P.M. P.M P.M P.M. P.M. P.M P.M P.M.

Interlude
E5 F5 E5 F5 B♭5 A5 G5 E5 F5 E5 F5 A5 B♭5 F5 E5 F5 E5 F5 B♭5 A5 G5 G F♯ G B♭ G F♯ F E
Gtr. 1
Fill 2
End Fill 2
P.M.
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3
P.M. P.M. P.M. P.M.

Verse
Double-time feel
Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
E5 G♯5 G5 E5 F♯5 F5 E5 B5 A♯5 E5 G♯5 G5 E5 A♯5 B5
4. Search will not stop and the hounds will not rest till I am back in my cell. For

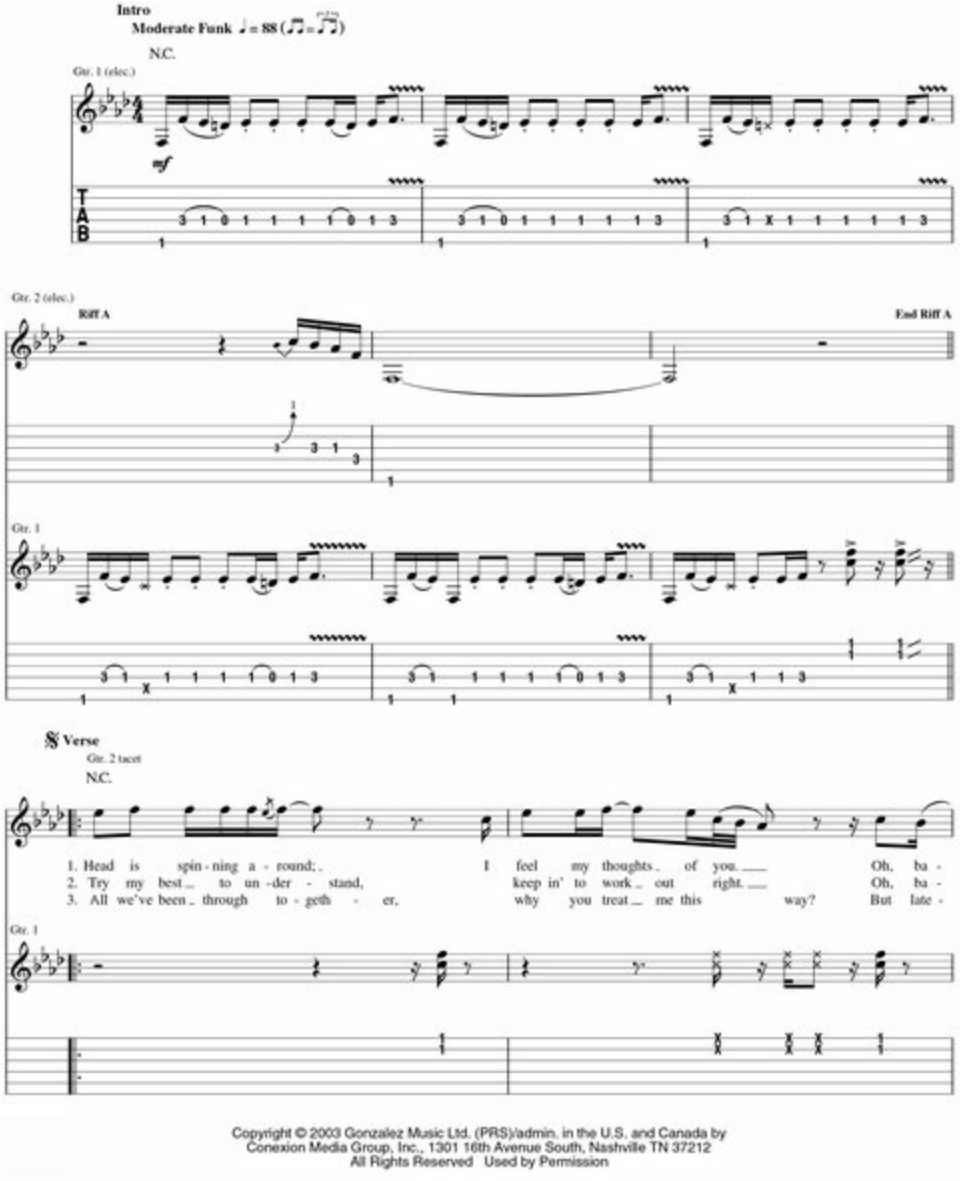
End double-time feel

Interlude
Slower ♩= 115

*w/ echo set for half-note regeneration w/ 3 repeats.

Gtrs. 1 & 3 tacet
Gtr. 2: w/ Rhy. Fig. 4

Gtrs. 1 & 3: w/ Fills 3 & 3A

Guitar Solo
Half-time feel
Gtrs. 1 & 3: w/ Fills 3 & 3A
E5
F5
E5
E
F
E/G♯
F
E
F
E5
F5
ah!
Gtr. 4
(dist.)
f
P.M.
P.M.
Gtr. 2
P.M.
P.M.
E5
G5
F♯5
G5
B♭5
G5
F♯5
G5
E5
F5
Gtrs. 1 & 3: w/ Fills 3 & 3A
E5
E
F
E/G♯
F
E
F
Bsq
loco
P.H.
Pitch: A
P.M.
P.M.

End half-time feel
E5
F5
E5
G5
F♯5
G5
B♭5
G5
F♯5
E5
P.M.
Faster ♩= 196
Quarter-note triplet feel
B♭5
C5
C♯(♭5)
Interlude
Gtr. 4 tacet
D5
C5
B♭5
Gtr. 3
Gtr. 2
Rhy. Fig. 5

To Coda
2nd time, end quarter-note triplet feel
C5
C♯(♭5)
D5
P.M.
End Rhy. Fig. 5
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 5
Gtr. 3 tacet
D5
C5
B♭5
Gtr. 4
1/2
C5
C♯(♭5)
D5
Gtr. 4
8va
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 2
P.M.

Gtr. 2: w/ Rhy. Fig. 5
C5
Gtr. 4
Rhy
loco
B♭5
1 1/2
1/2
C5
C♯(♭5)
Gtr. 2: w/ Rhy. Fill 1
D5
Rhy
loco
D.S. al Coda
w/ bar
slack

Coda
Interlude
D5
C5
B♭5
C5
C♯(♭5)
D5
A5
B♭5
F5
Gtr. 2: w/ Rhy. Fig. 2 (1st 4 meas., 2 times)
Gtr. 3 tacet
E5 F5 E5 F5 E5 D5 E5
F5 E5 F5 B♭5 A5 G5 E5
F5 E5 F5 E5 D5 E5
Gtr. 1: w/ Fill 1
G F♯ G B♭ G F♯ E
B♭5
Gtrs. 1 & 3
*P.H.
*Gradually move pick hand along string length while performing pinch harmonics to produce random pitches.
Gtr. 2

Gtrs. 1 & 3 tacet
Gr. 2: w/ Rhy. Fig. 3 (2 times)
Gtr. 1: w/ Fill 2
E5 F5 E5 F5 B♭5 A5 G5 E5 F5 E5 F5 A5 B♭5 F5 E5 F5 E5 F5 B♭5 A5 G5 G F♯ G B♭ G F♯ F E
Pre-Chorus
Gr. 2: w/ Rhy. Fig. 2
Gtr. 1: w/ Fill 1
E5 F5 E5 F5 E5 D5 E5 F5 E5 F5 B♭5 A5 G5 E5 F5 E5 F5 E5 D5 E5 G F♯ G B♭ G F♯ E
Re - start my life or self - de - struc - tion, to climb this wall of dark con - struc - tion.
E5 F5 E5 F5 E5 D5 E5 F5 E5 F5 B♭5 A5 G5 E5 F5 E5 F5 E5 D5 E5 B♭5 A5 G5 E5 G5
Hold - ing the quest for free - dom that beck - ons me.
Outro-Chorus
Double-time feel
Grs. 1 & 2: w/ Riffs A & A1
E5 D5 E5 F5 E5 D5 C5 D5 C5 B5 E5 D5 E5 F5 F
E5 D5 E5 F5 E5 D5 C5 D5 C5 B5 E5 D5 E5 F5 F
Screamed: O - ver
Yelled: (O - ver
Dm Cm F F♯ G F♯m E5 N.C.
the wall?
the wall!)
Gtr. 1
P.M.
Gtr. 2
P.M.

from Joe Bonamassa - *Blues Deluxe*

Pack It Up

Words and Music by Geoffrey Beadle, Ronald Carthy, George Chandler, Wilfred Davies,
Michael Eve, Gabriel Gregory, Delisle Harper, Goldin Hunte and Christopher Mercer

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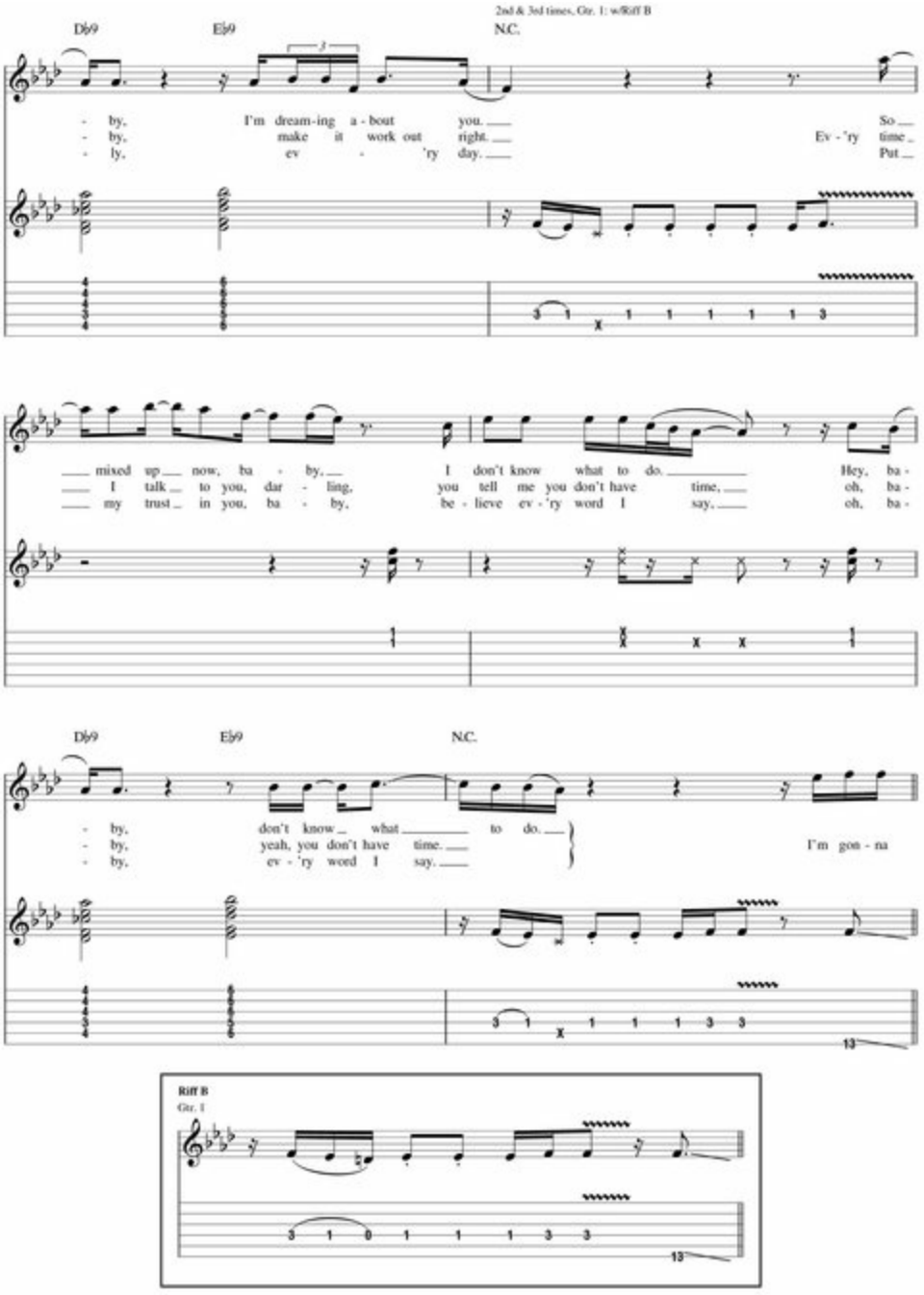
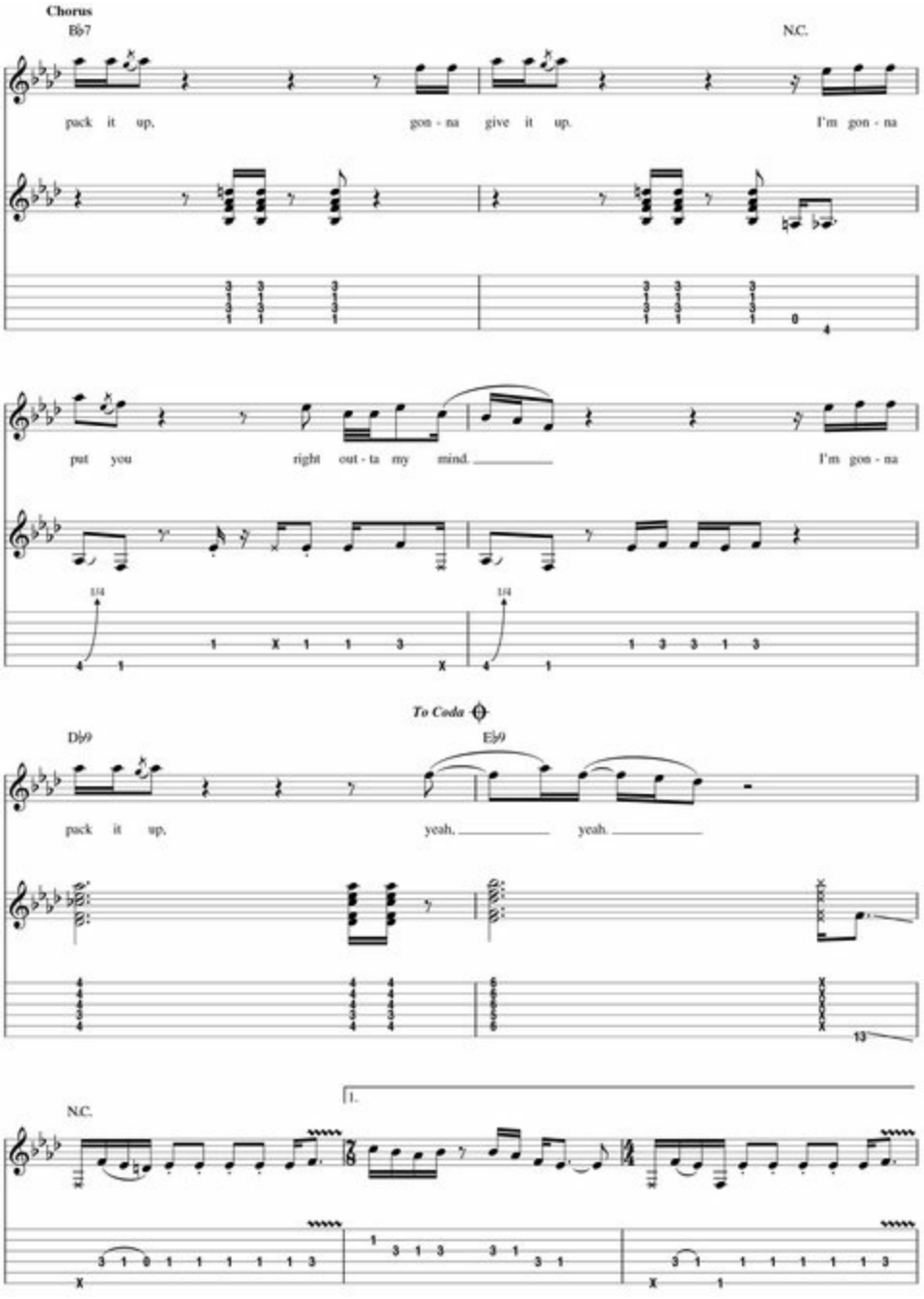
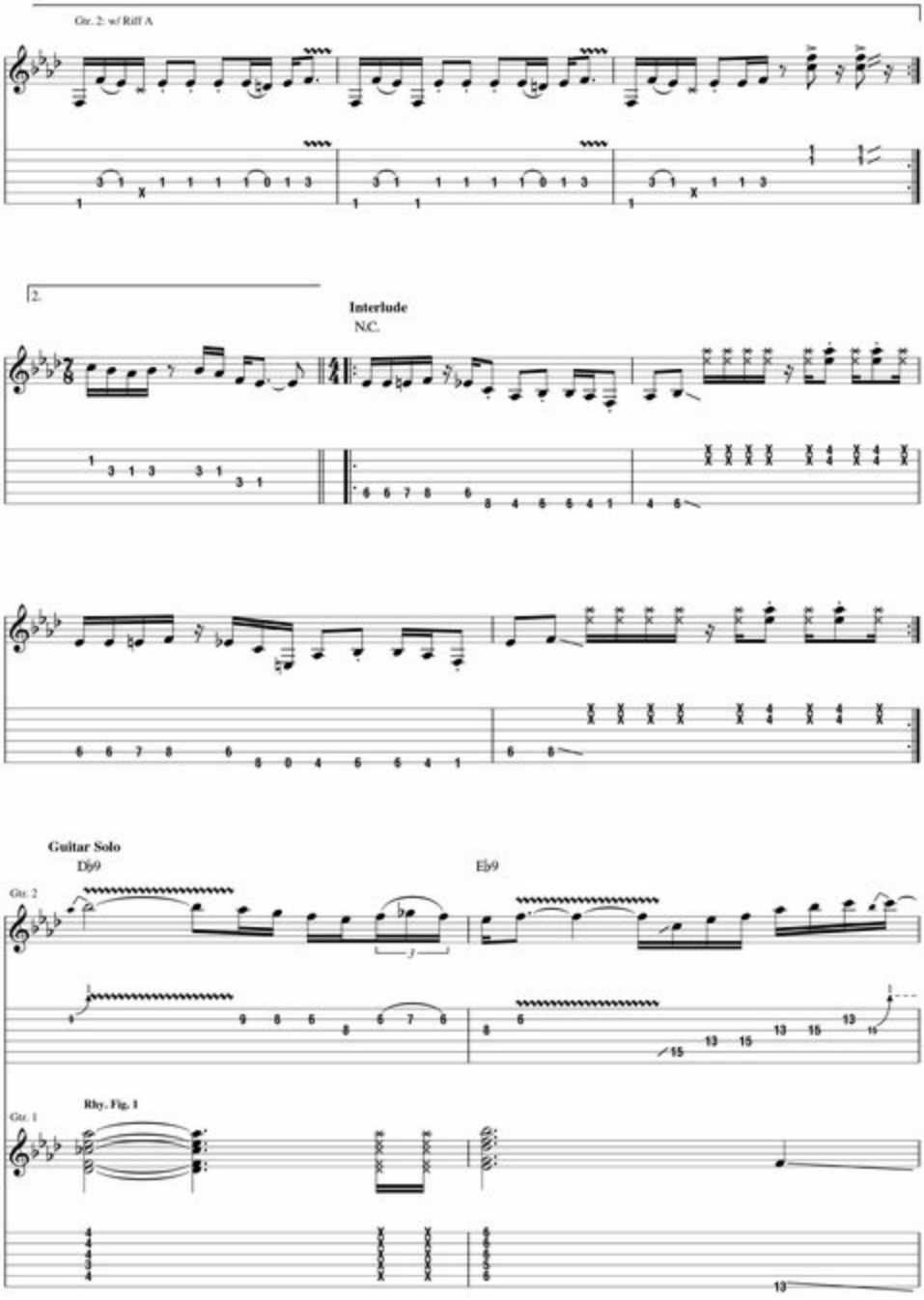
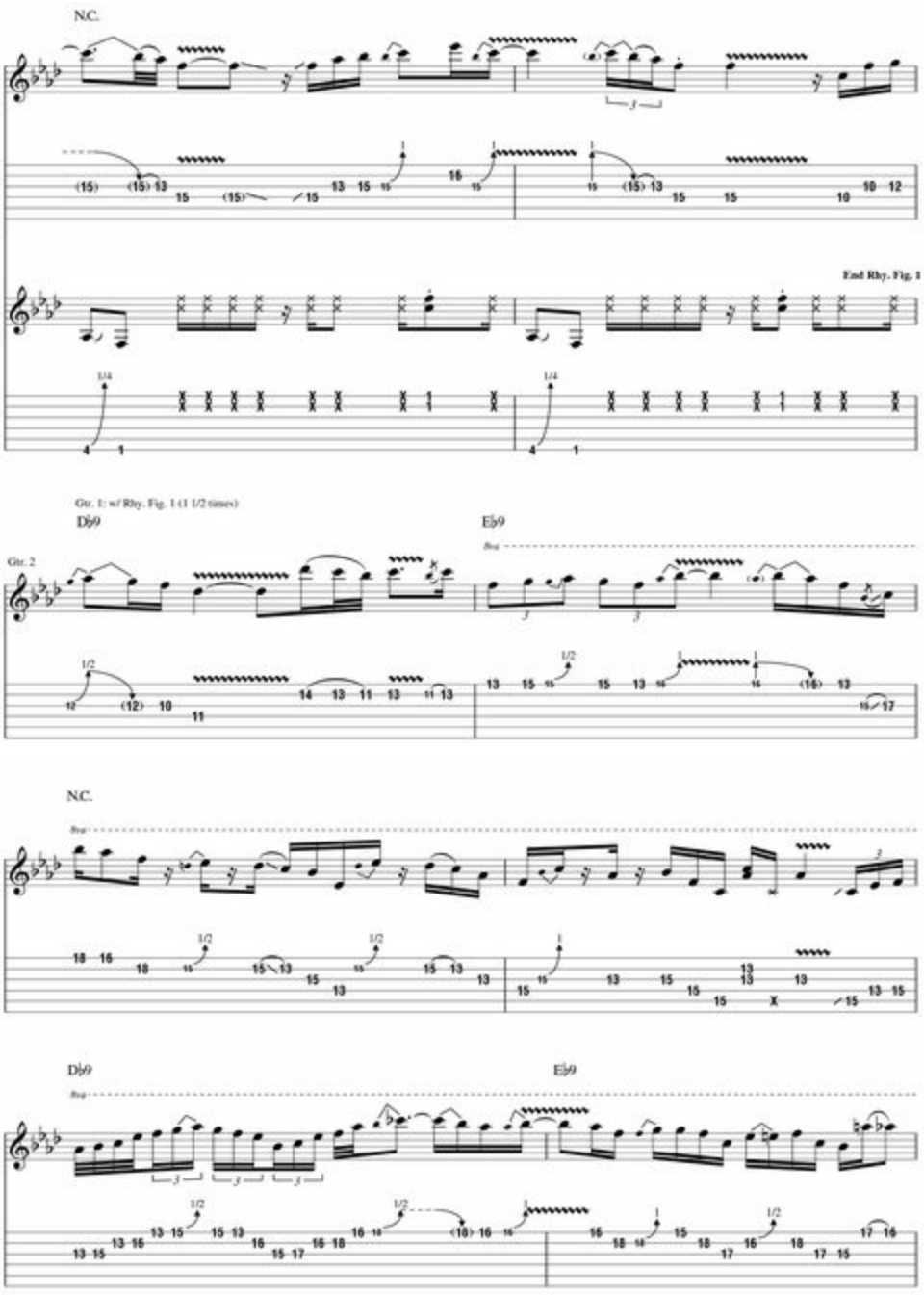
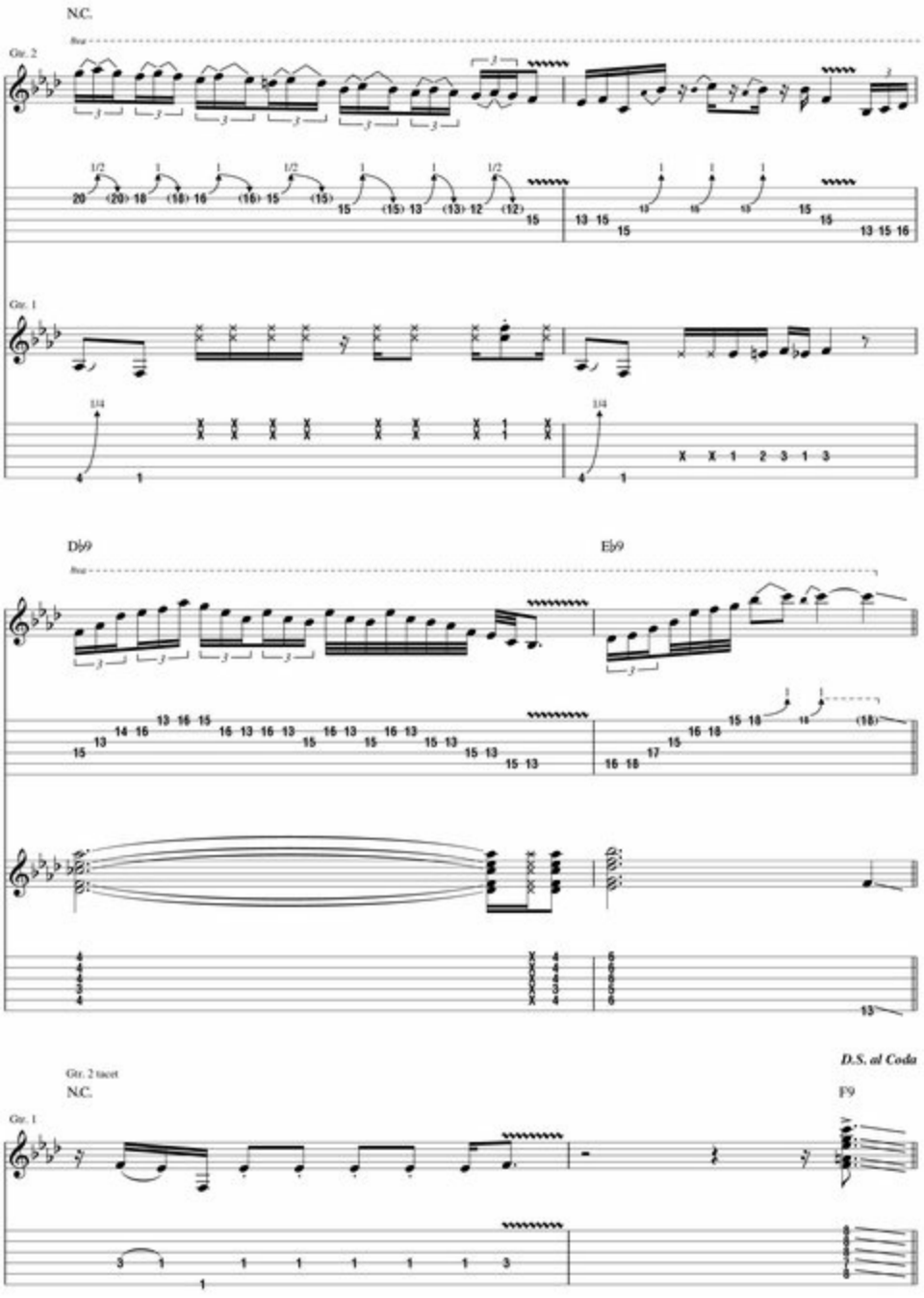
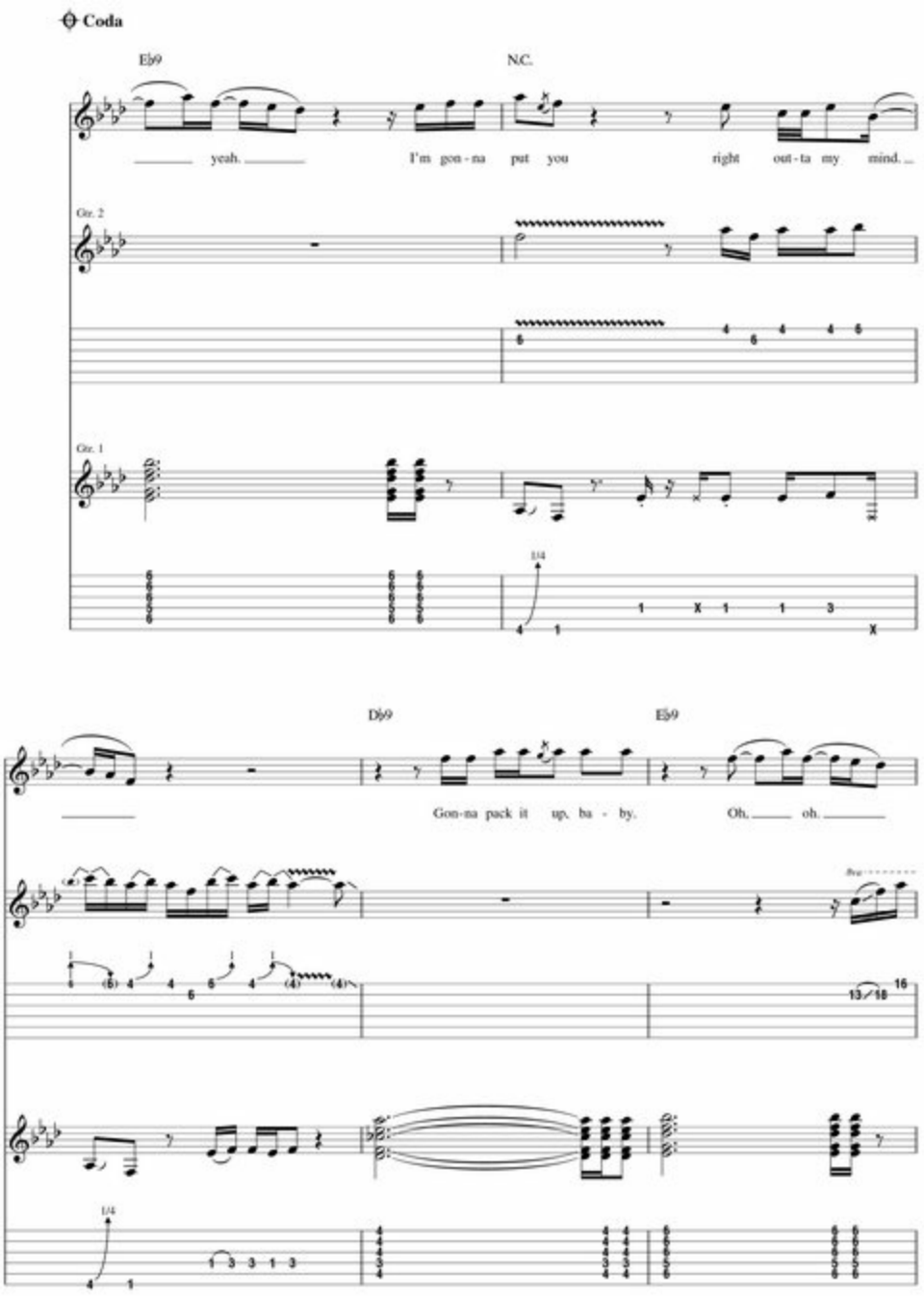
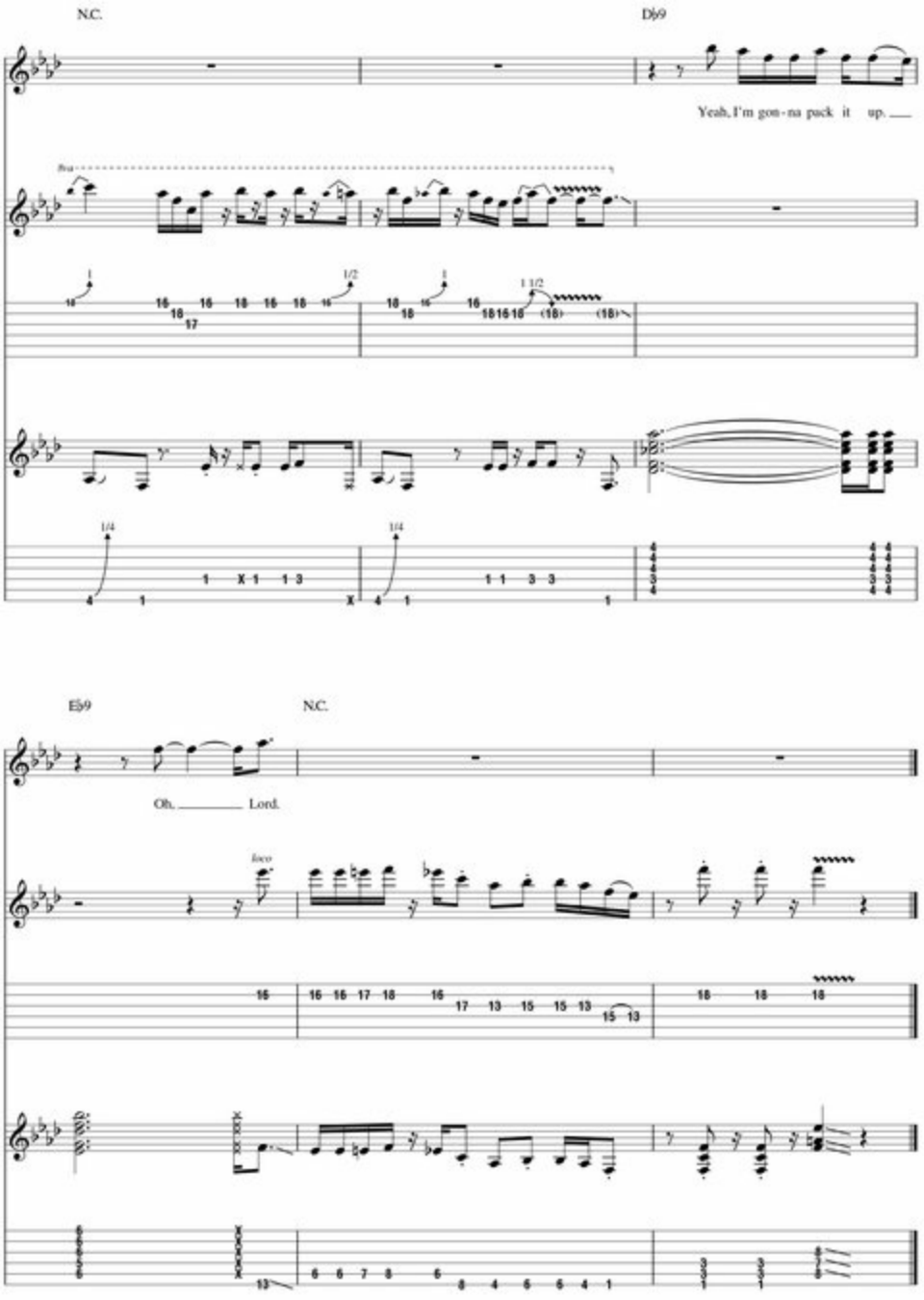
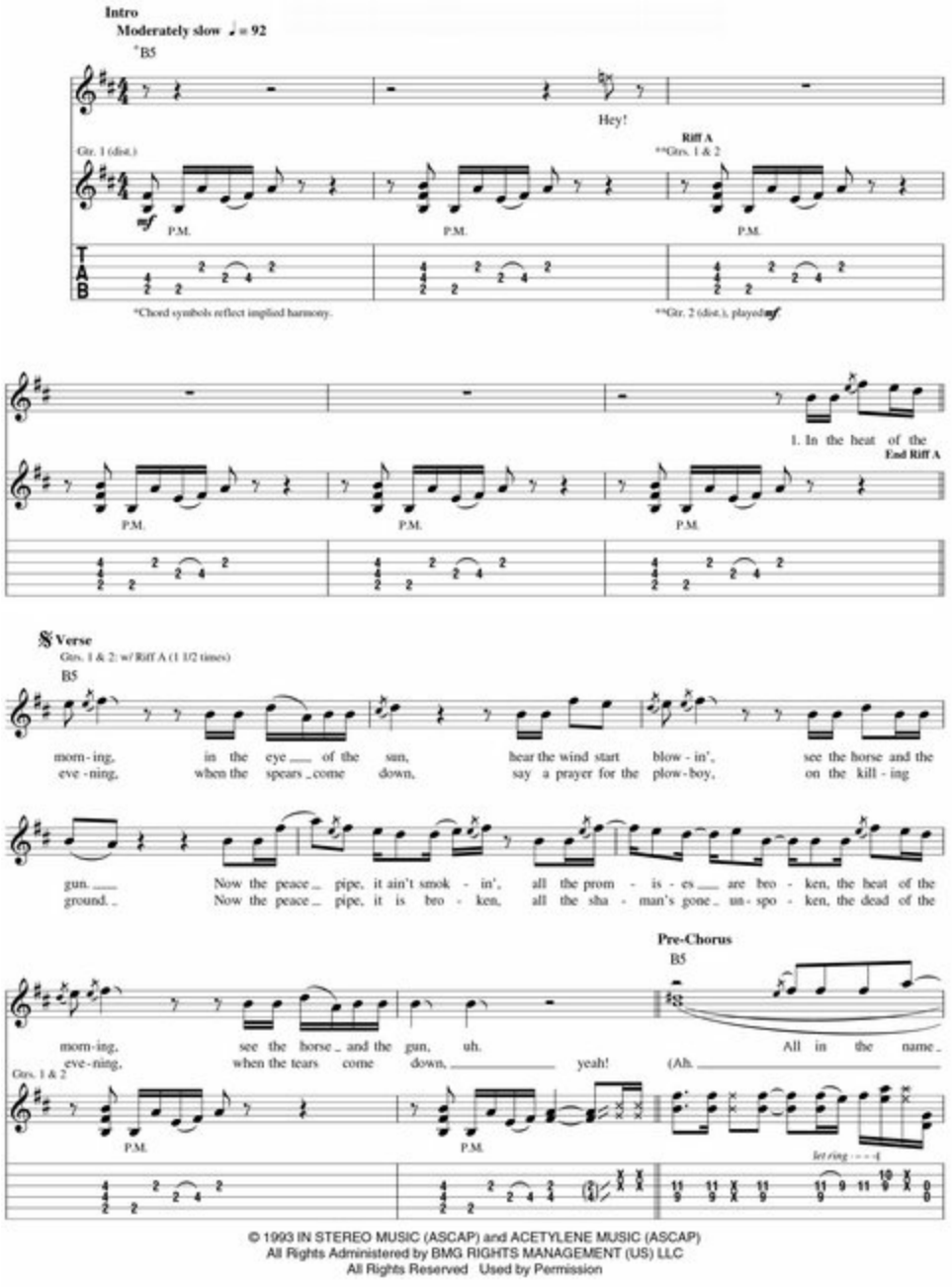

2nd & 3rd times, Gtr. 1: w/Riff B
D♭9
E♭9
N.C.
- by, I'm dream-ing a - bout you. So
- by, make it work out right. Ev - 'ry time
- ly, ev - 'ry day. Put
mixed up now, ba - by, I don't know what to do. Hey, ba -
I talk to you, dar - ling, you tell me you don't have time, oh, ba -
my trust in you, ba - by, be - lieve ev - 'ry word I say, oh, ba -
D♭9
E♭9
N.C.
- by, don't know what to do.
- by, yeah, you don't have time.
- by, ev - 'ry word I say.
I'm gon - na
13
Riff B
Gtr. 1
13

Chorus
B♭7
N.C.
pack it up,
gon - na give it up.
I'm gon - na
put you
right out - ta my mind.
I'm gon - na
To Coda
D♭9
E♭9
pack it up,
yeah.
yeah.
N.C.
1.

Gtr. 2: w/ Riff A
2.
Interlude
N.C.
Guitar Solo
D♭9
E♭9
Gtr. 2
Gtr. 1
Rhy. Fig. 1

N.C.
End Rhy. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)
D♭9
E♭9
Gtr. 2
Rhy. Fig. 1
N.C.
Rhy. Fig. 2
D♭9
E♭9
Rhy. Fig. 3

N.C.
Rhy.
Gtr. 2
Gtr. 1
D♭9
Rhy.
E♭9
D.S. al Coda
Gtr. 2 tacet
N.C.
F9
Gtr. 1

Coda
E♭9
N.C.
yeah.
I'm gon - na put you right out - ta my mind.
Gtr. 2
Gtr. 1
1/4
D♭9
E♭9
Gon - na pack it up, ba - by.
Oh, oh.
Rhy.
13/16
16
1/4

N.C.
D♭9
Yeah, I'm gon - na pack it up.
fltra
E♭9
N.C.
Oh. Lord.
loco

from Cry of Love - *Brother*

Peace Pipe

Written by Audley Freed and Kelly Holland

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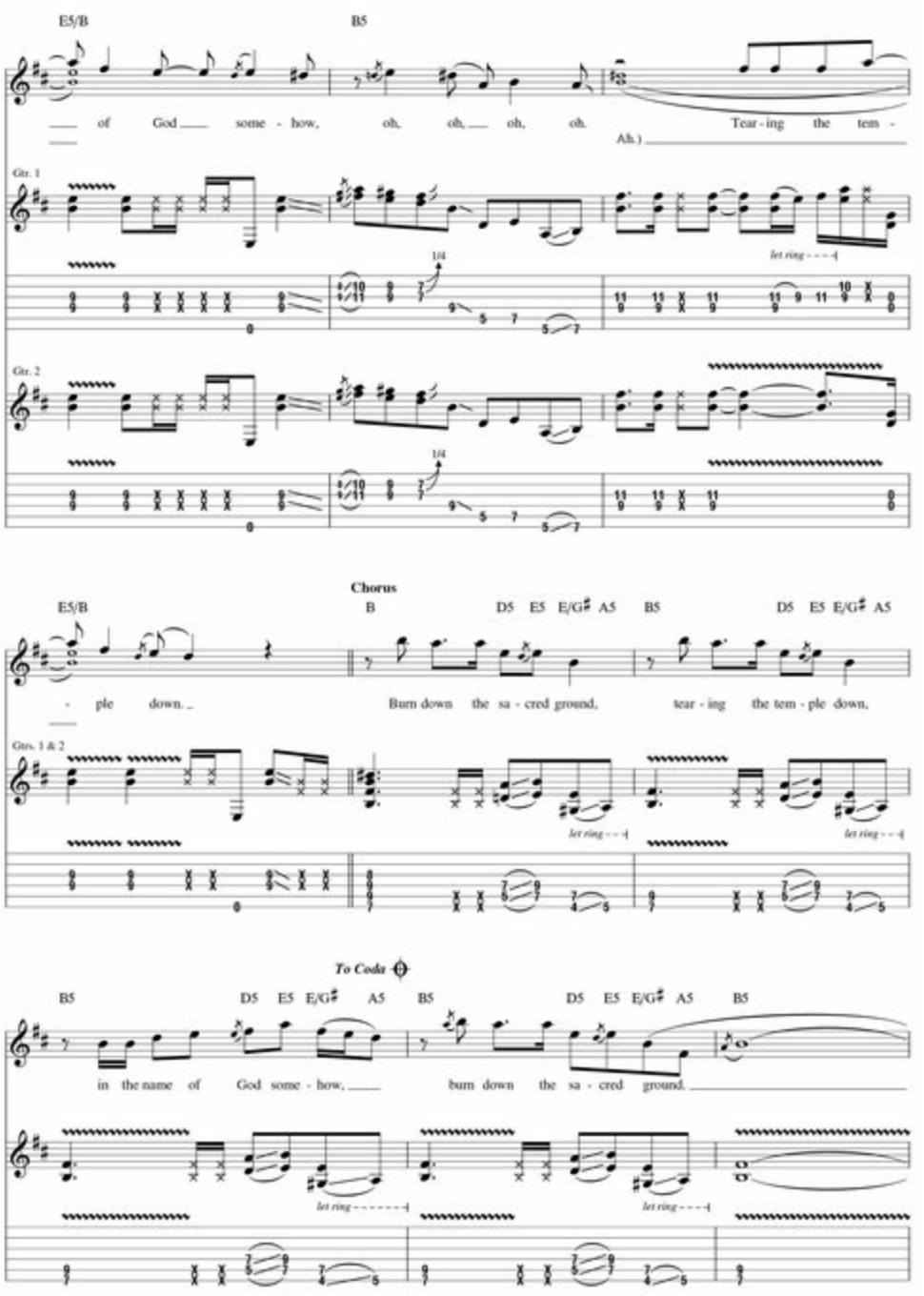
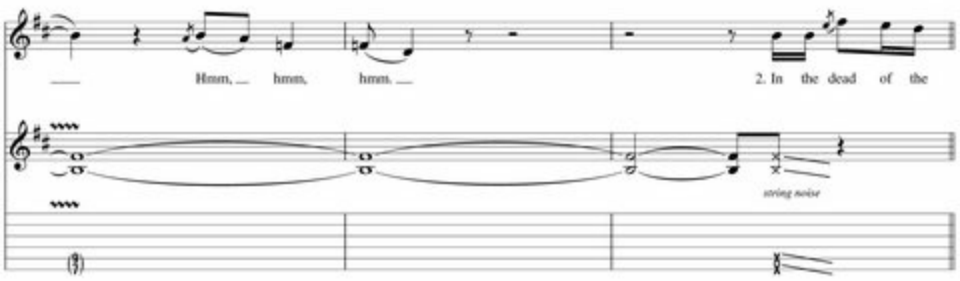
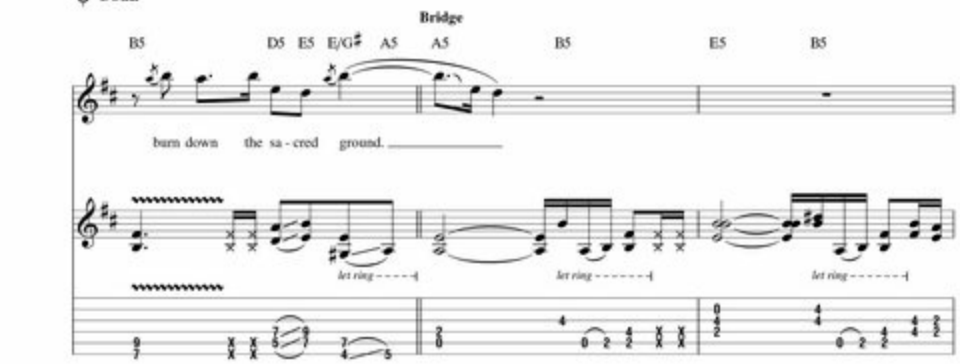
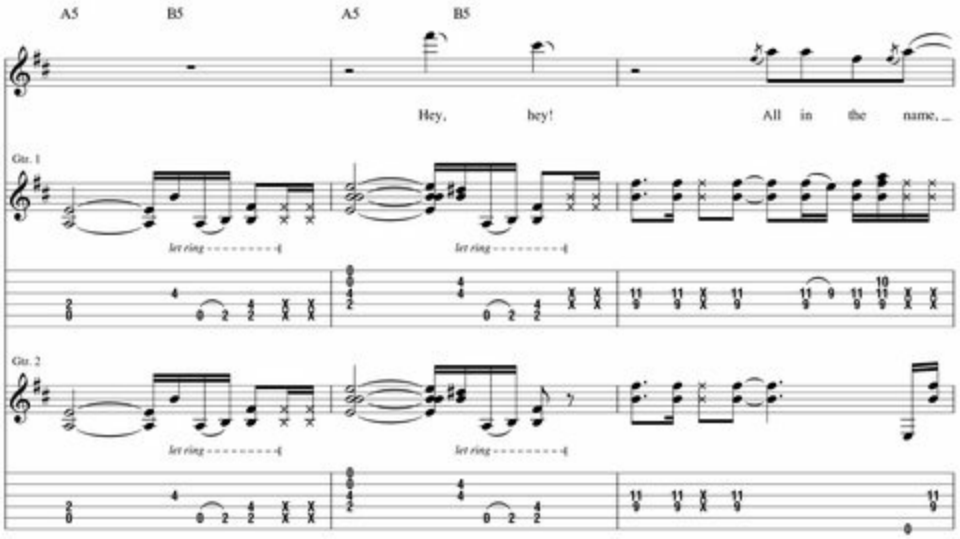
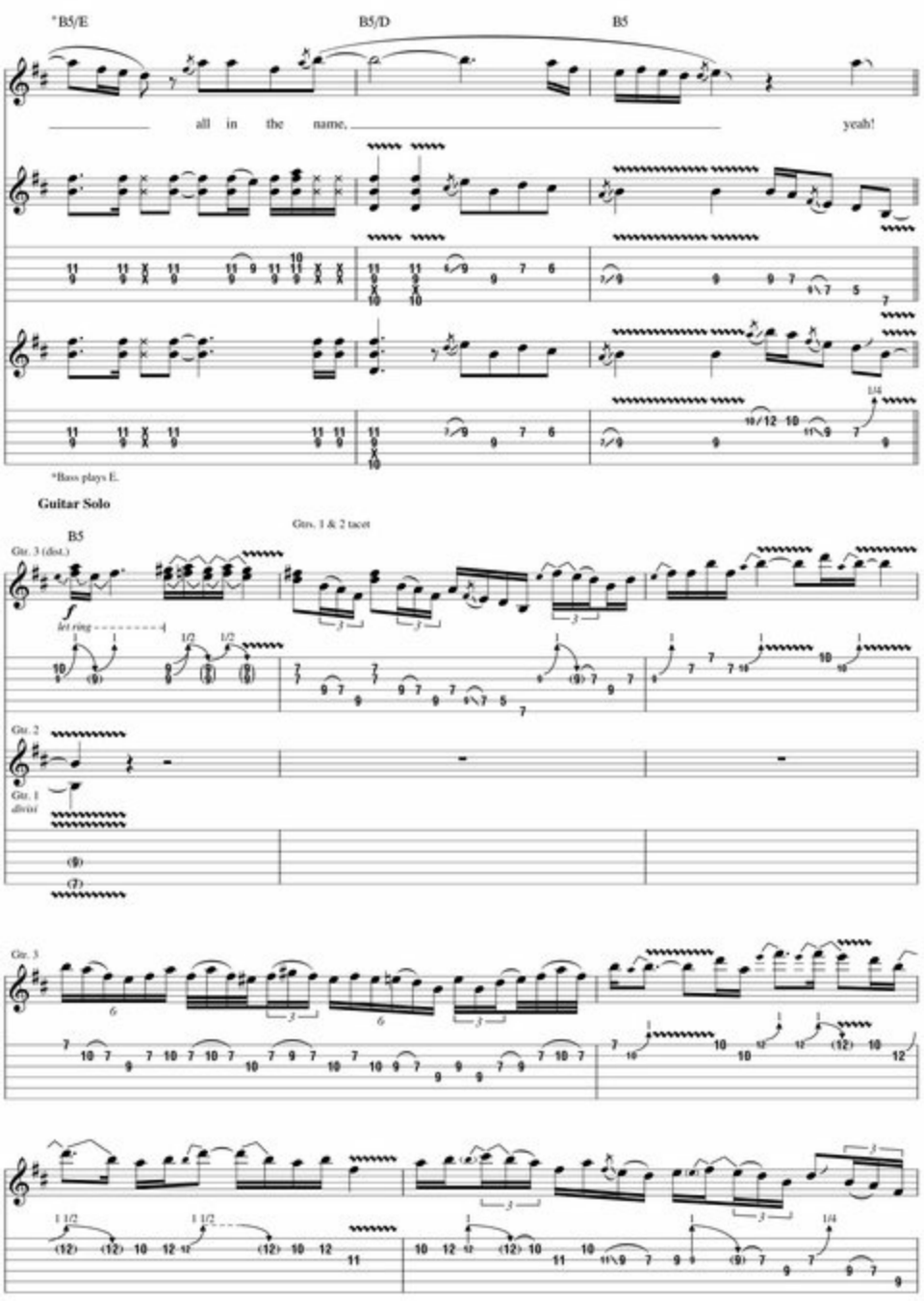
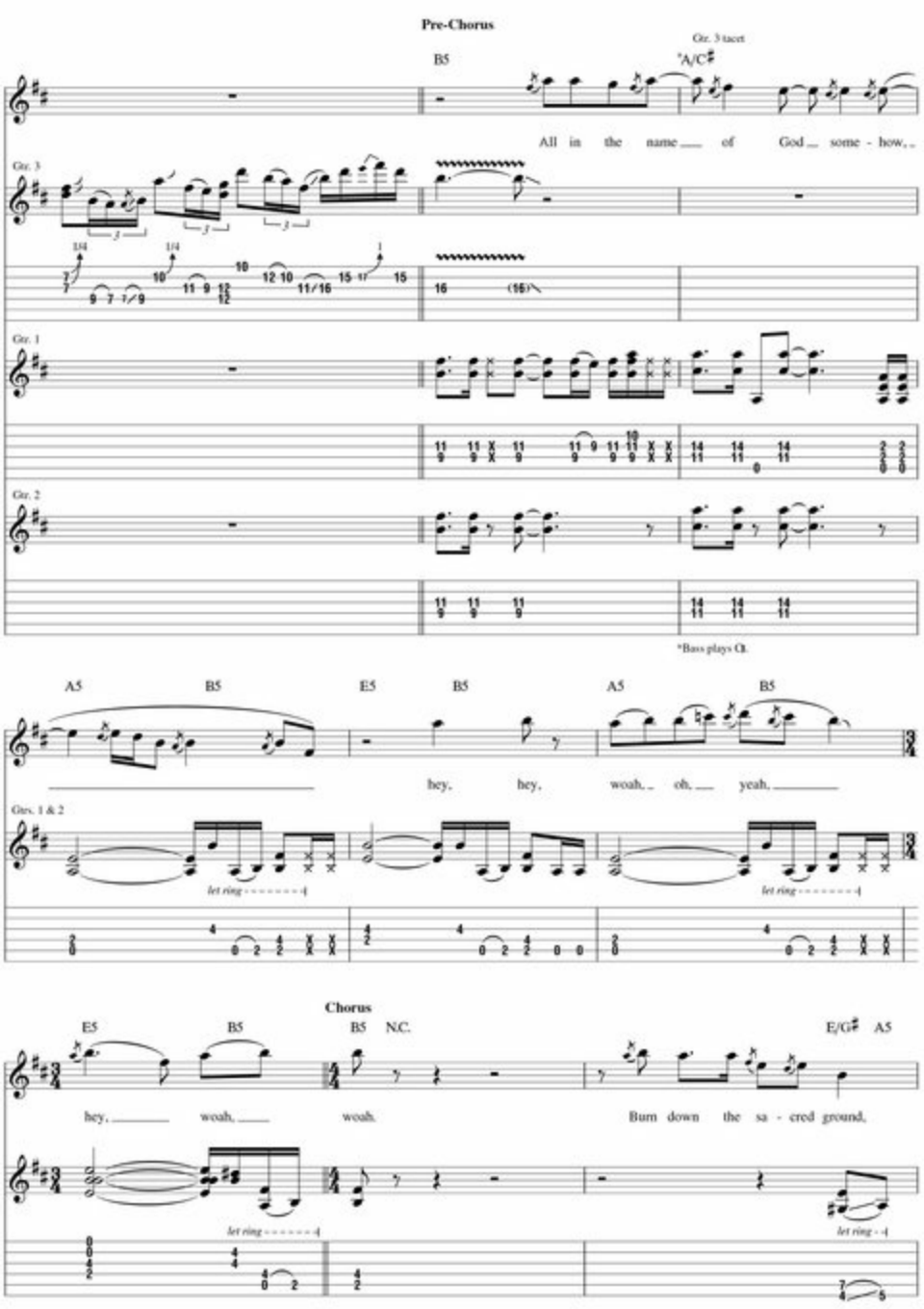
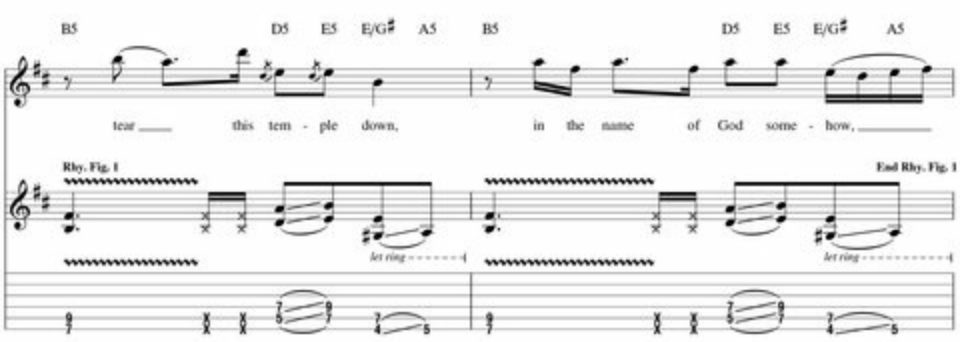
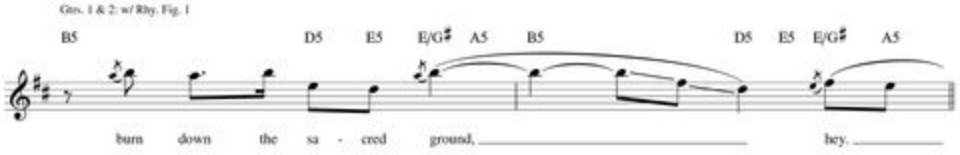
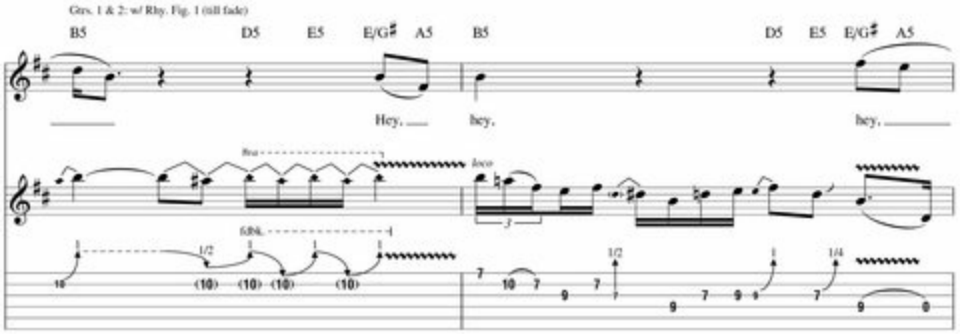
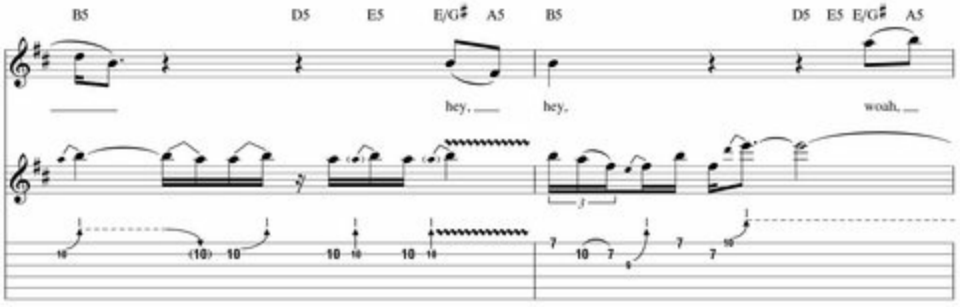
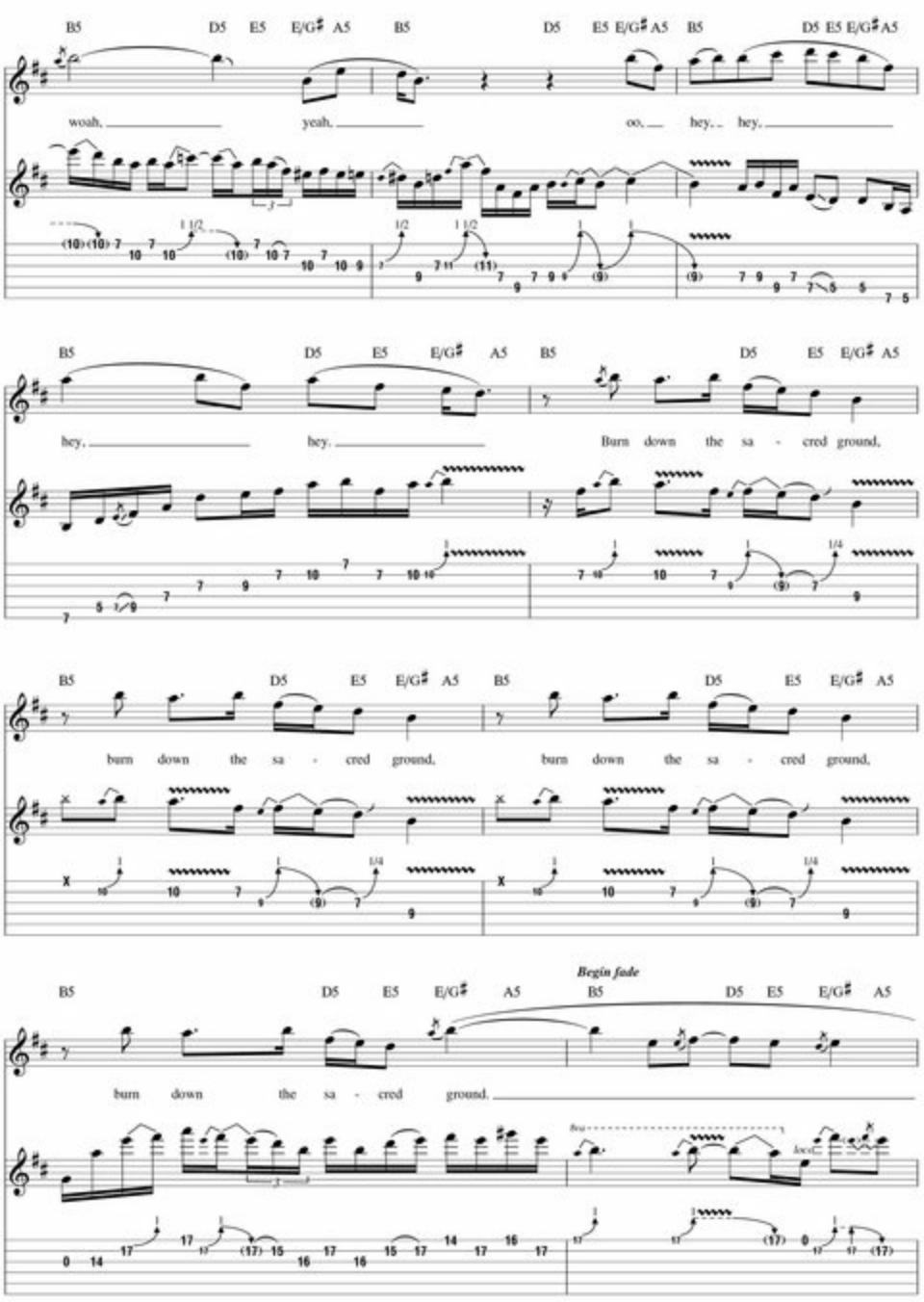
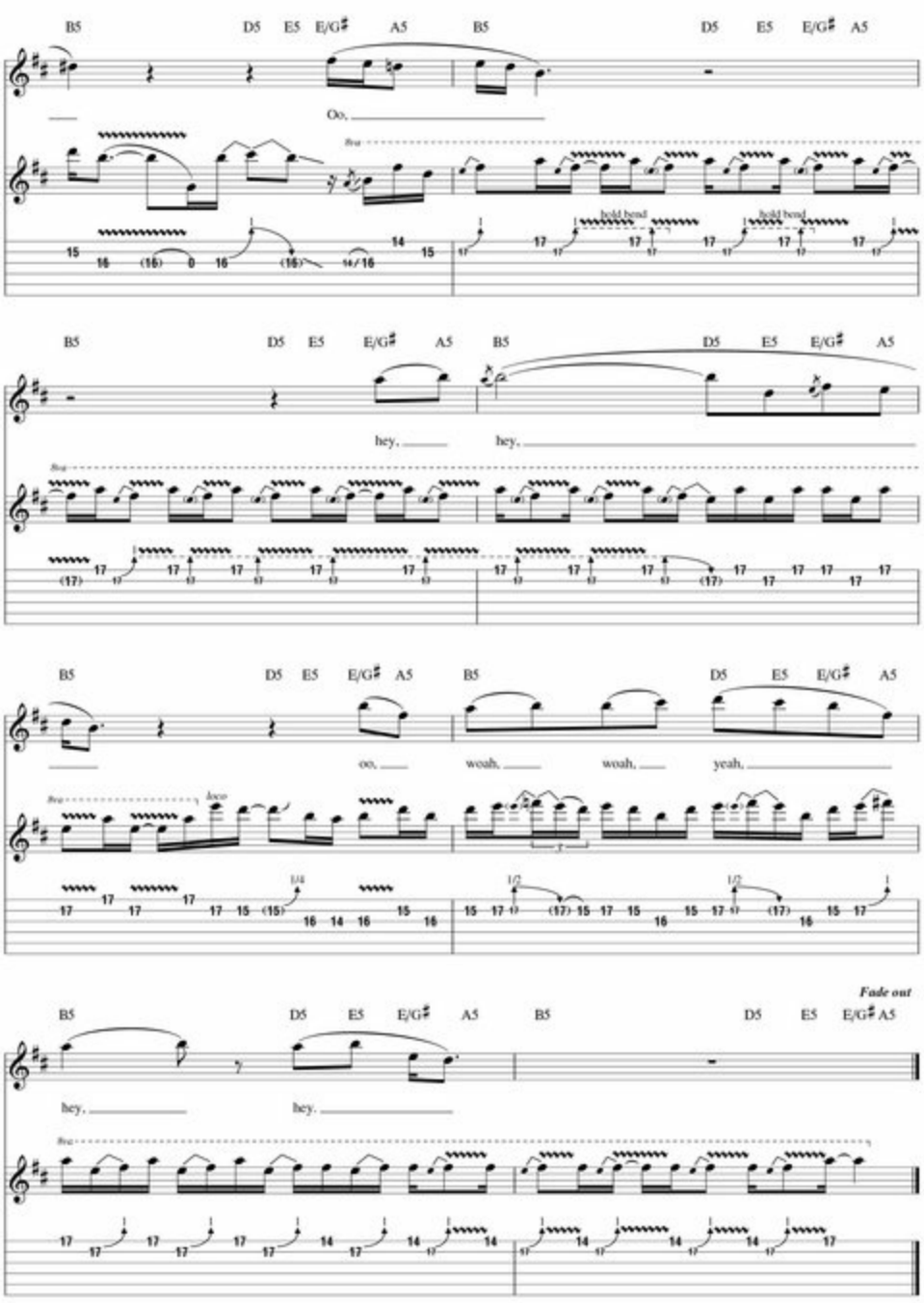

E5/B
B5
of God some - how, oh, oh, oh, oh.
Ah.)
Tear - ing the tem -
Gtr. 1
let ring - - - -|
Gtr. 2
Chorus
E5/B
B
D5 E5 E/G♯ A5
B5
D5 E5 E/G♯ A5
- ple down.
Burn down the sa - cred ground,
tear - ing the tem - ple down,
Gtrs. 1 & 2
let ring - - -|
let ring - - -|
To Coda
B5
D5 E5 E/G♯ A5
B5
D5 E5 E/G♯ A5
B5
in the name of God some - how,
burn down the sa - cred ground.
let ring - - - - - - -|
let ring - - - -|

D.S. al Coda

Coda

Bridge

*B5/E
B5/D
B5
all in the name,
yeah!
*Bass plays E.
Guitar Solo
B5
Gtrs. 1 & 2 tacet
Gtr. 3 (dist.)
let ring
Gtr. 2
Gtr. 1
divisi
Gtr. 3

Pre-Chorus
B5
Gtr. 3 tacet
A/C♯
All in the name of God some - how,
Gtr. 3
Gtr. 1
Gtr. 2
*Bass plays Gt.
A5
B5
E5
B5
A5
B5
hey, hey, woah, oh, yeah,
Gtrs. 1 & 2
let ring
Chorus
E5
B5
B5
N.C.
E/G♯
A5
hey, woah, woah.
Burn down the sa - cred ground,
let ring

Outro-Guitar Solo



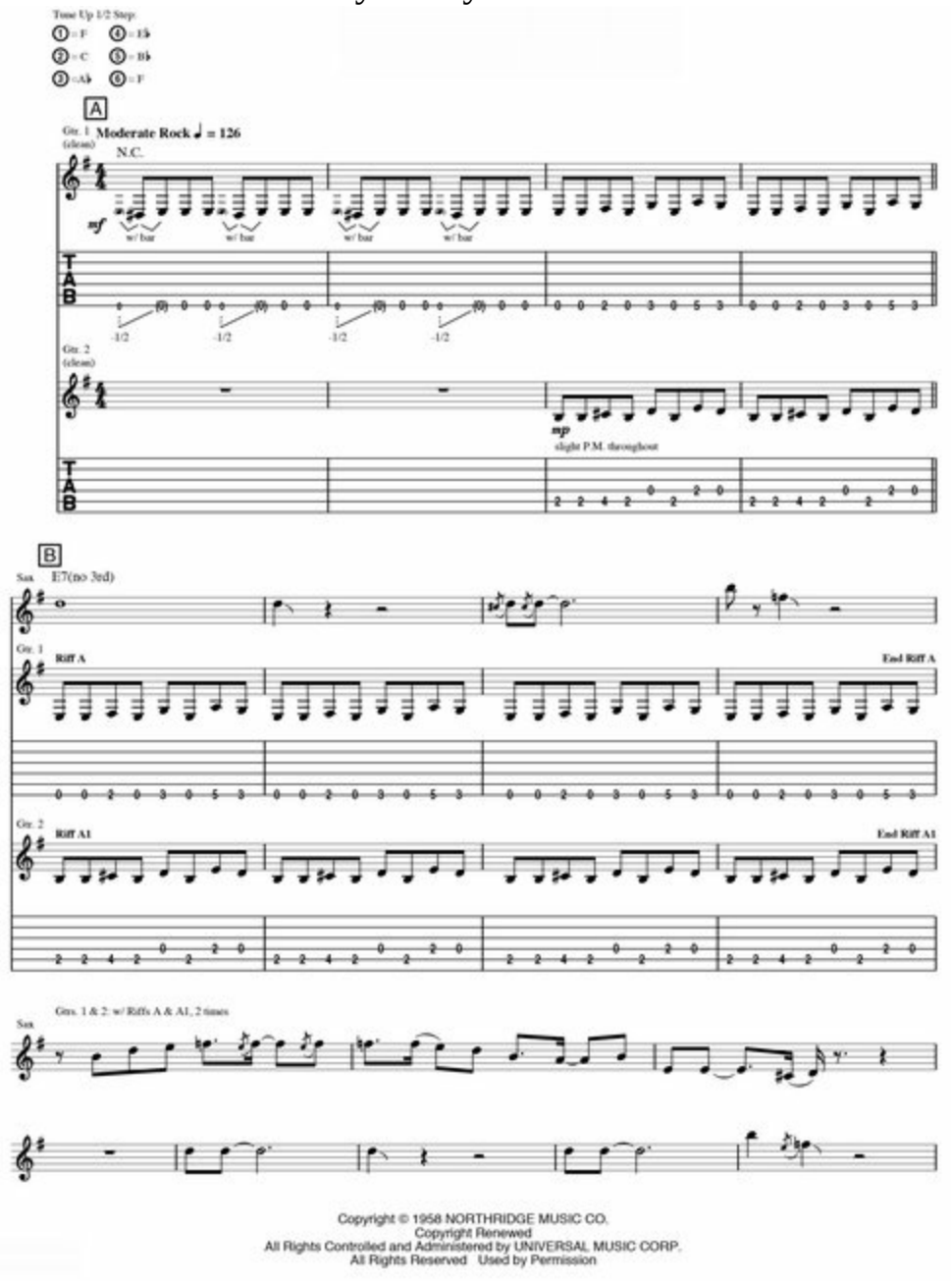


B5 D5 E5 E/G♯ A5
woah, yeah, oo, hey, hey,
hey, hey, Burn down the sa - cred ground,
burn down the sa - cred ground, burn down the sa - cred ground,
Begin fade
burn down the sa - cred ground.

B5 D5 E5 E/G♯ A5 B5 D5 E5 E/G♯ A5
Oo,
Rhy
hold bend
hold bend
B5 D5 E5 E/G♯ A5 B5 D5 E5 E/G♯ A5
hey, hey,
Rhy
B5 D5 E5 E/G♯ A5 B5 D5 E5 E/G♯ A5
oo, woah, woah, yeah,
Rhy
loco
1/4
1/2
1/2
Fade out
B5 D5 E5 E/G♯ A5 B5 D5 E5 E/G♯ A5
hey, hey.
Rhy

from Duane Eddy - *Especially for You*

Peter Gunn

Theme Song from The Television Series

By Henry Mancini

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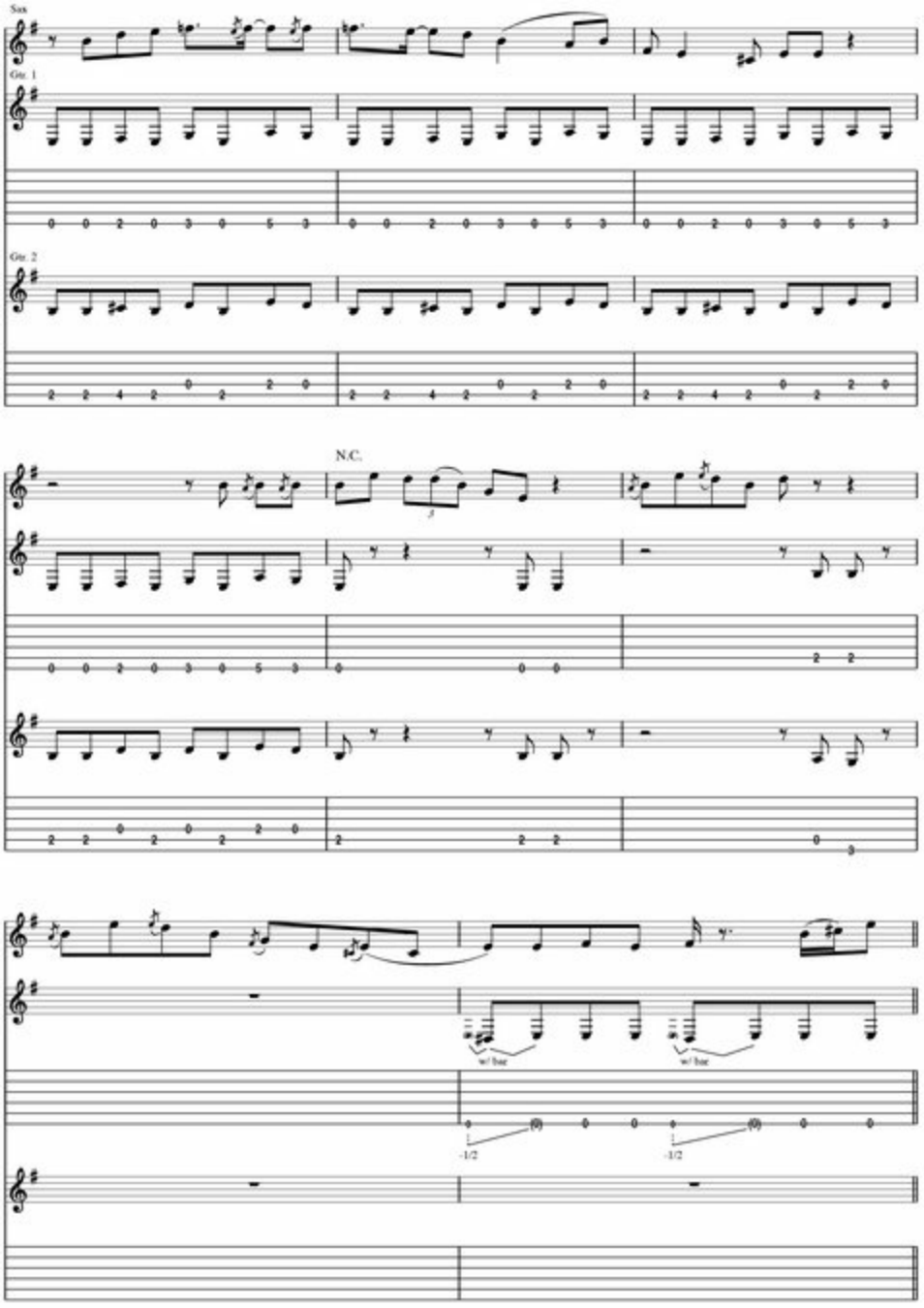
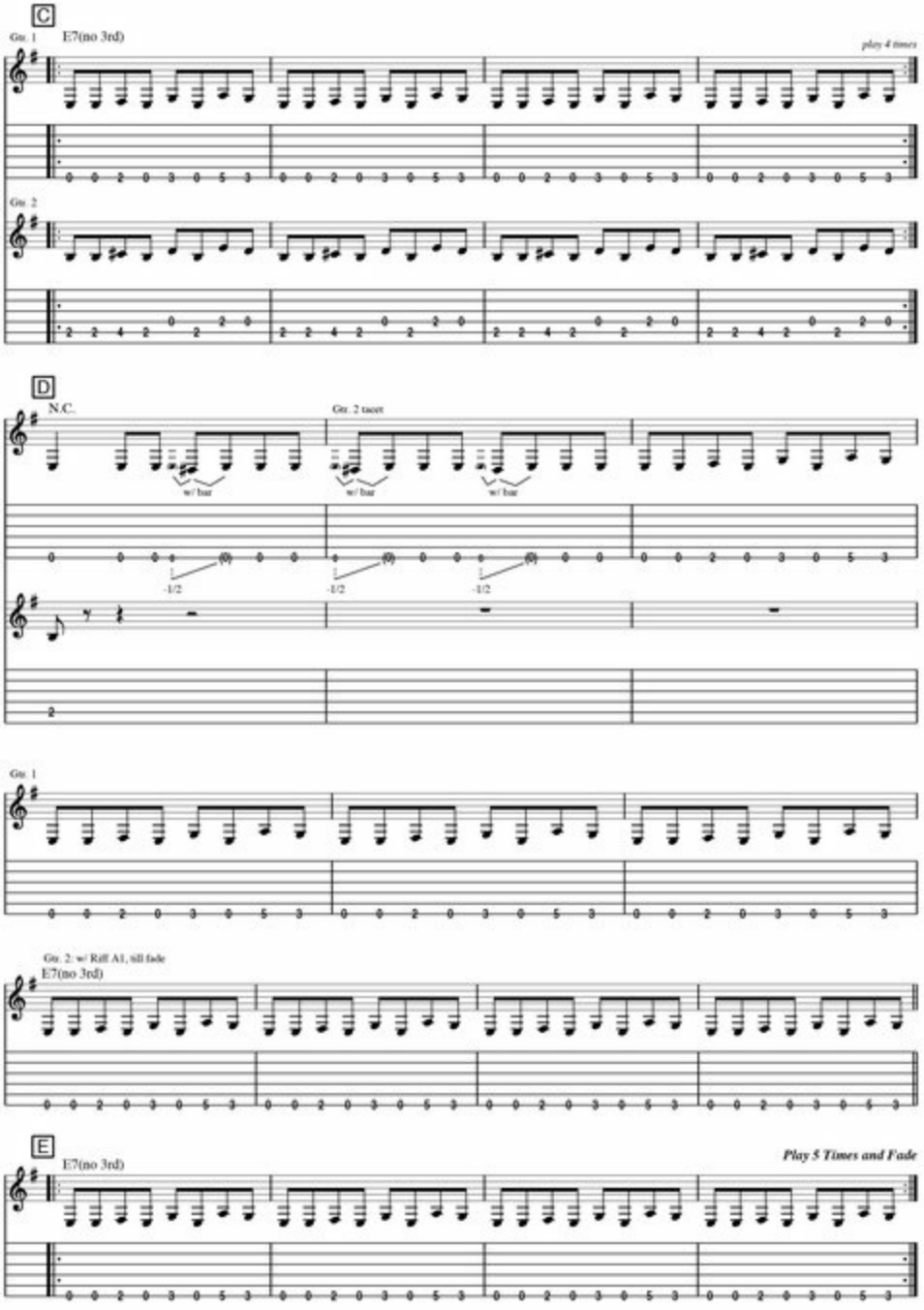
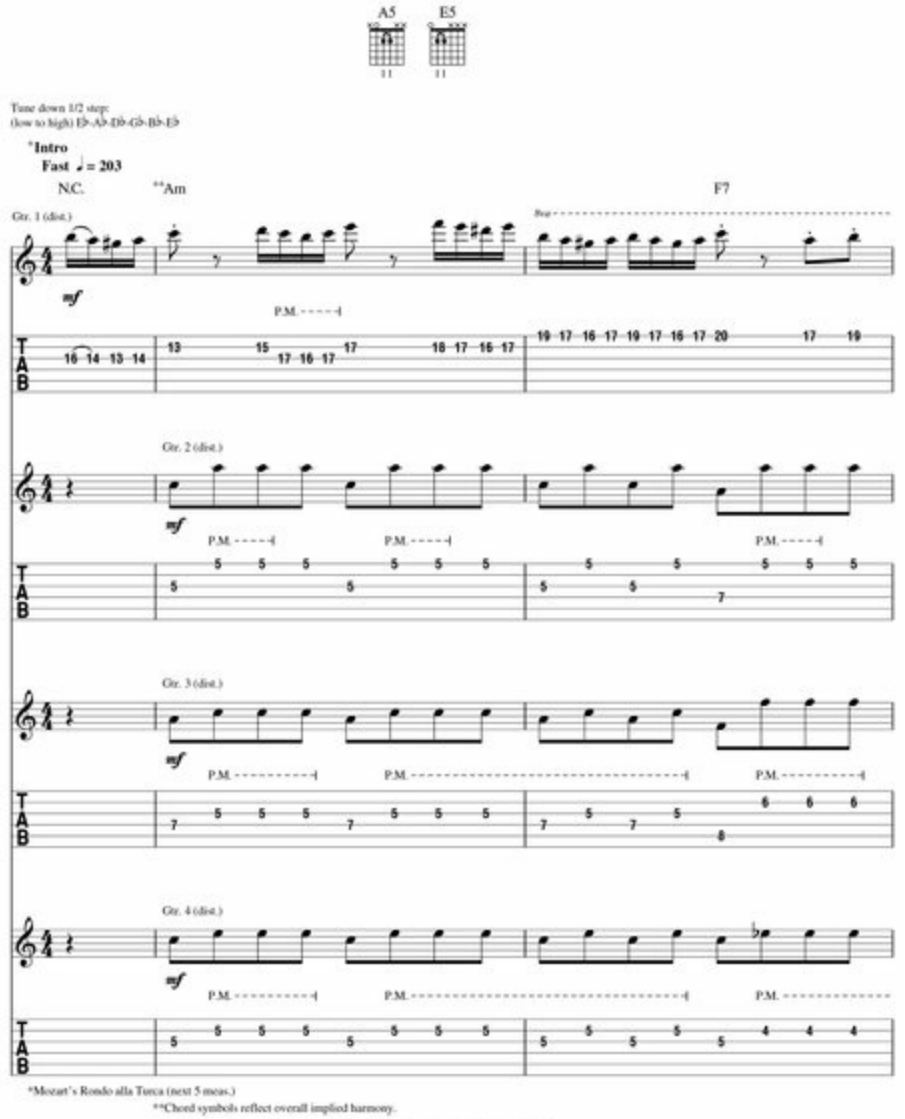

Sax
Gtr. 1
Gtr. 2
N.C.
w/ bar
w/ bar
-1/2
-1/2

C
Gtr. 1
E7(no 3rd)
play 4 times
Gtr. 2
D
N.C.
Gtr. 2 tacet
w/ bar
w/ bar
w/ bar
1/2
1/2
1/2
Gtr. 1
Gtr. 2 w/ Riff A1, till fade
E7(no 3rd)
E
E7(no 3rd)
Play 5 Times and Fade

from Extreme - *Extreme*

Play with Me

Words and Music by Gary Cherone and Nuno Bettencourt

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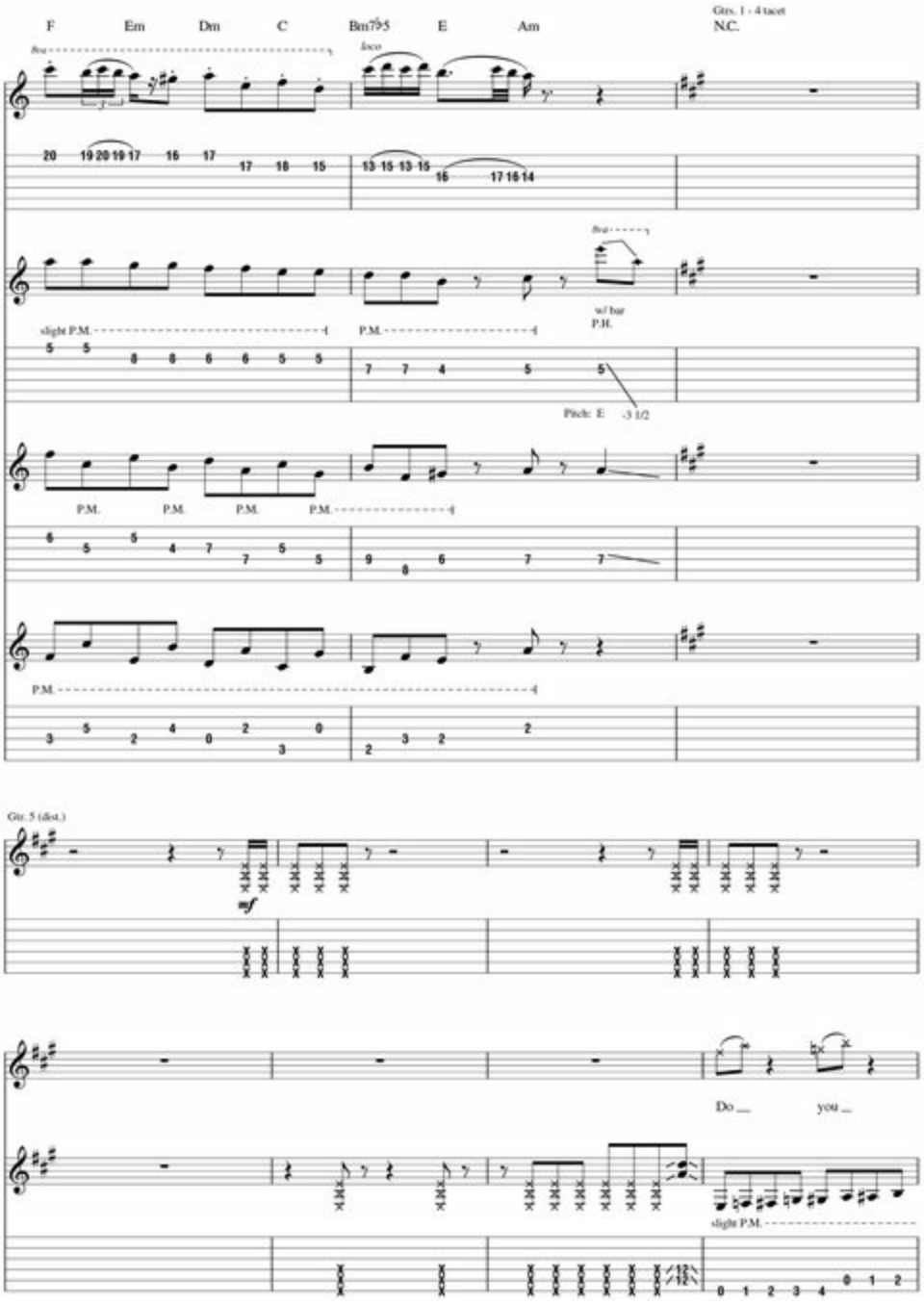
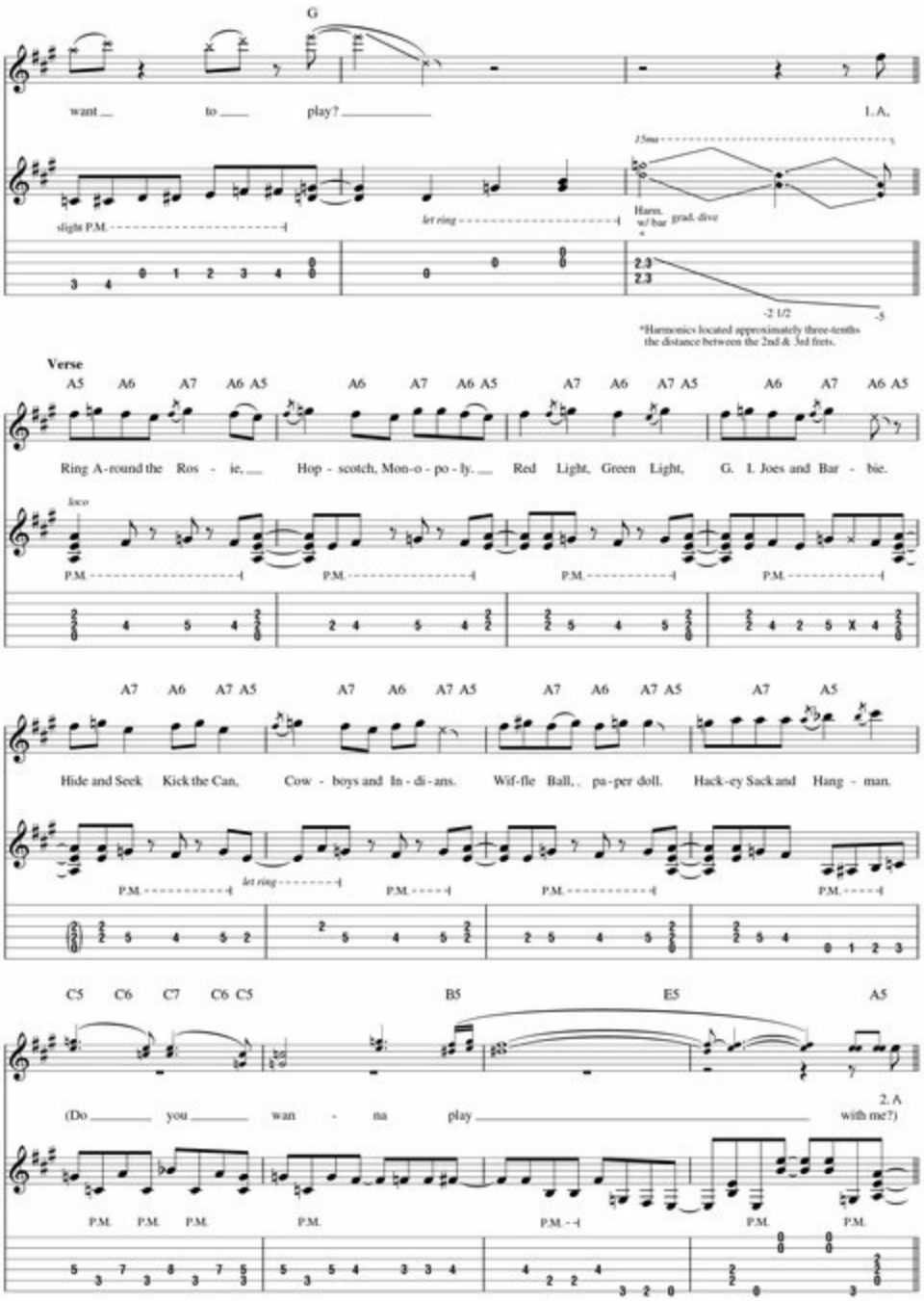
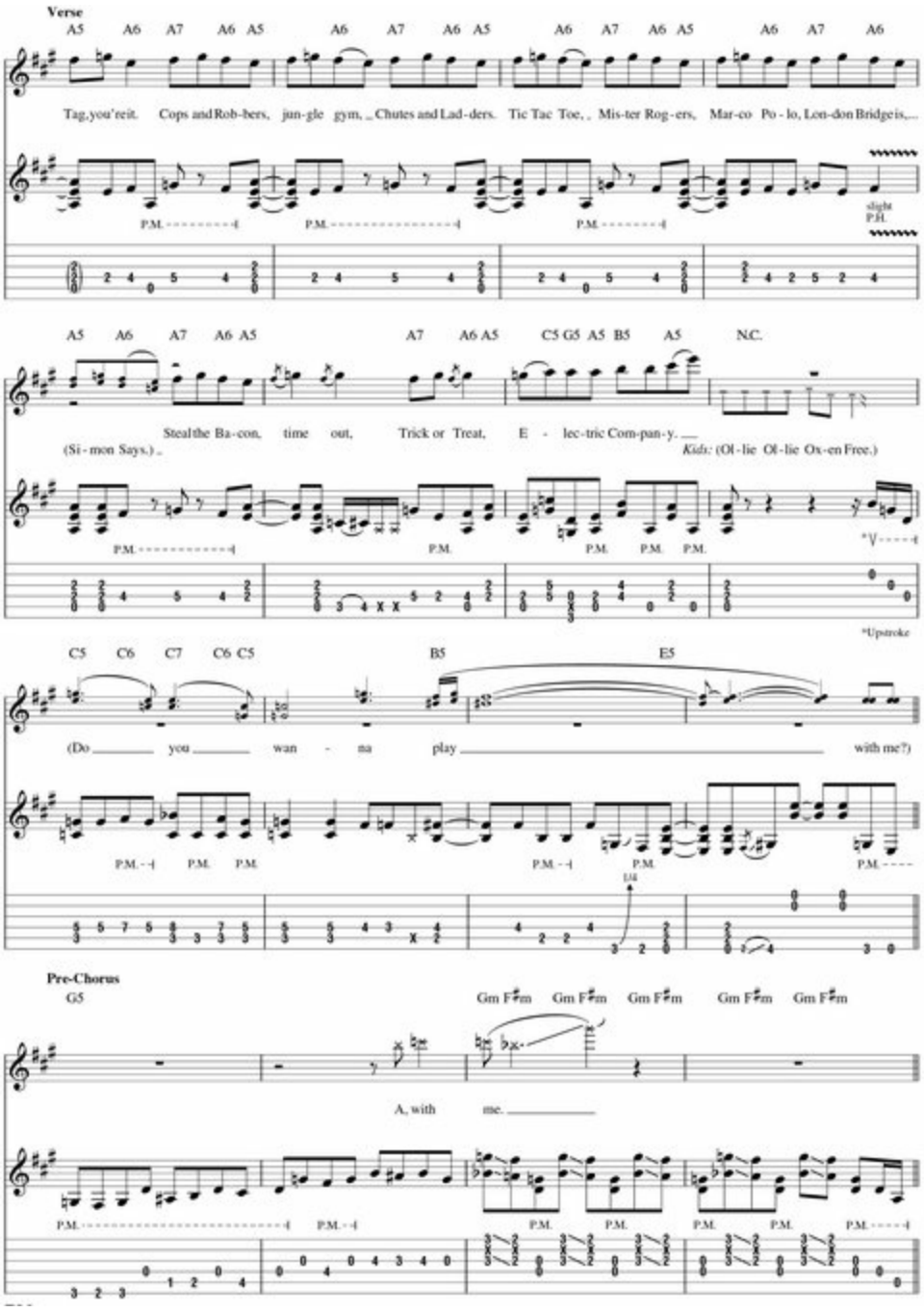
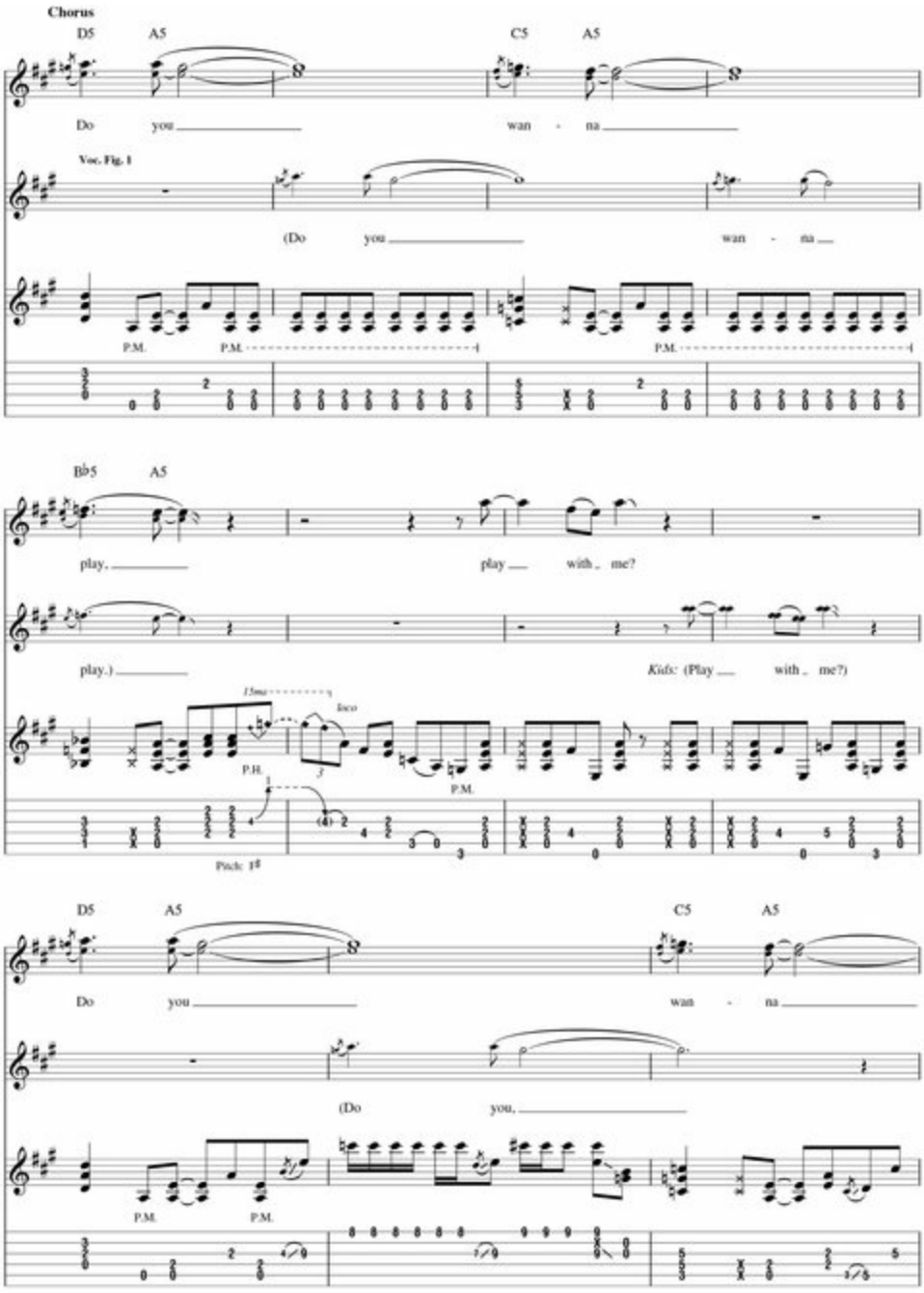
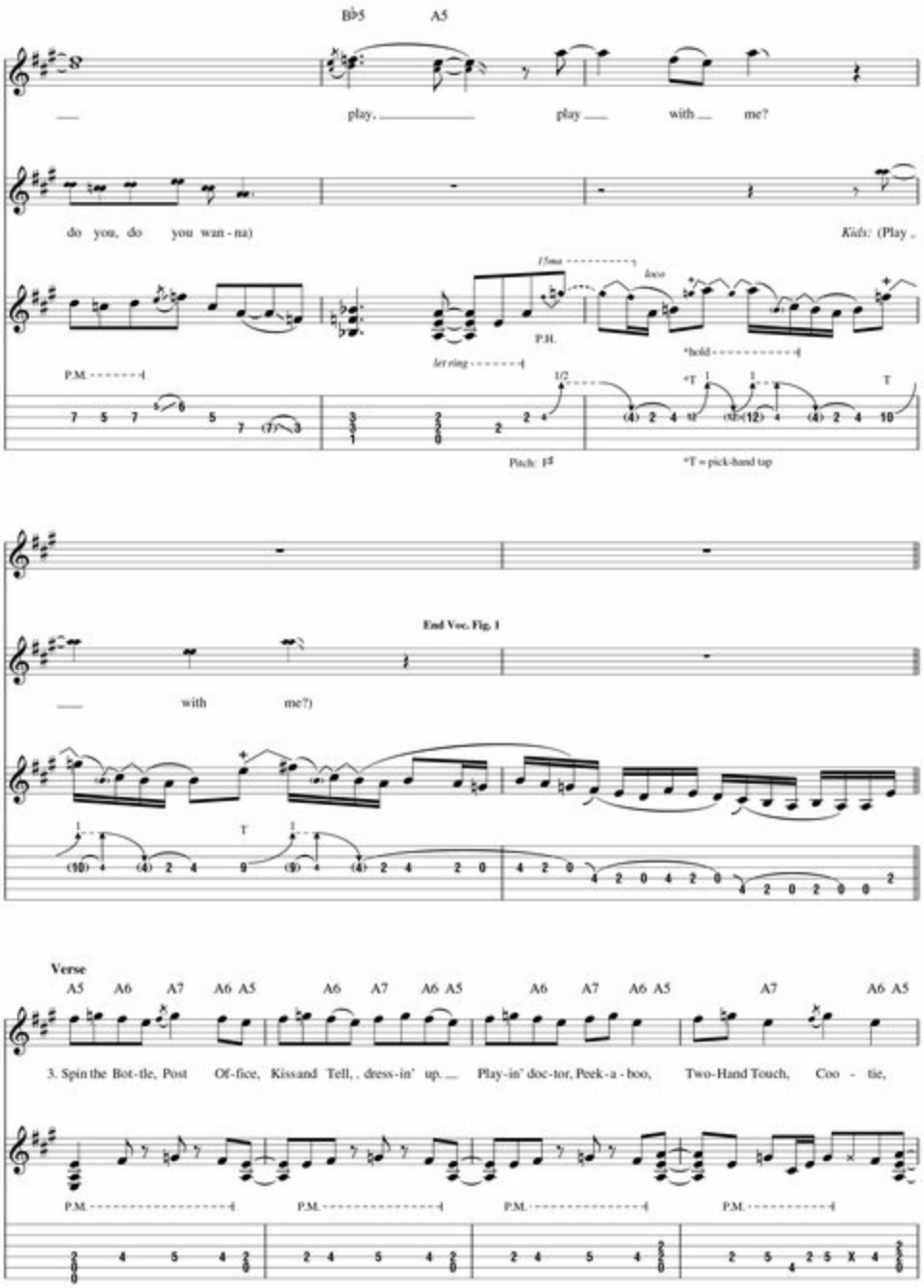
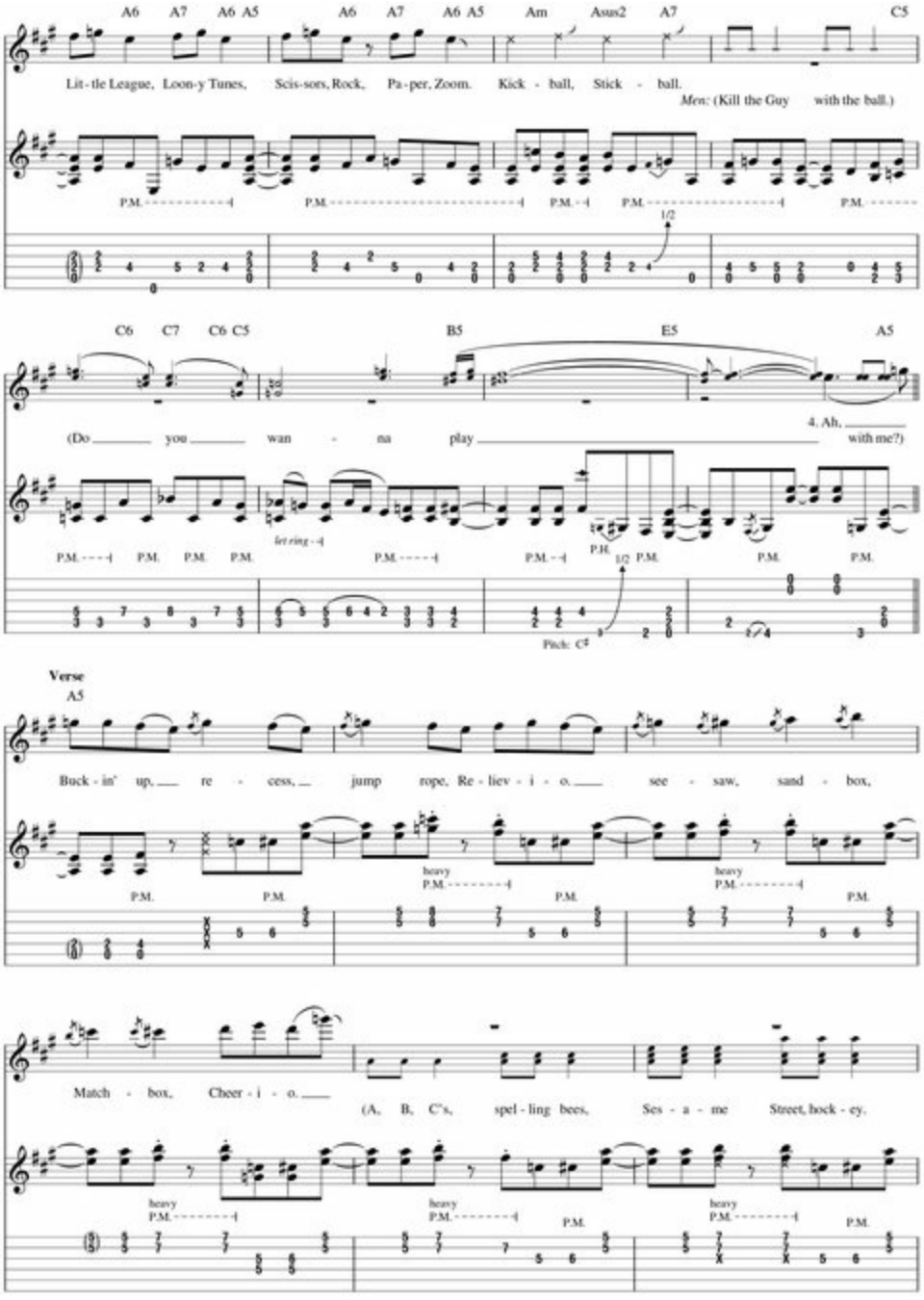
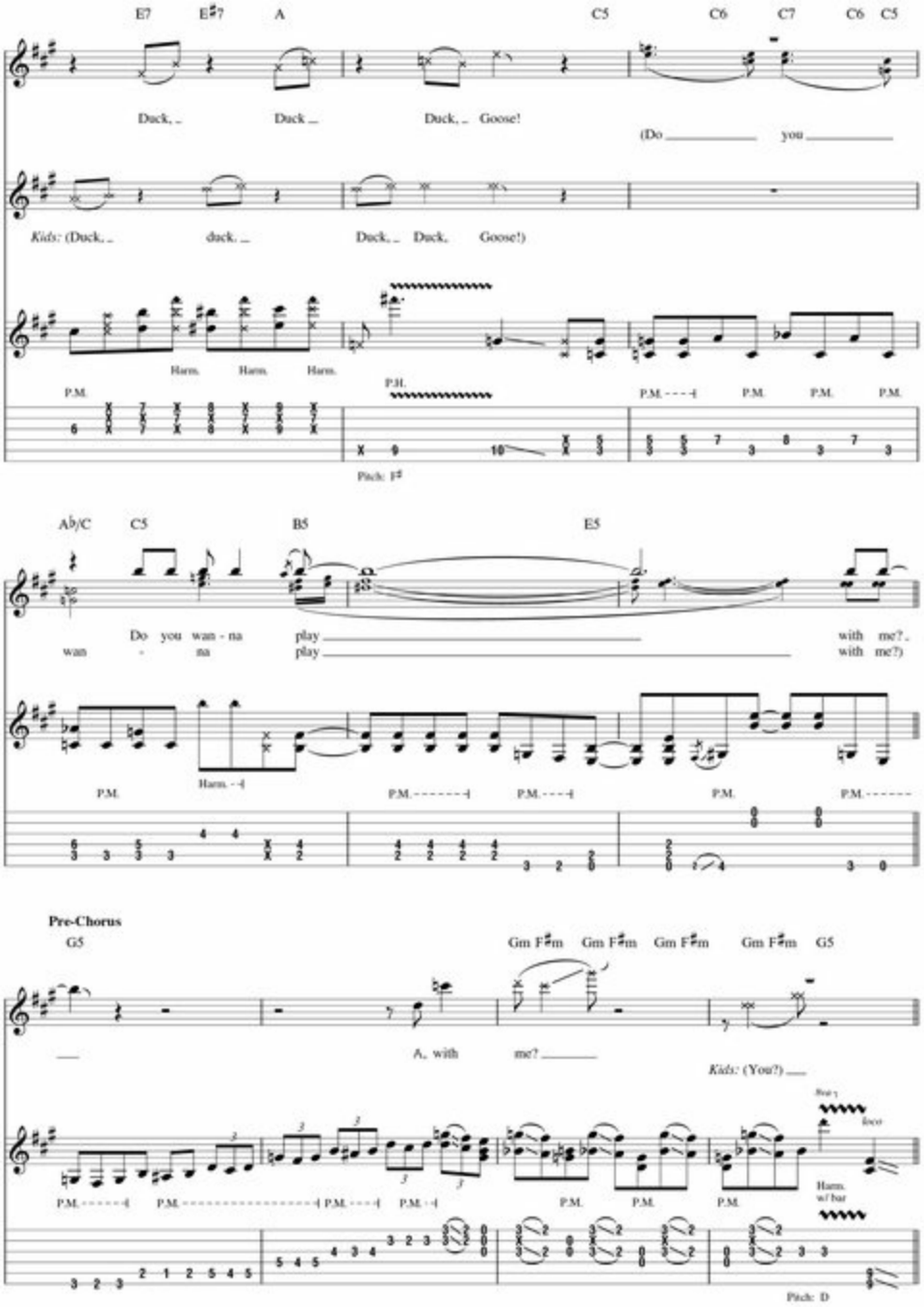
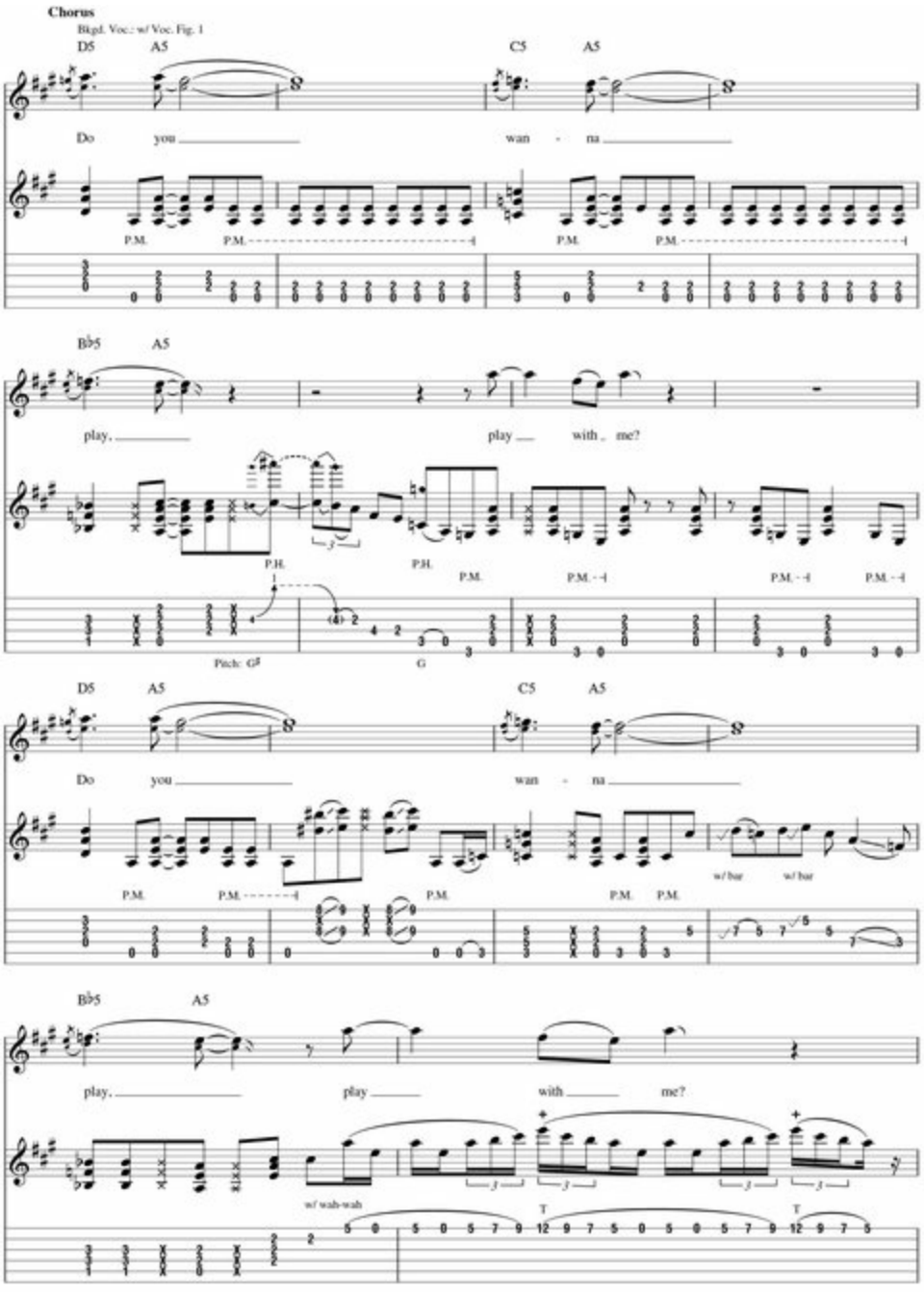
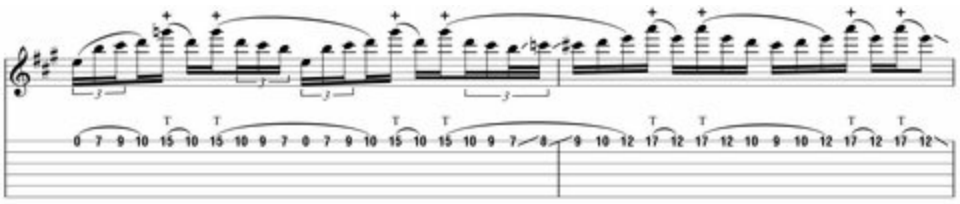
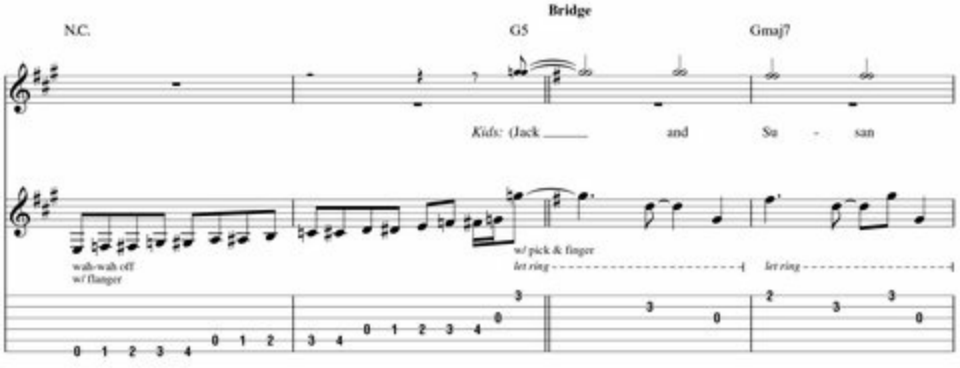
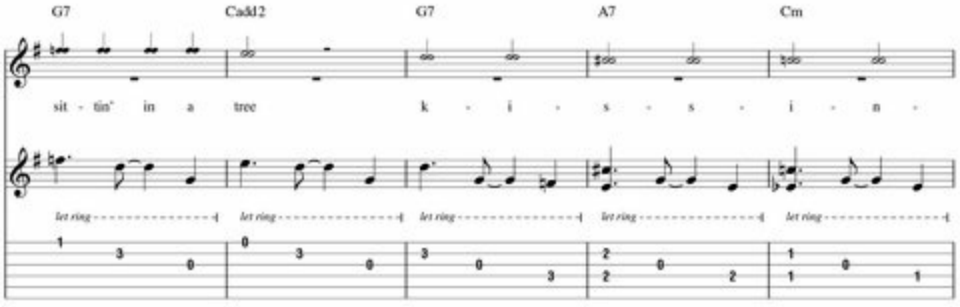
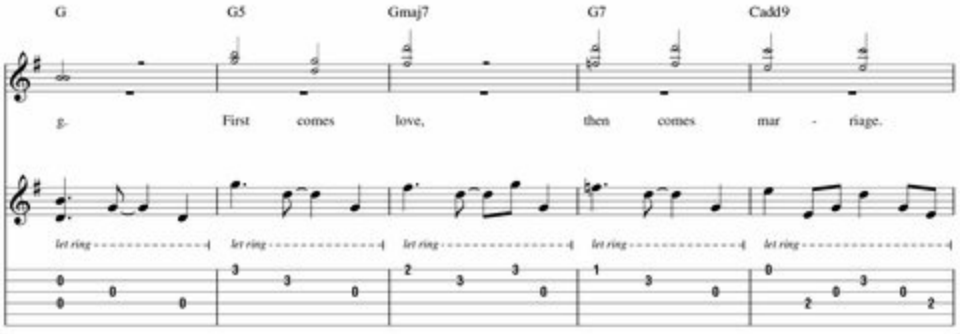
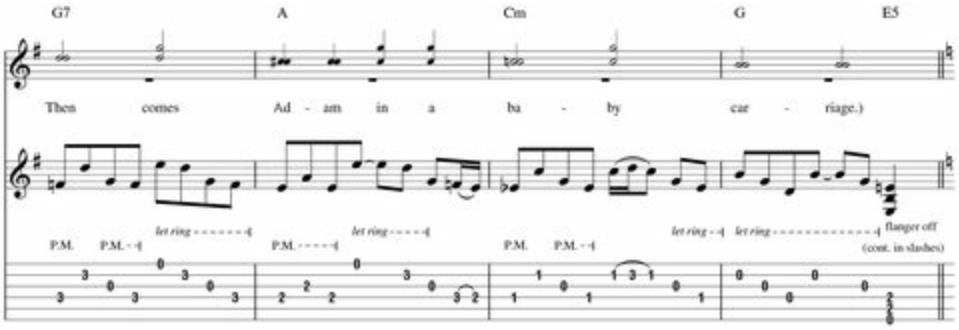
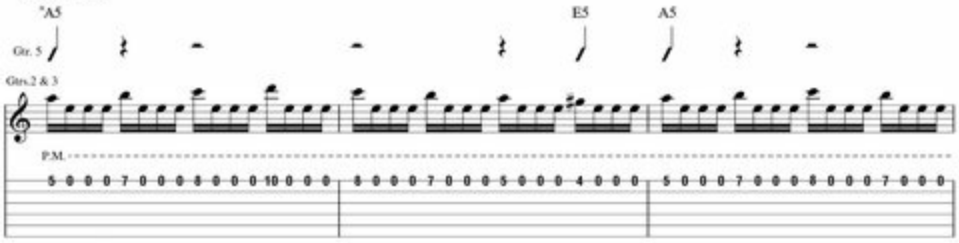
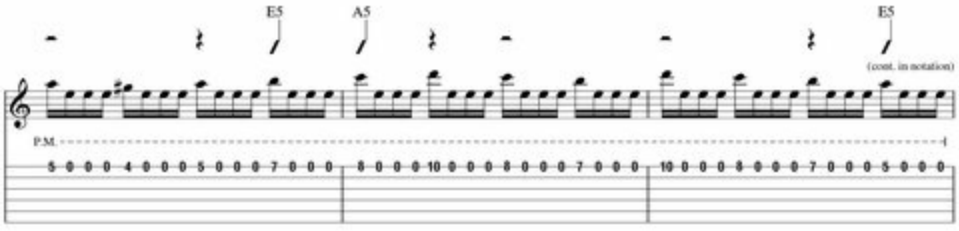
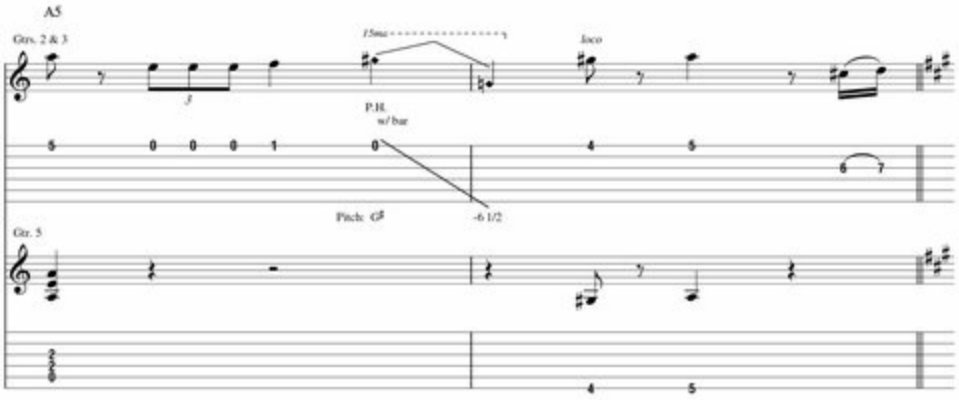
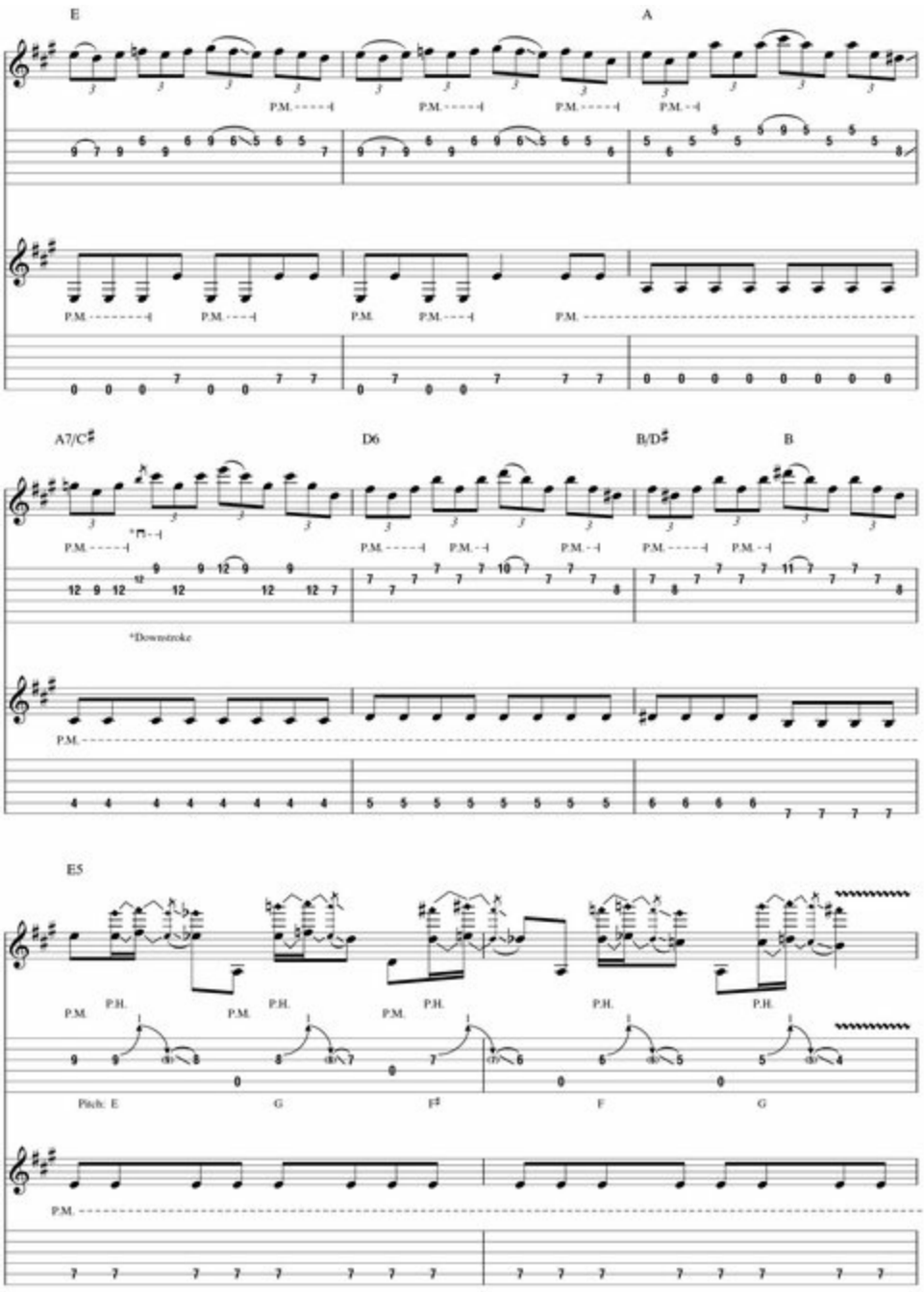
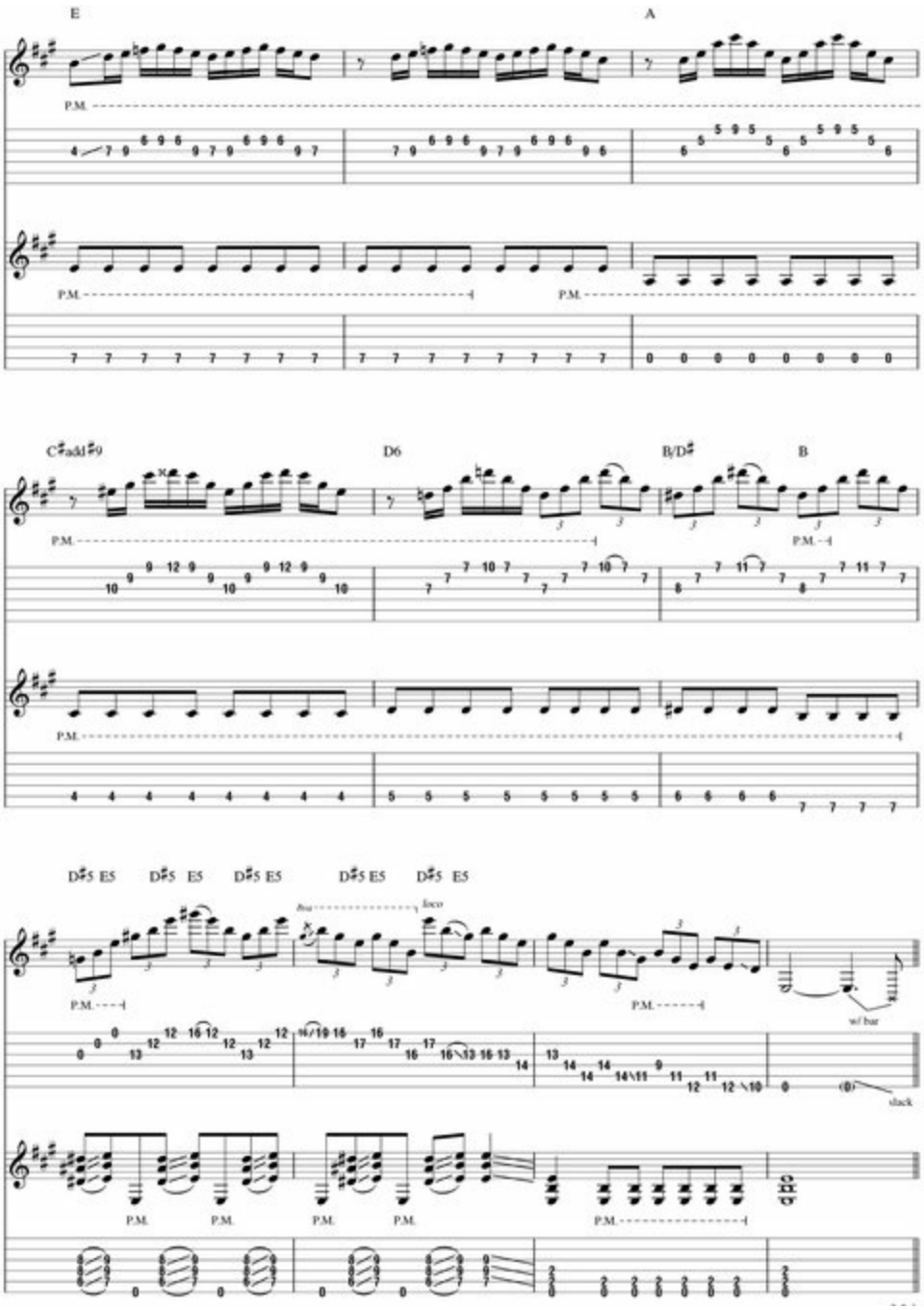
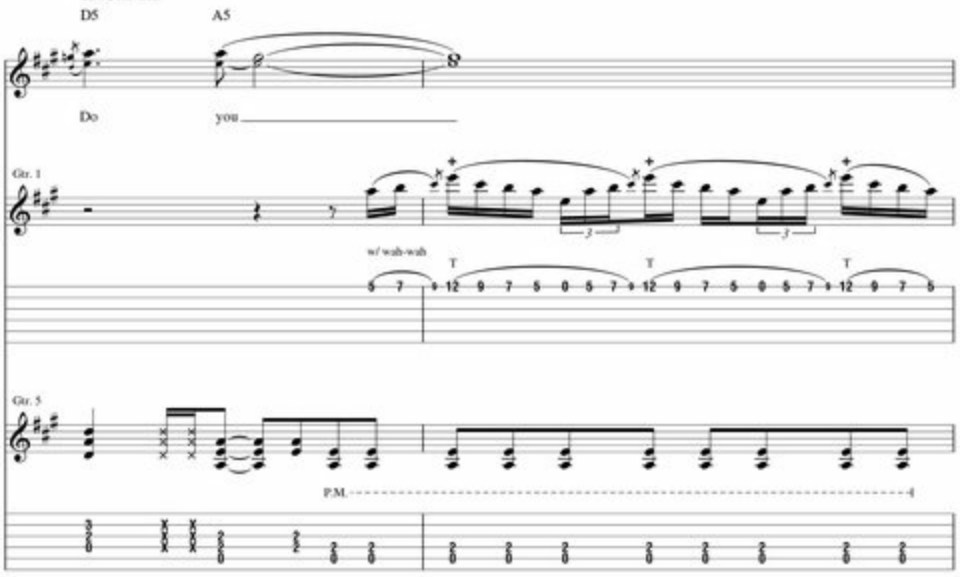
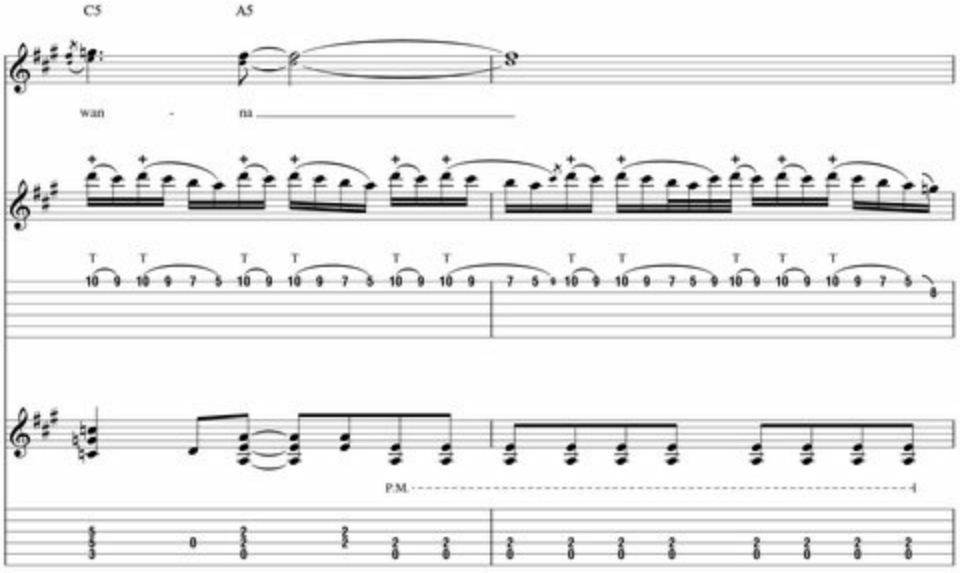
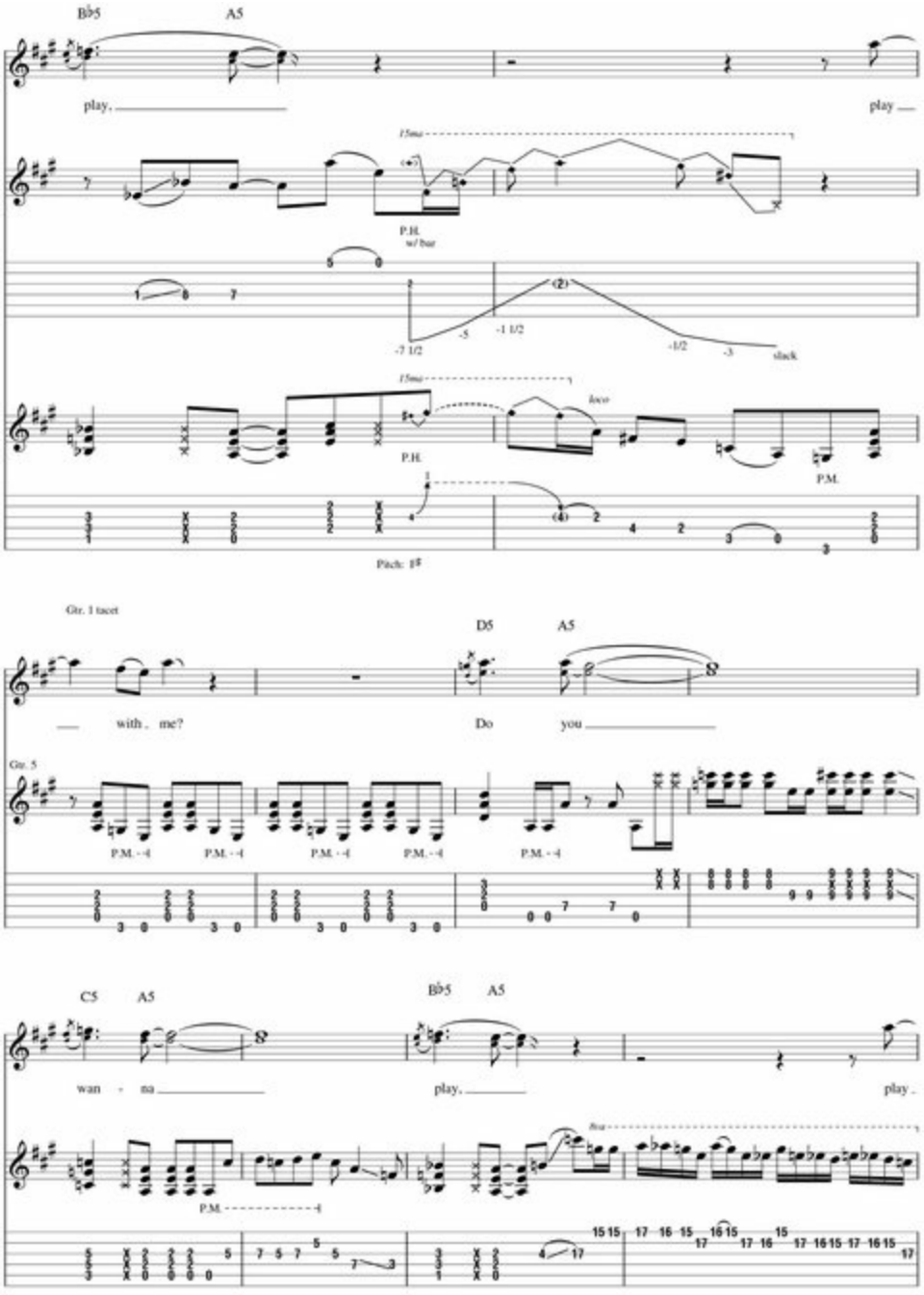
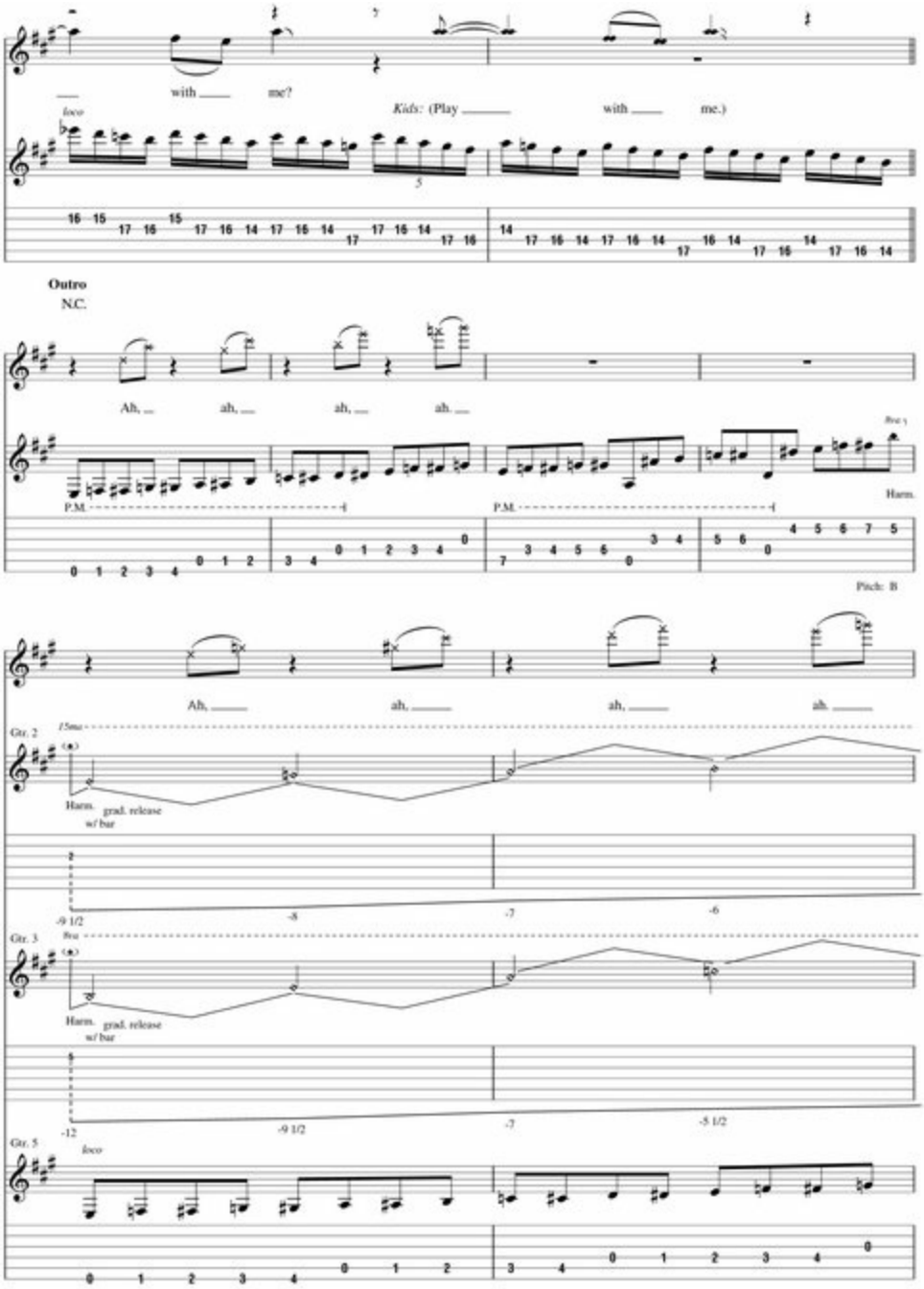
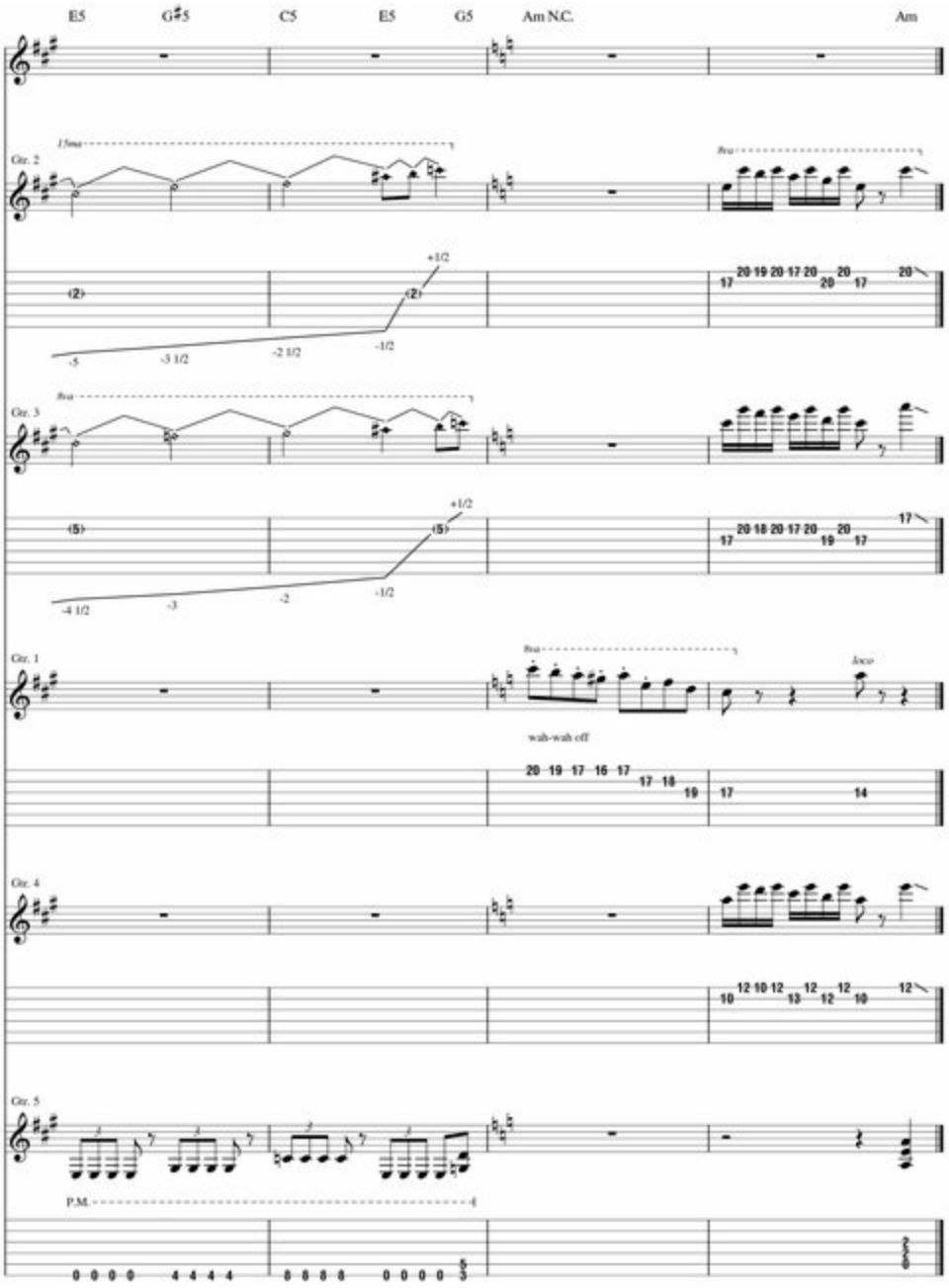

F
Em
Dm
C
Bm7♭5
E
Am
Grs. 1 - 4 tacet
N.C.
8va
loco
slight P.M.
P.M.
w/ bar
P.H.
Pitch: E
-3 1/2
Gtr. 5 (dist.)
mf
Do ___
you ___

G
want to play?
1. A.
15ma
slight P.M.
let ring
Harm. w/ bar
grad. dive
2.3
2.3
-2 1/2
-5
*Harmonics located approximately three-tenths the distance between the 2nd & 3rd frets.
Verse
A5 A6 A7 A6 A5 A6 A7 A6 A5 A7 A6 A7 A5 A6 A7 A6 A5
Ring A-round the Ros - ie, Hop - scotch, Mon-o - po - ly. Red Light, Green Light, G. I. Joes and Bar - bie.
loco
P.M.
A7 A6 A7 A5 A7 A6 A7 A5 A7 A6 A7 A5 A7 A5
Hide and Seek Kick the Can, Cow - boys and In - di - ans. Wif-fle Ball, pa-per doll. Hack-ey Sack and Hang - man.
let ring
C5 C6 C7 C6 C5 B5 E5 A5
(Do you wan - na play with me?)
2. A

Verse
A5 A6 A7 A6 A5 A6 A7 A6 A5 A6 A7 A6 A5 A6 A7 A6
Tag, you're it. Cops and Rob-bers, jun-gle gym, Chutes and Lad-ders. Tic Tac Toe, Mis-ter Rog-ers, Mar-co Po-lo, Lon-don Bridge is,
P.M.
P.M.
P.M.
slight P.H.
A5 A6 A7 A6 A5 A7 A6 A5 C5 G5 A5 B5 A5 N.C.
Steal the Ba-con, time out, Trick or Treat, E - lec-tric Com-pan-y.
(Si-mon Says.)
Kids: (Ol-lie Ol-lie Ox-en Free.)
P.M.
P.M.
P.M. P.M. P.M.
*Upstroke
C5 C6 C7 C6 C5 B5 E5
(Do you wan - na play with me?)
P.M.
P.M. P.M.
P.M.
P.M.
1/4
Pre-Chorus
G5 Gm F♯m Gm F♯m Gm F♯m Gm F♯m Gm F♯m
A, with me.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

Chorus
D5
A5
C5
A5
Do you wan - na
Voc. Fig. 1
(Do you wan - na
P.M.
P.M.
P.M.
B♭5
A5
play. play with me?
play.) Kids: (Play with me?)
15ma
loco
P.H.
P.M.
Pitch: 1/2
D5
A5
C5
A5
Do you wan - na
(Do you,
P.M.
P.M.

B♭5
A5
play.
play
with
me?
do you, do you wan - na)
Kids: (Play
15ma
loco
P.M.
P.H.
let ring
*hold
1/2
*T
Pitch: F♯
*T = pick-hand tap
End Voc. Fig. 1
with
me?)
Verse
A5 A6 A7 A6 A5 A6 A7 A6 A5 A6 A7 A6 A5 A7 A6 A5
3. Spin the Bot-tle, Post Of-fice, Kiss and Tell, . dress-in' up. Play-in' doc-tor, Peek-a-boo, Two-Hand Touch, Coo - tie,
P.M.
P.M.
P.M.
P.M.

A6 A7 A6 A5 A6 A7 A6 A5 Am Asus2 A7 C5
Lit - tle League, Loon-y Tunes, Scis-sors, Rock, Pa - per, Zoom. Kick - ball, Stick - ball.
Men: (Kill the Guy with the ball.)
P.M.
1/2
C6 C7 C6 C5 B5 E5 A5
4. Ah,
(Do you wan - na play with me?)
let ring
P.M.
P.H.
1/2
Pitch: C♯
Verse
A5
Buck - in' up, re - cess, jump rope, Re - liev - i - o, see - saw, sand - box,
heavy
P.M.
Match - box, Cheer - i - o,
(A, B, C's, spel - ling bees, Ses - a - me Street, hock - ey.

E7 E♯7 A C5 C6 C7 C6 C5
Duck, _ Duck _ Duck, _ Goose!
(Do _____ you _____
Kids: (Duck, _ duck. _ Duck, _ Duck, Goose!)
Harm. Harm. Harm.
P.M. P.H. P.M. - - - -| P.M. P.M. P.M.
Pitch: F♯
A♭/C C5 B5 E5
Do you wan - na play _____ with me? _
wan - na play _____ with me?)
Harm. - -|
P.M. P.M. - - - - - - -| P.M. - - - -| P.M. P.M. - - - - -
Pre-Chorus
G5 Gm F♯m Gm F♯m Gm F♯m Gm F♯m G5
___ A, with me? _____
Kids: (You?) ___
Bar 3 loco
P.M. - - - - -| P.M. - - - - - - - - - - - - - - - - -| P.M. - - -| P.M. -| P.M. P.M. P.M.
Harm. w/ bar
Pitch: D

Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
D5
A5
C5
A5
Do you
wan - na
P.M.
P.M.
B♭5
A5
play.
play with me?
P.H.
P.H.
P.M.
Pitch: G♯
G
D5
A5
C5
A5
Do you
wan - na
w/ bar
w/ bar
B♭5
A5
play.
play
with
me?
w/ wah-wah
T
T

Bridge

N.C.
G5
Gmaj7
Kids: (Jack _____ and Su - san
wah-wah off
w/ flanger
w/ pick & finger
let ring
let ring

G7
Cadd12
G7
A7
Cm
sit - tin' in a tree k - i - s - s - i - n -
let ring

G
G5
Gmaj7
G7
Cadd9
g. First comes love, then comes mar - riage.
let ring

Guitar Solo

*See top of first page of song for chord diagrams pertaining to rhythm slashes.



E
A
P.M.
A7/C♯
D6
B/D♯
B
*Downstroke
E5
P.H.
Pitch: E
G
F♯
F
G

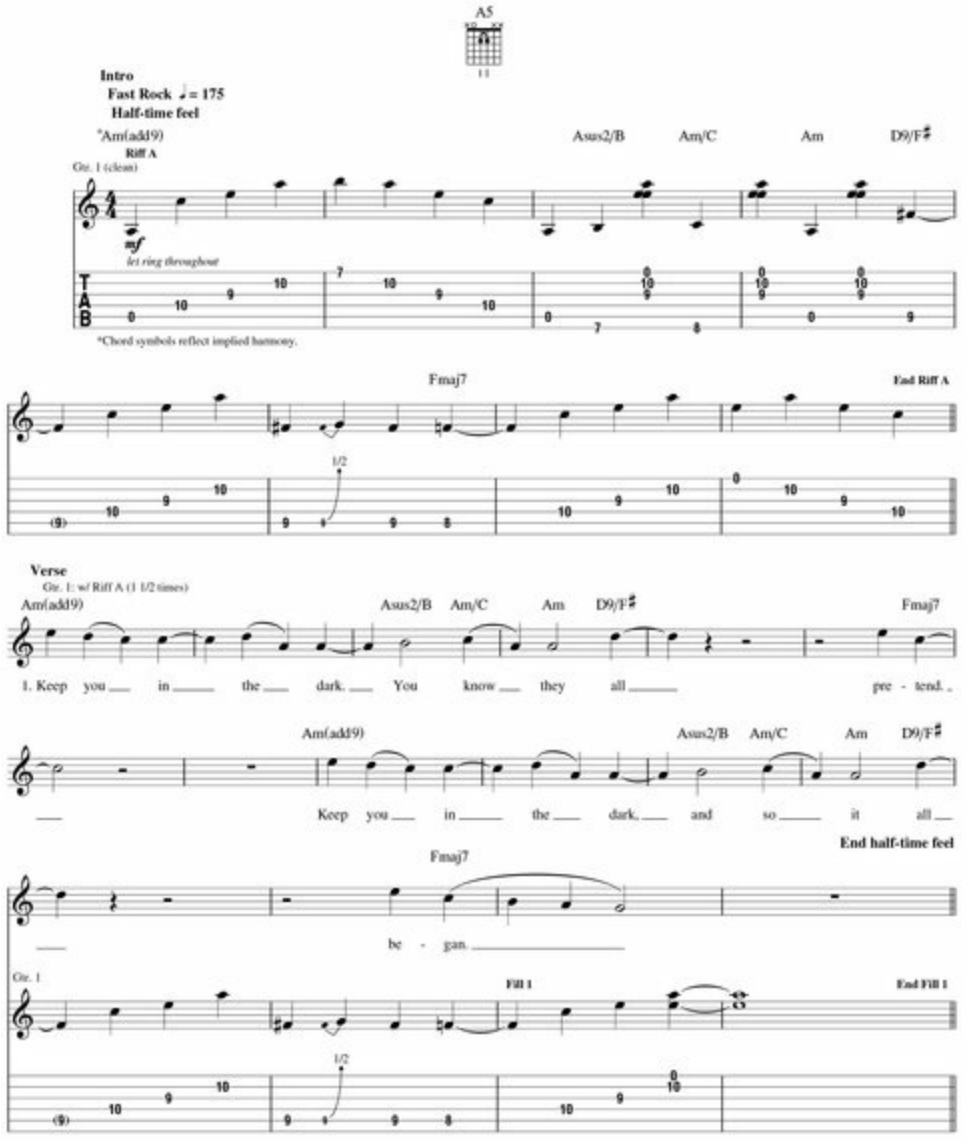

E
A
P.M.
C♯add♯9
D6
B/D♯
B
D♯5 E5
D♯5 E5
D♯5 E5
D♯5 E5
D♯5 E5
fluq
loco
w/ bar
slack

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (1st 12 meas.)
Gtrs. 2 & 3 tacet

B♭5
A5
play.
play
15ma
P.H.
w/ bar
(2)
-7 1/2
-5
-1 1/2
-1/2
-3
slack
15ma
loco
P.H.
P.M.
(4)
Pitch: F#
Gtr. 1 tacet
D5
A5
with . me?
Do
you
Gtr. 5
P.M. - - -|
C5
A5
B♭5
A5
wan - na
play.
play .
8va
P.M. - - - - - - - - - - -|

with me?
loco
Kids: (Play with me.)
Outro
N.C.
Ah, ah, ah, ah.
P.M.
Harm.
Pitch: B
Ah, ah, ah, ah.
15ma
Gtr. 2
Harm. grad. release w/ bar
-9 1/2
-8
-7
-6
8va
Gtr. 3
Harm. grad. release w/ bar
-12
-9 1/2
-7
-5 1/2
Gtr. 5
loco

E5
G♯5
C5
E5
G5
Am N.C.
Am
Gtr. 2
15ma
8va
+1/2
-5
-3 1/2
-2 1/2
-1/2
Gtr. 3
8va
+1/2
-4 1/2
-3
-2
-1/2
Gtr. 1
8va
loco
wah-wah off
Gtr. 4
Gtr. 5
P.M.

from Foo Fighters - *Echos, Silence, Patience & Grace*

The Pretender

Words and Music by Dave Grohl, Taylor Hawkins, Christopher Shiflett and Nate Mendel

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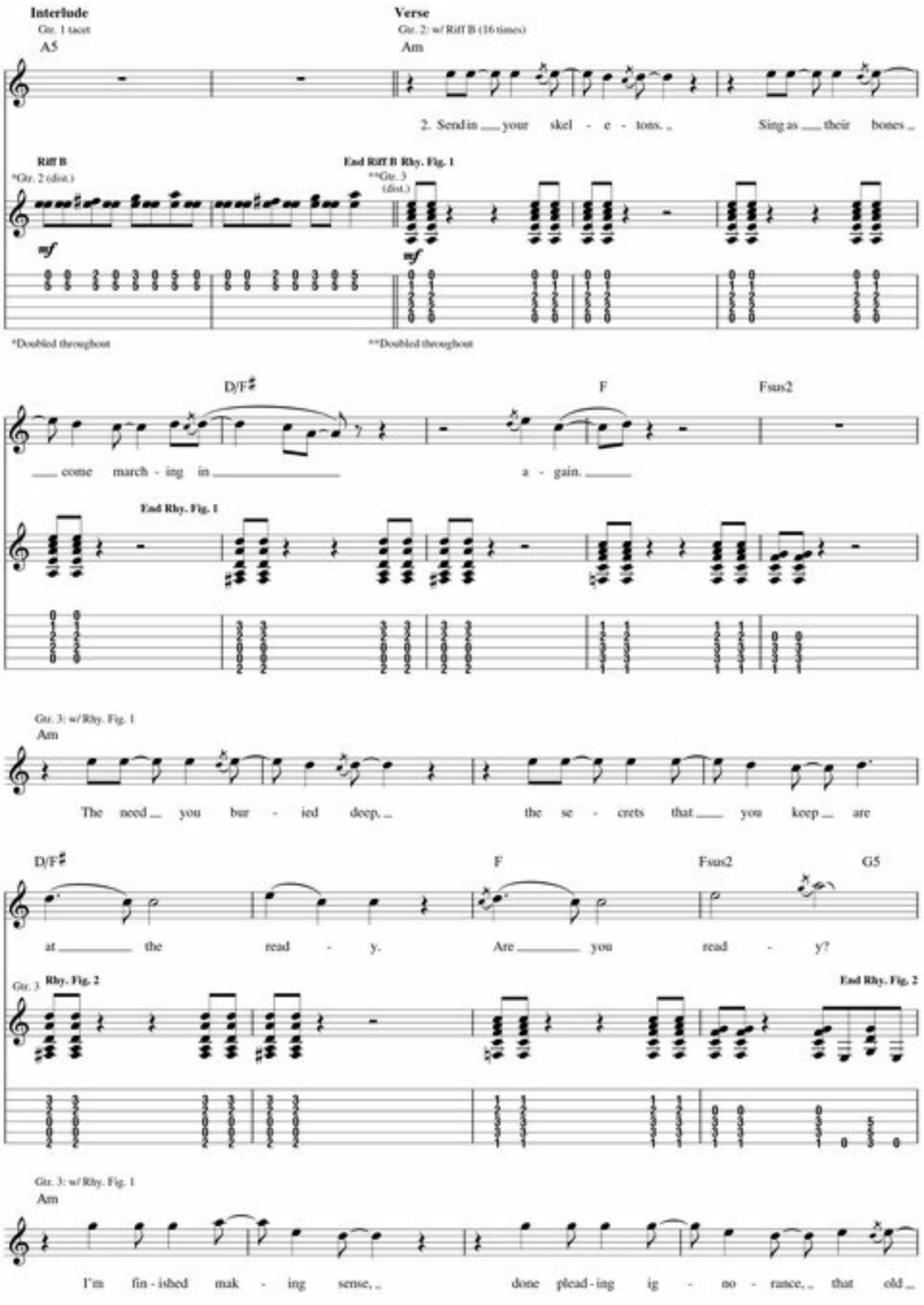
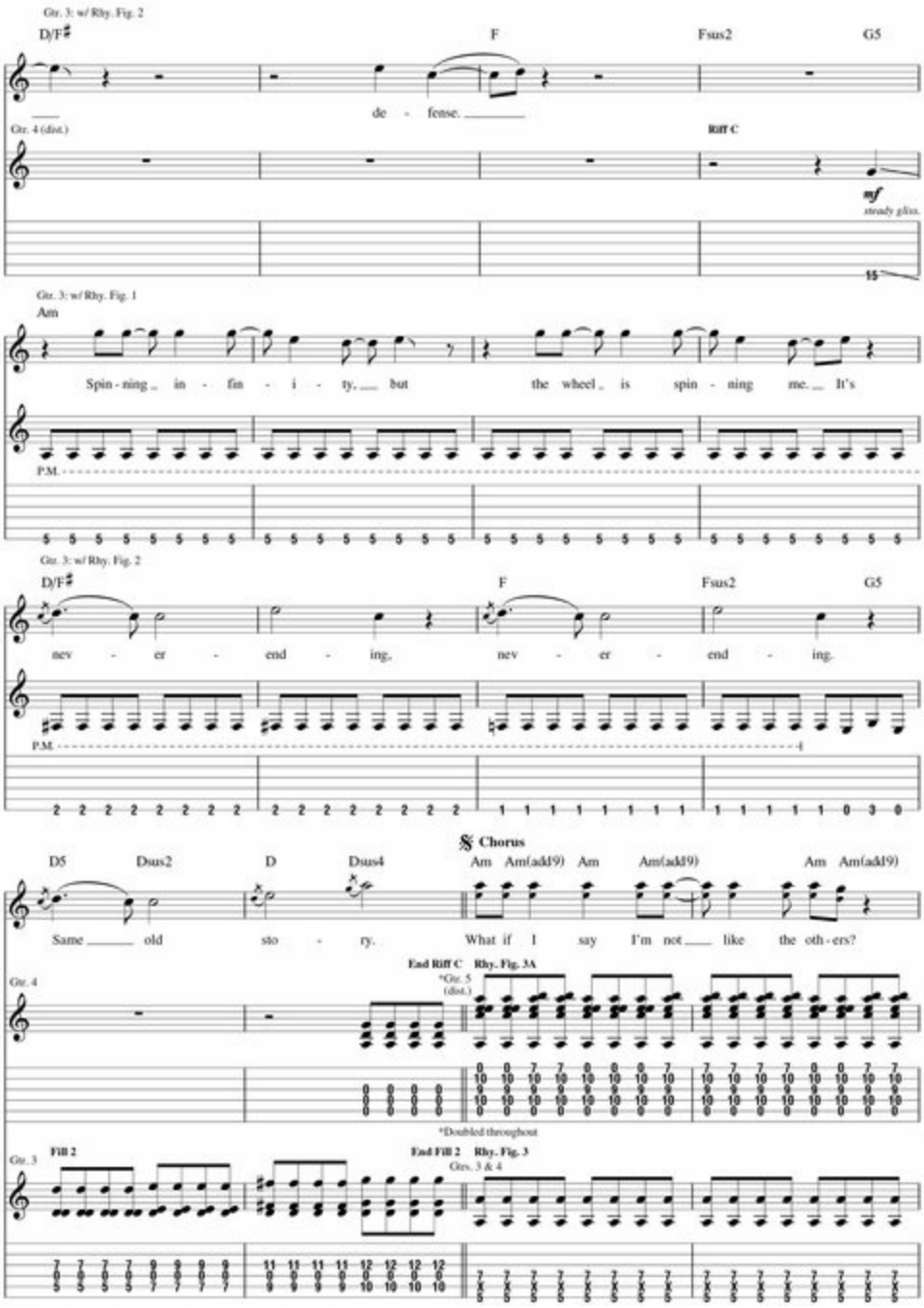
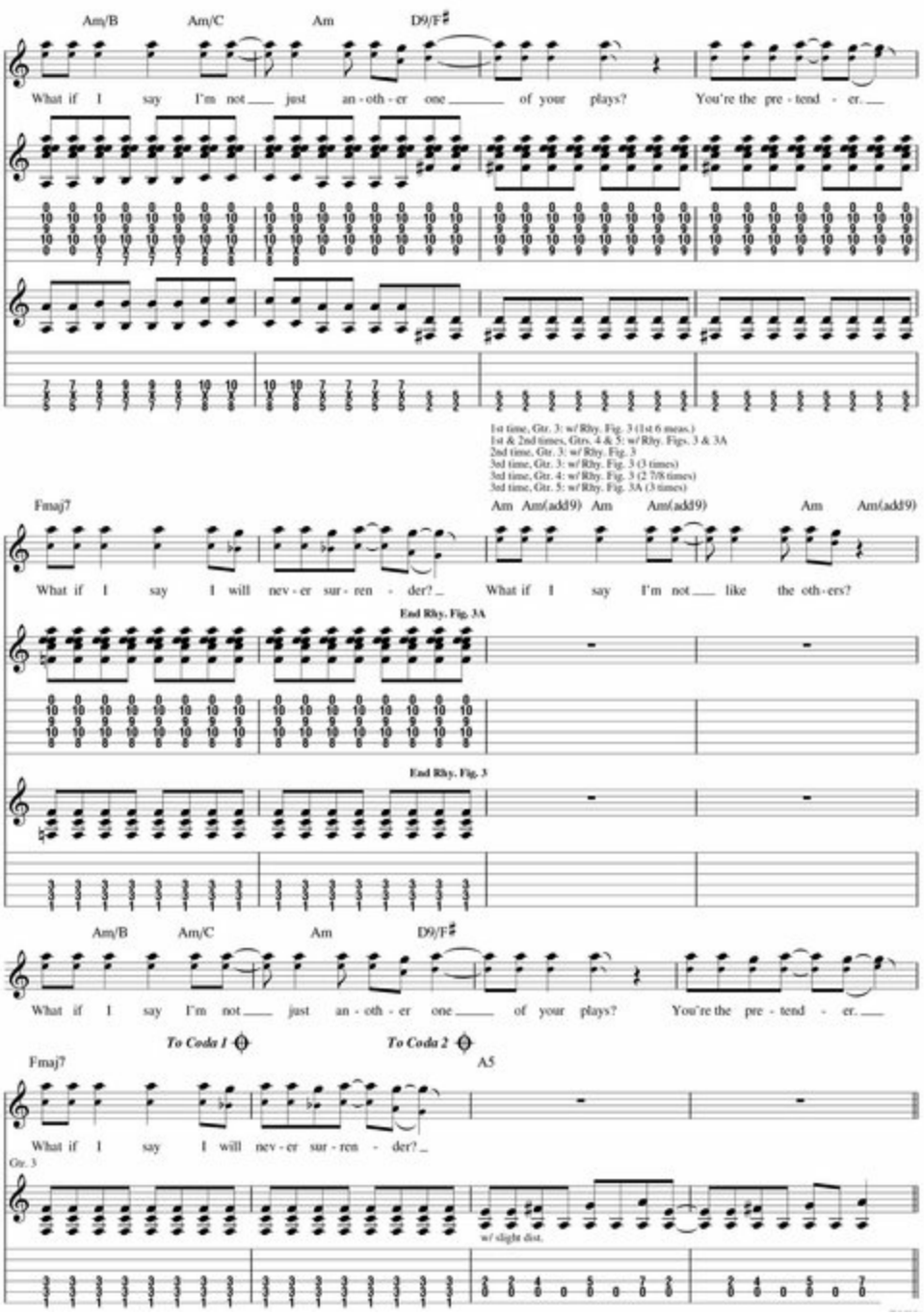
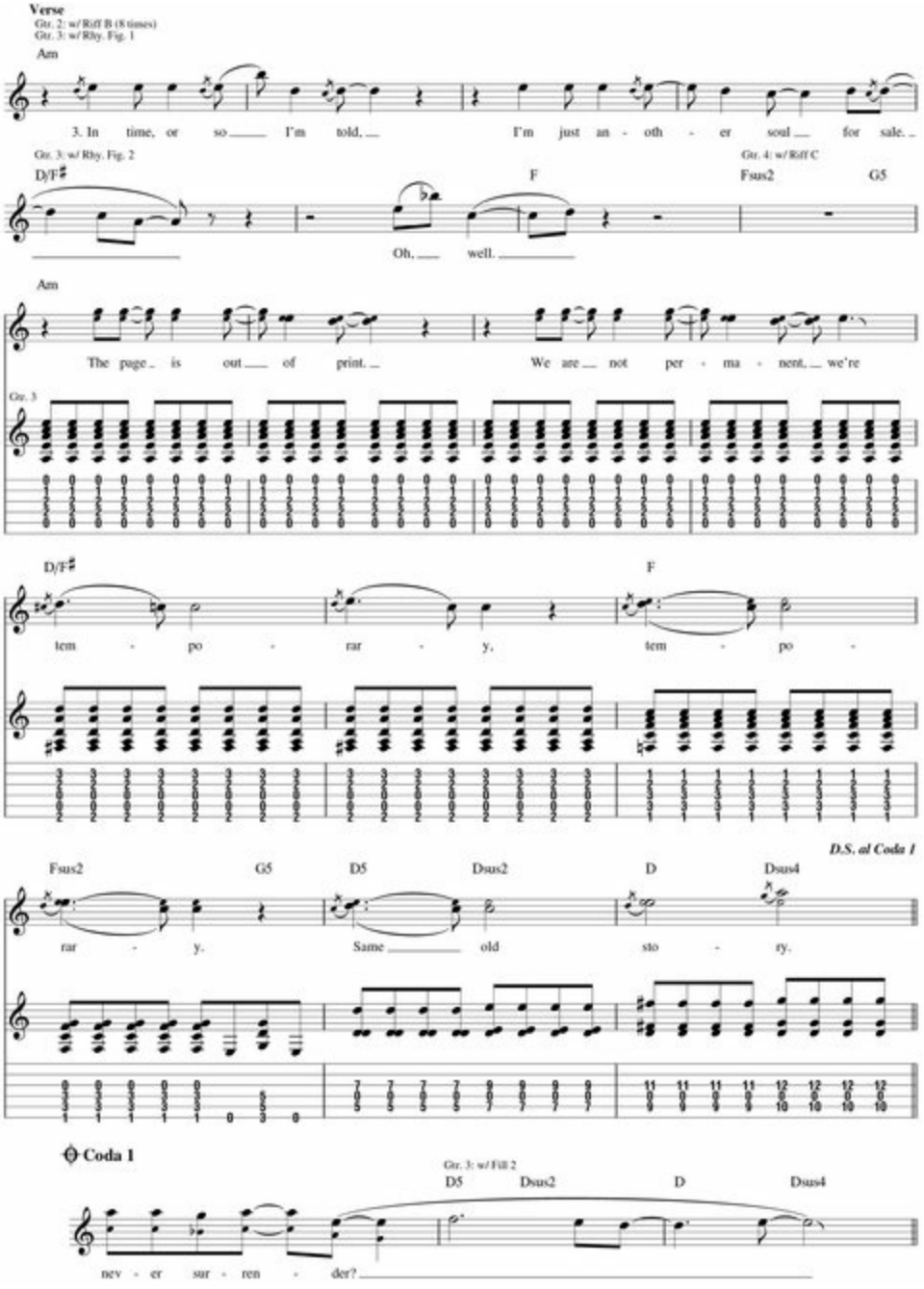
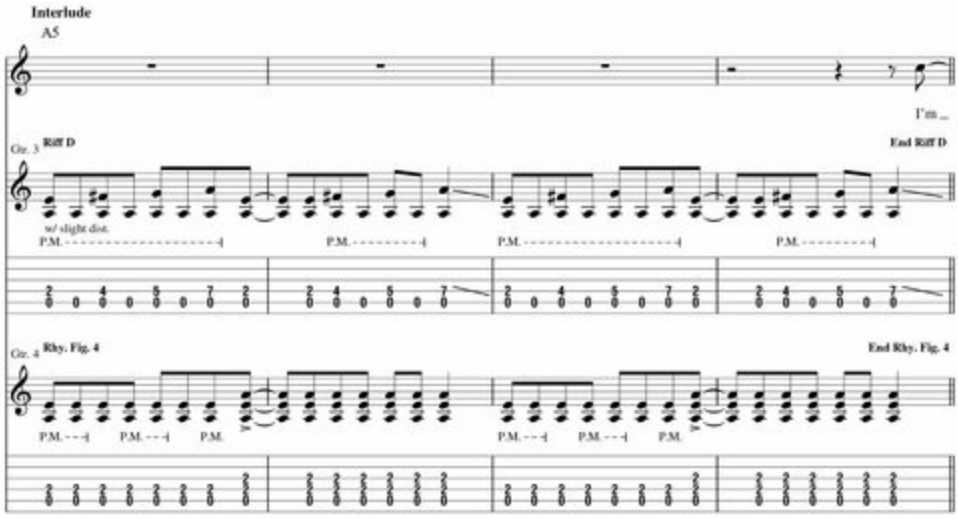
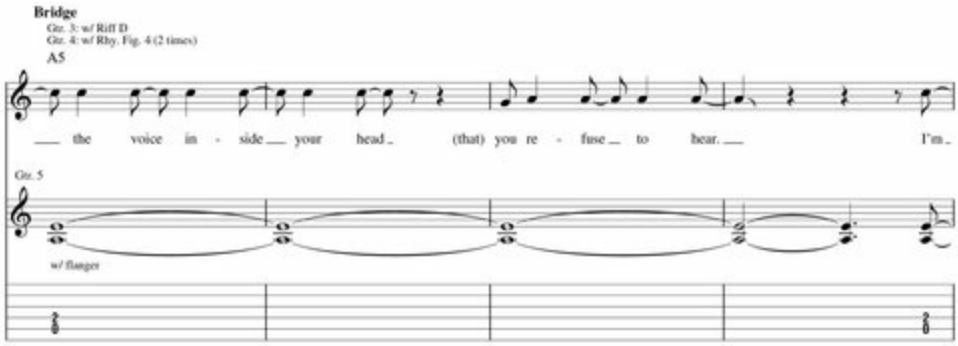
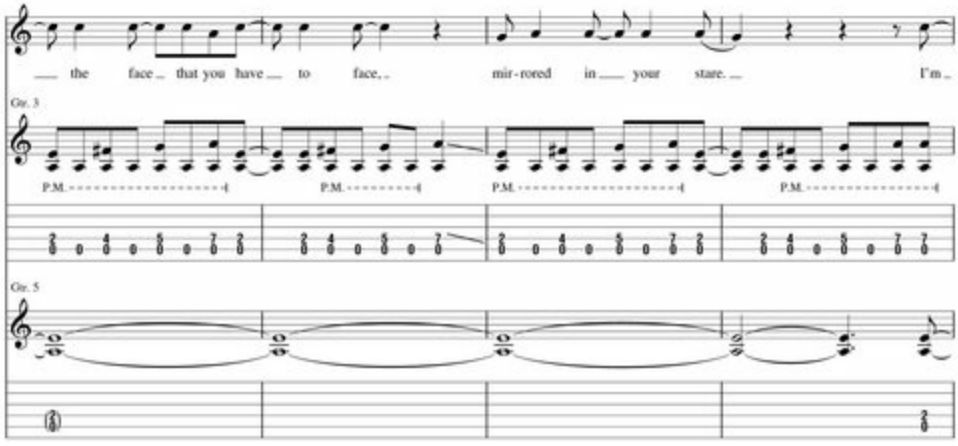
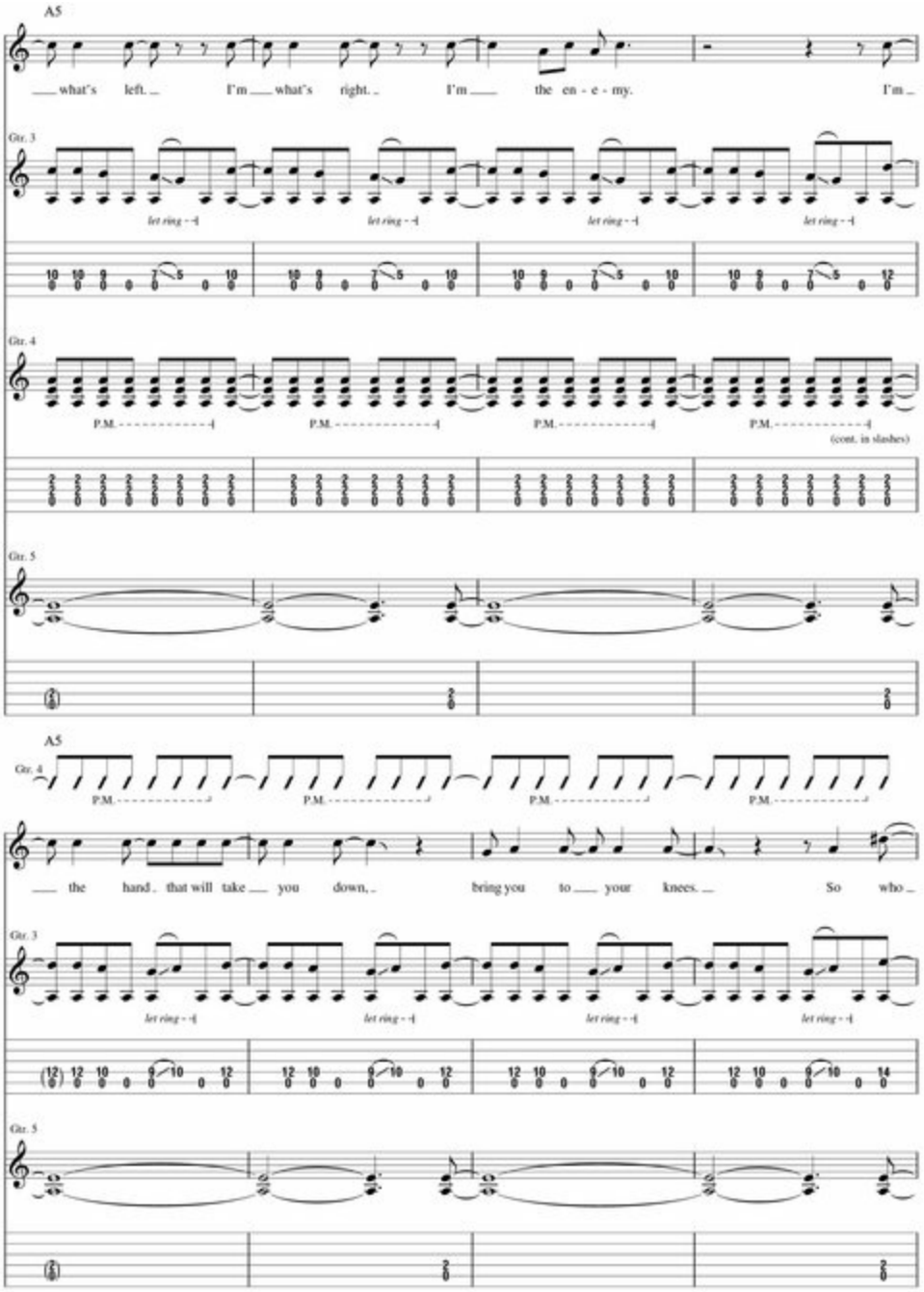
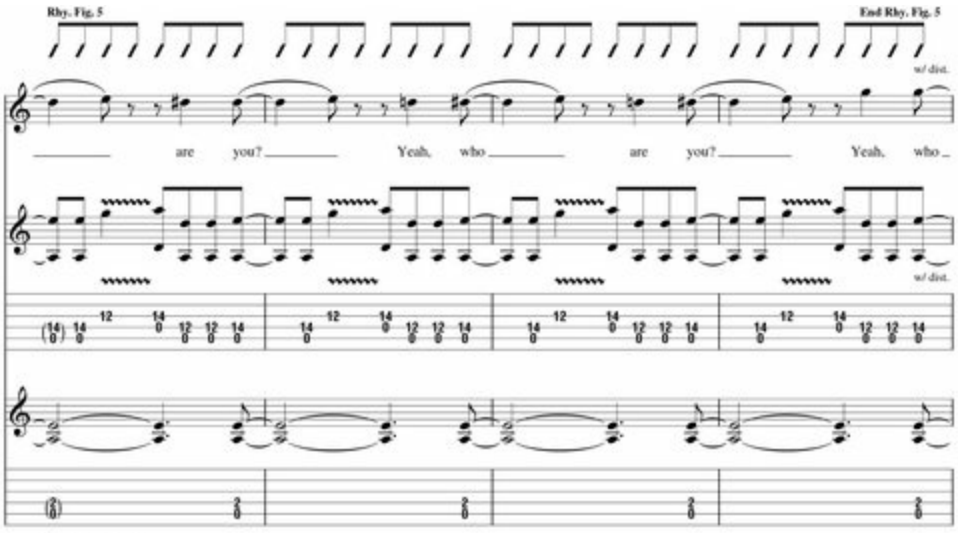
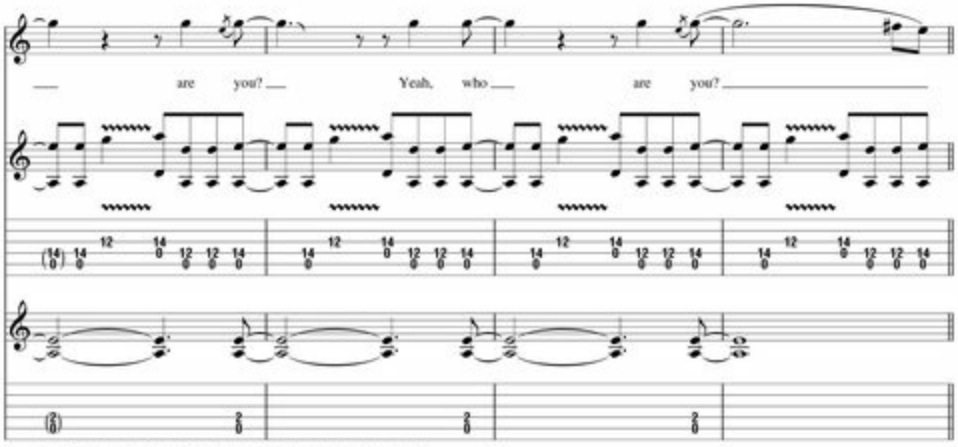
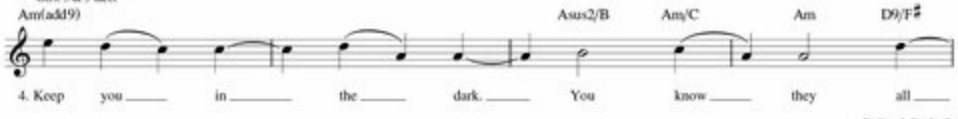
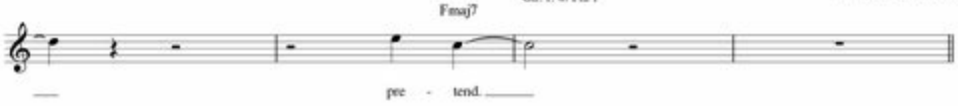
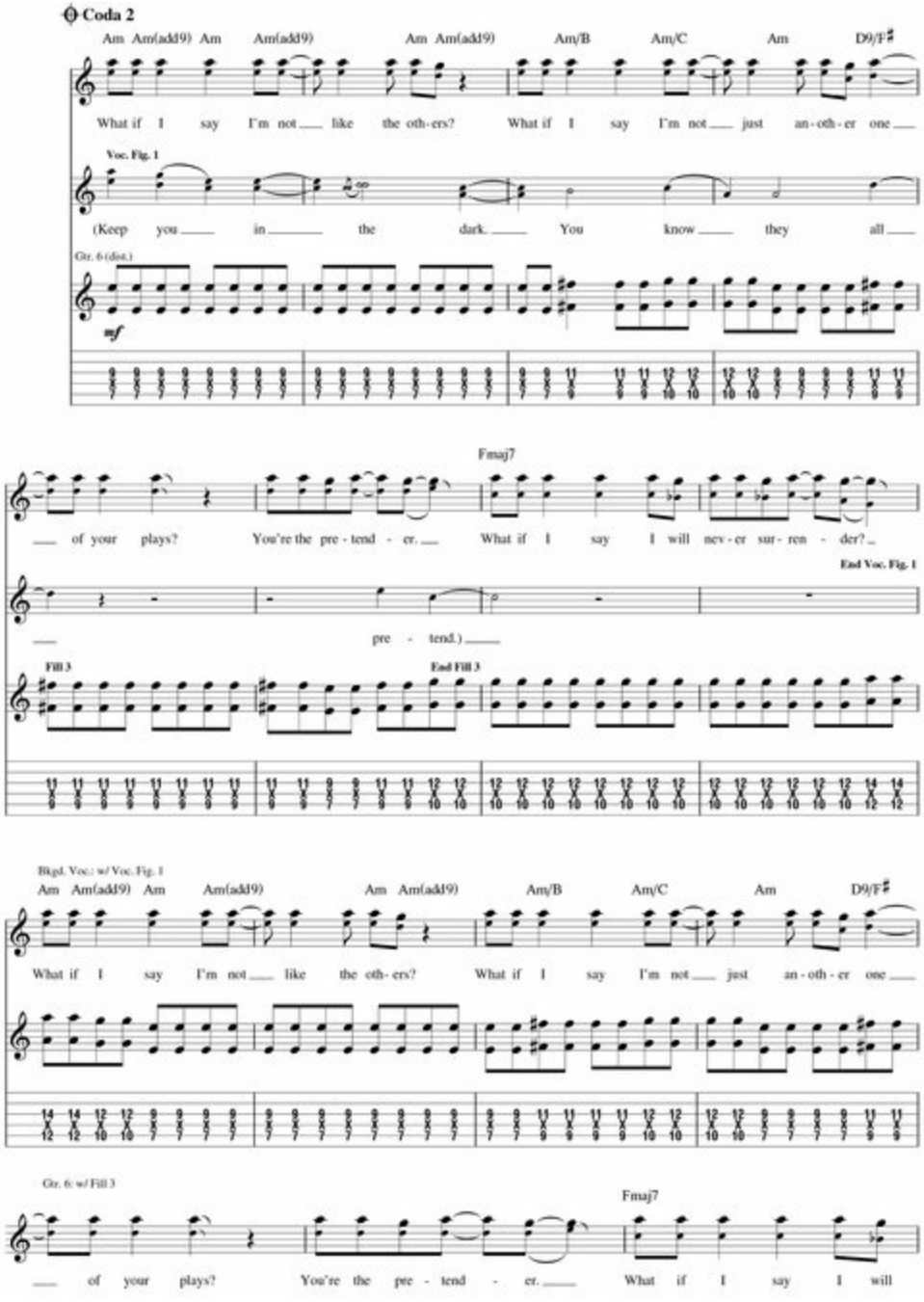
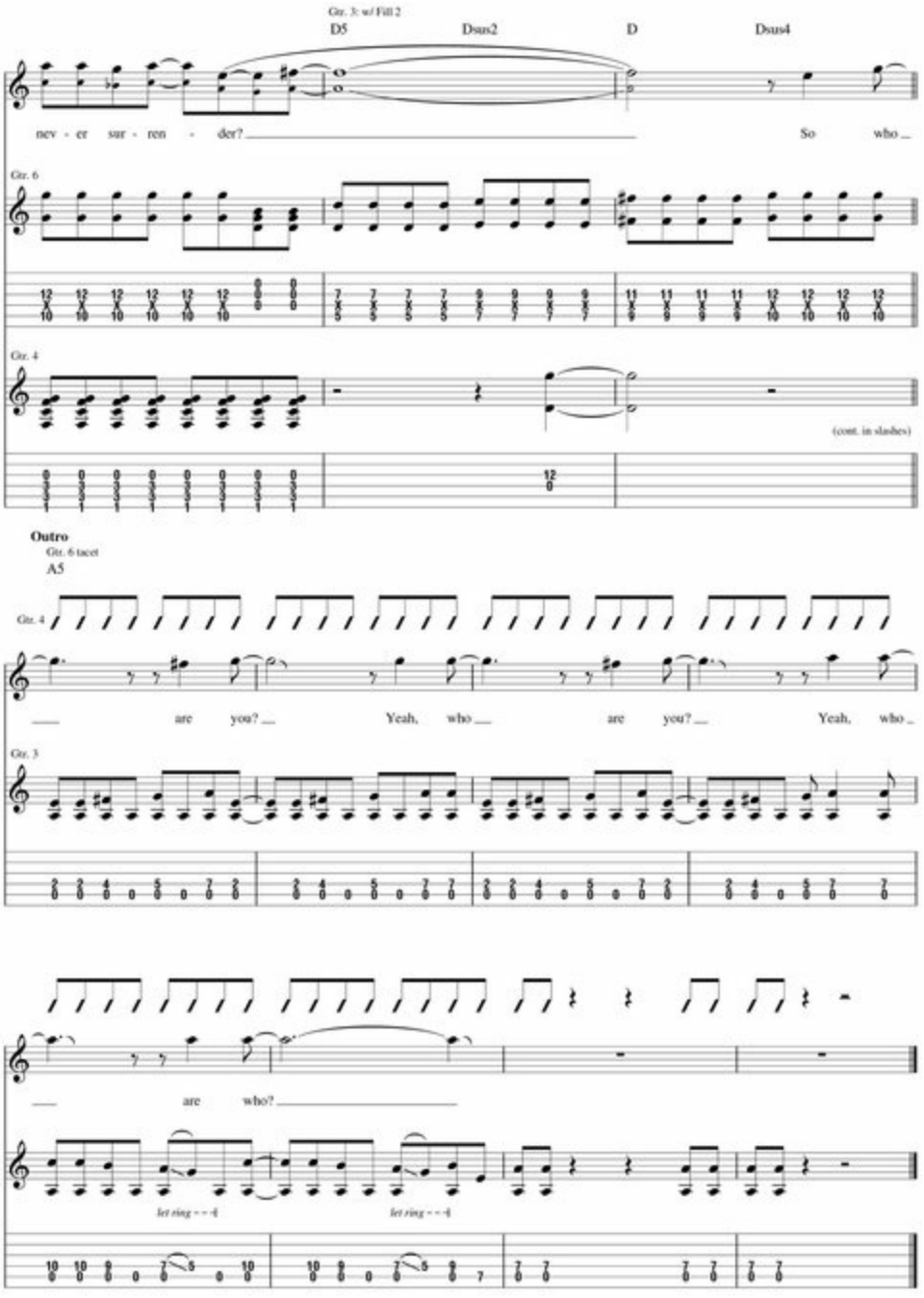

Interlude
Gtr. 1 tacet
A5
Verse
Gtr. 2: w/ Riff B (16 times)
Am
2. Send in your skel - e - tons. Sing as their bones
Riff B
*Gtr. 2 (dist.)
mf
End Riff B Rhy. Fig. 1
**Gtr. 3 (dist.)
mf
*Doubled throughout
**Doubled throughout
D/F♯
F
Fsus2
come march - ing in
a - gain.
End Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 1
Am
The need you bur - ied deep, the se - crets that you keep are
D/F♯
F
Fsus2
G5
at the read - y. Are you read - y?
Gtr. 3
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 1
Am
I'm fin - ished mak - ing sense, done plead - ing ig - no - rance, that old

Gtr. 3: w/ Rhy. Fig. 2
D/F♯
F
Fsus2
G5
de - fense.
Gtr. 4 (dist.)
Riff C
mf
steady gliss.
15
Gtr. 3: w/ Rhy. Fig. 1
Am
Spin - ning in - fin - i - ty, but the wheel is spin - ning me. It's
P.M.
Gtr. 3: w/ Rhy. Fig. 2
D/F♯
F
Fsus2
G5
nev - er - end - ing, nev - er - end - ing.
P.M.
𝄋 Chorus
D5
Dsus2
D
Dsus4
Am
Am(add9)
Am
Am(add9)
Am
Am(add9)
Same old sto - ry. What if I say I'm not like the oth - ers?
End Riff C
Rhy. Fig. 3A
*Gtr. 5 (dist.)
Gtr. 4
*Doubled throughout
Fill 2
End Fill 2
Rhy. Fig. 3
Grs. 3 & 4
Gtr. 3

Am/B Am/C Am D9/F♯
What if I say I'm not just an - oth - er one of your plays? You're the pre - tend - er.
1st time, Gtr. 3: w/ Rhy. Fig. 3 (1st 6 meas.)
1st & 2nd times, Gtrs. 4 & 5: w/ Rhy. Figs. 3 & 3A
2nd time, Gtr. 3: w/ Rhy. Fig. 3
3rd time, Gtr. 3: w/ Rhy. Fig. 3 (3 times)
3rd time, Gtr. 4: w/ Rhy. Fig. 3 (2 7/8 times)
3rd time, Gtr. 5: w/ Rhy. Fig. 3A (3 times)
Fmaj7
Am Am(add9) Am Am(add9) Am Am(add9)
What if I say I will nev - er sur - ren - der? What if I say I'm not like the oth - ers?
End Rhy. Fig. 3A
End Rhy. Fig. 3
Am/B Am/C Am D9/F♯
What if I say I'm not just an - oth - er one of your plays? You're the pre - tend - er.
To Coda 1
To Coda 2
Fmaj7
A5
What if I say I will nev - er sur - ren - der?
Gtr. 3
w/ slight dist.


Verse
Gtr. 2: w/ Riff B (8 times)
Gtr. 3: w/ Rhy. Fig. 1
Am
3. In time, or so I'm told, I'm just an - oth - er soul for sale.
Gtr. 3: w/ Rhy. Fig. 2
D/F♯
F
Gtr. 4: w/ Riff C
Fsus2
G5
Oh, well.
Am
The page is out of print. We are not per - ma - nent, we're
Gtr. 3
D/F♯
F
tem - po - rar - y, tem - po -
D.S. al Coda 1
Fsus2
G5
D5
Dsus2
D
Dsus4
rar - y. Same old sto - ry.
Coda 1
Gtr. 3: w/ Fill 2
D5
Dsus2
D
Dsus4
nev - er sur - ren - der?

Interlude
A5
I'm
Gtr. 3
Riff D
End Riff D
w/ slight dist.
P.M.
Gtr. 4
Rhy. Fig. 4
End Rhy. Fig. 4
P.M.

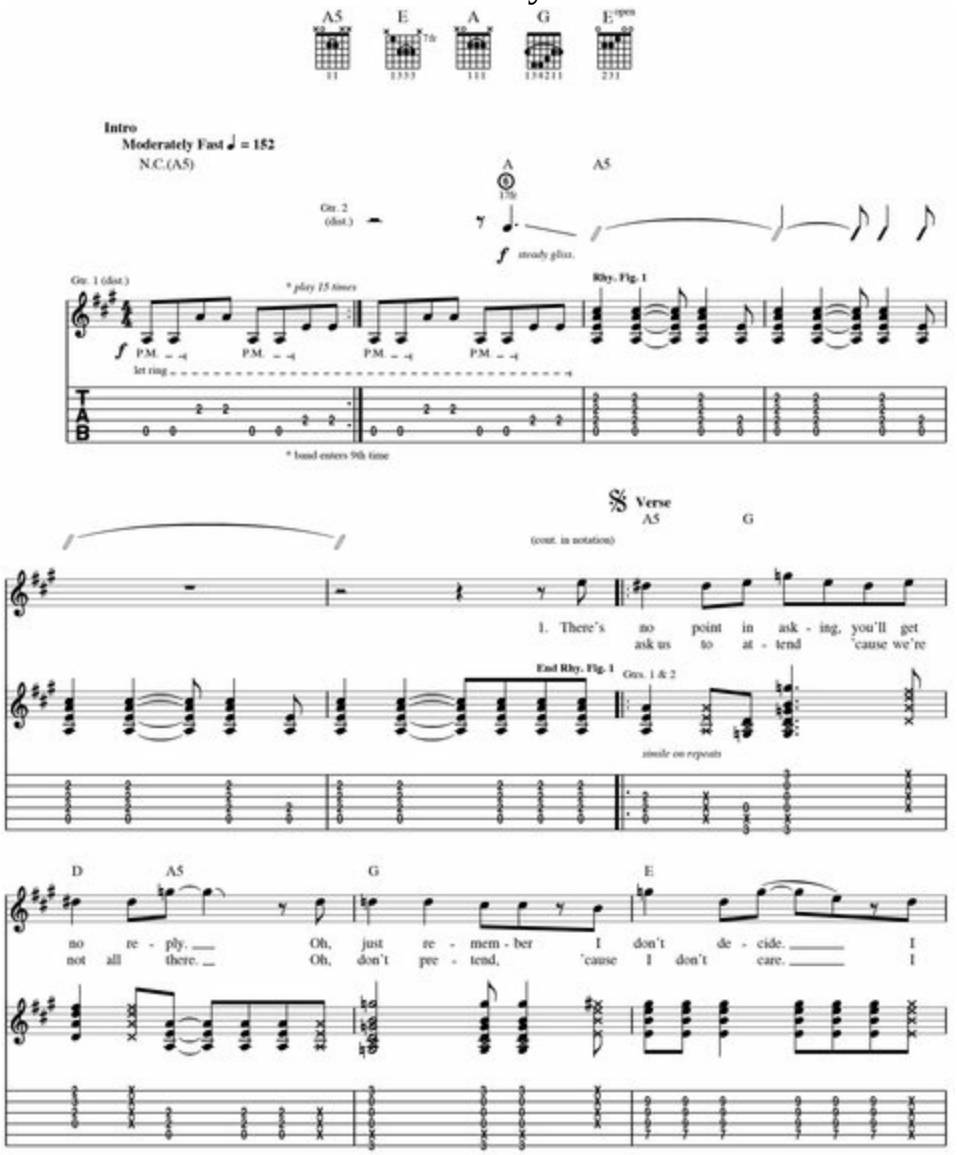

Bridge
Gtr. 3: w/ Riff D
Gtr. 4: w/ Rhy. Fig. 4 (2 times)
A5
the voice in - side your head (that) you re - fuse to hear. I'm
Gtr. 5
w/ flanger

the face that you have to face, mir - rored in your stare. I'm
Gtr. 3
P.M.
Gtr. 5

A5
what's left. I'm what's right. I'm the en - e - my. I'm
Gtr. 3
let ring - - -

*Gtr. 4: w/ Rhy. Fig. 5

**w/ dist. & delay (set for quarter-note regeneration w/ multiple decaying repeats).

Verse
Half-time feel
Gtr. 1: w/ Riff A (1st 6 meas.)
Gtrs. 3 & 5 tacet

D.S. al Coda 2
End half-time feel

Gtr. 1: w/ Fill 1

Coda 2
Am Am(add9) Am Am(add9) Am Am(add9) Am/B Am/C Am D9/F♯
What if I say I'm not like the oth-ers? What if I say I'm not just an-oth-er one
Voc. Fig. 1
(Keep you in the dark. You know they all
Gtr. 6 (dist.)
mf
Fmaj7
of your plays? You're the pre-tend-er. What if I say I will nev-er sur-ren-der?
End Voc. Fig. 1
pre - tend.)
Fill 3
End Fill 3
Bkgd. Voc.: w/ Voc. Fig. 1
Am Am(add9) Am Am(add9) Am Am(add9) Am/B Am/C Am D9/F♯
What if I say I'm not like the oth-ers? What if I say I'm not just an-oth-er one
Gtr. 6: w/ Fill 3
Fmaj7
of your plays? You're the pre-tend-er. What if I say I will

Gtr. 3: w/ Fill 2
D5
Dsus2
D
Dsus4
nev - er sur - ren - der?
So who
Gtr. 6
Gtr. 4
(cont. in slashes)
Outro
Gtr. 6 tacet
A5
Gtr. 4
are you?
Yeah, who
are you?
Yeah, who
Gtr. 3
are who?
let ring - - -
let ring - - -

from Sex Pistols - *Never Mind the Bollocks, Here's the Sex Pistols*

Pretty Vacant

Words and Music by Paul Thomas Cook, Stephen Philip Jones, Glen Matlock and John Lydon

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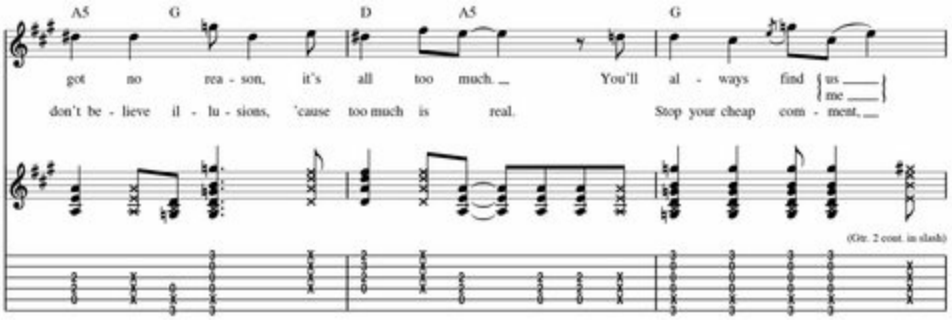
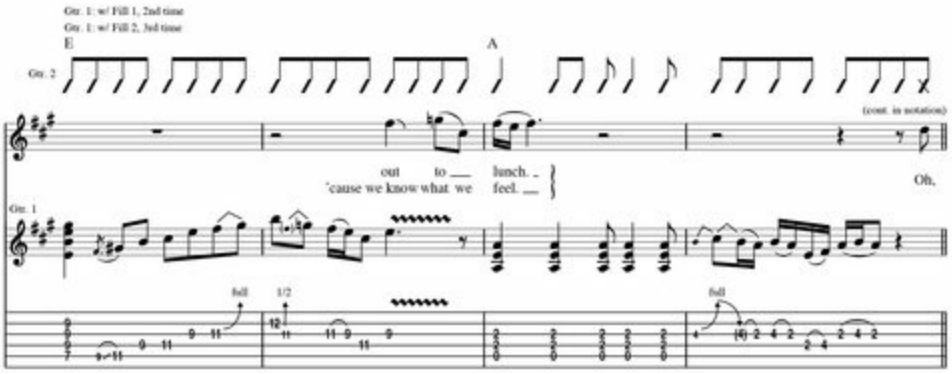
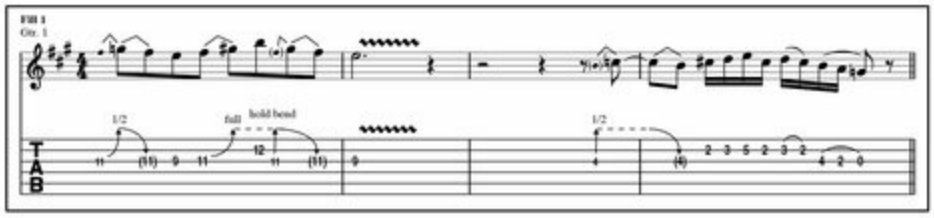
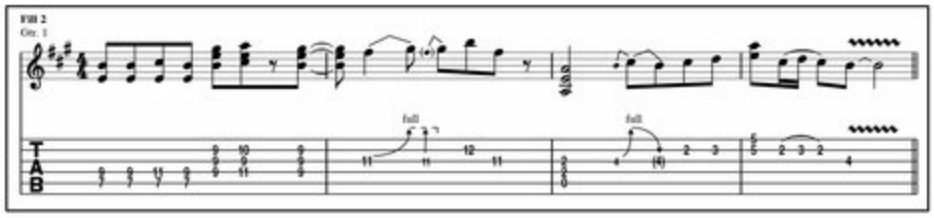
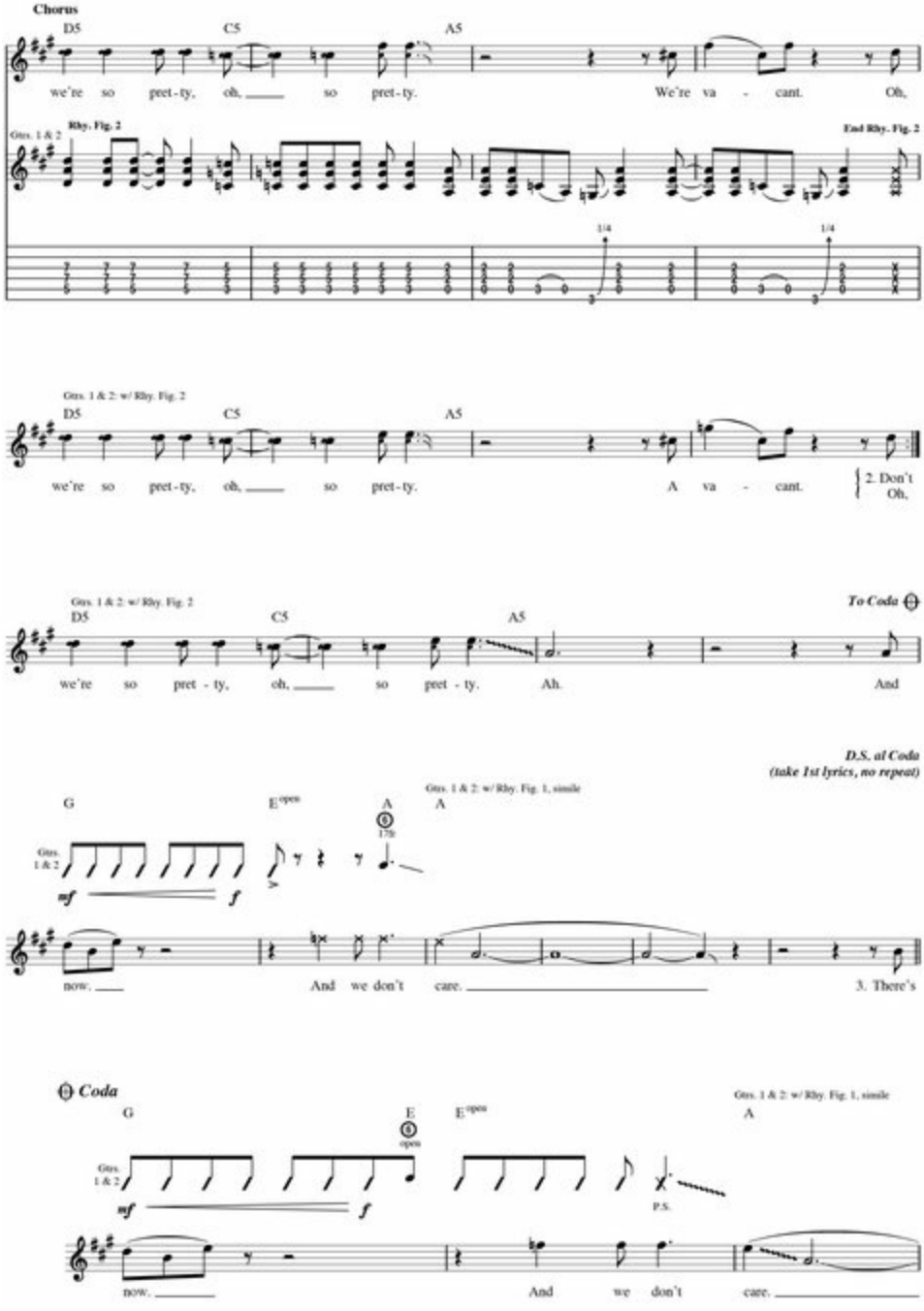
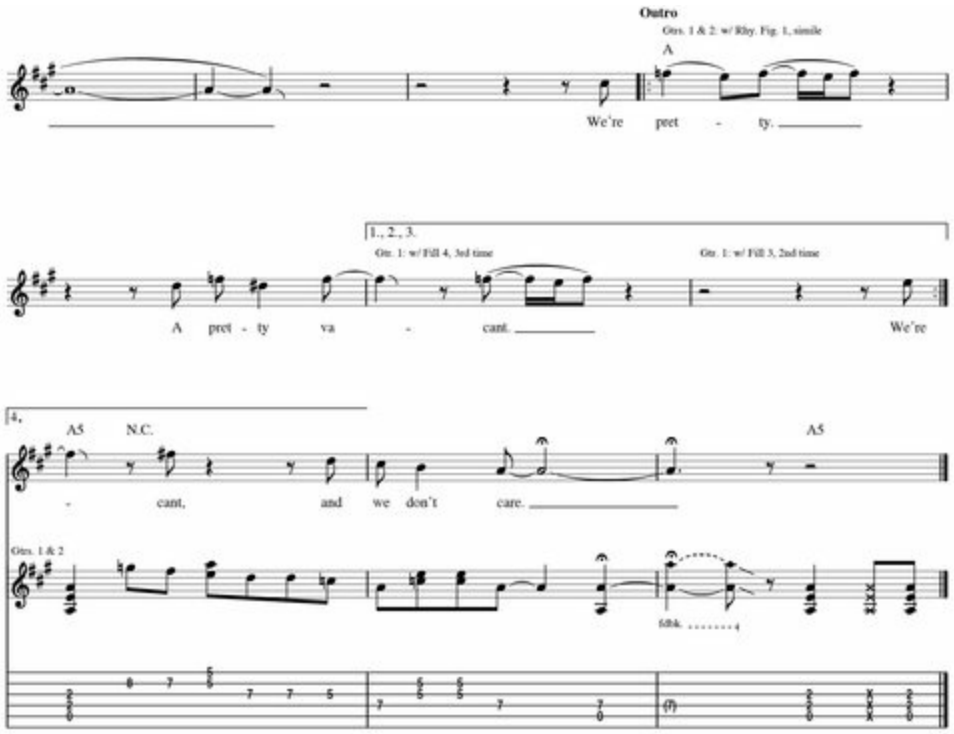
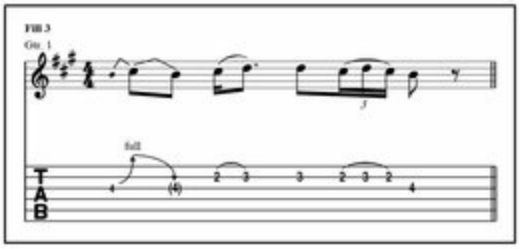
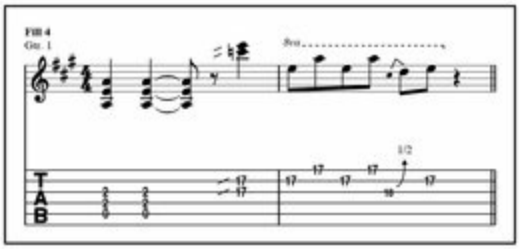
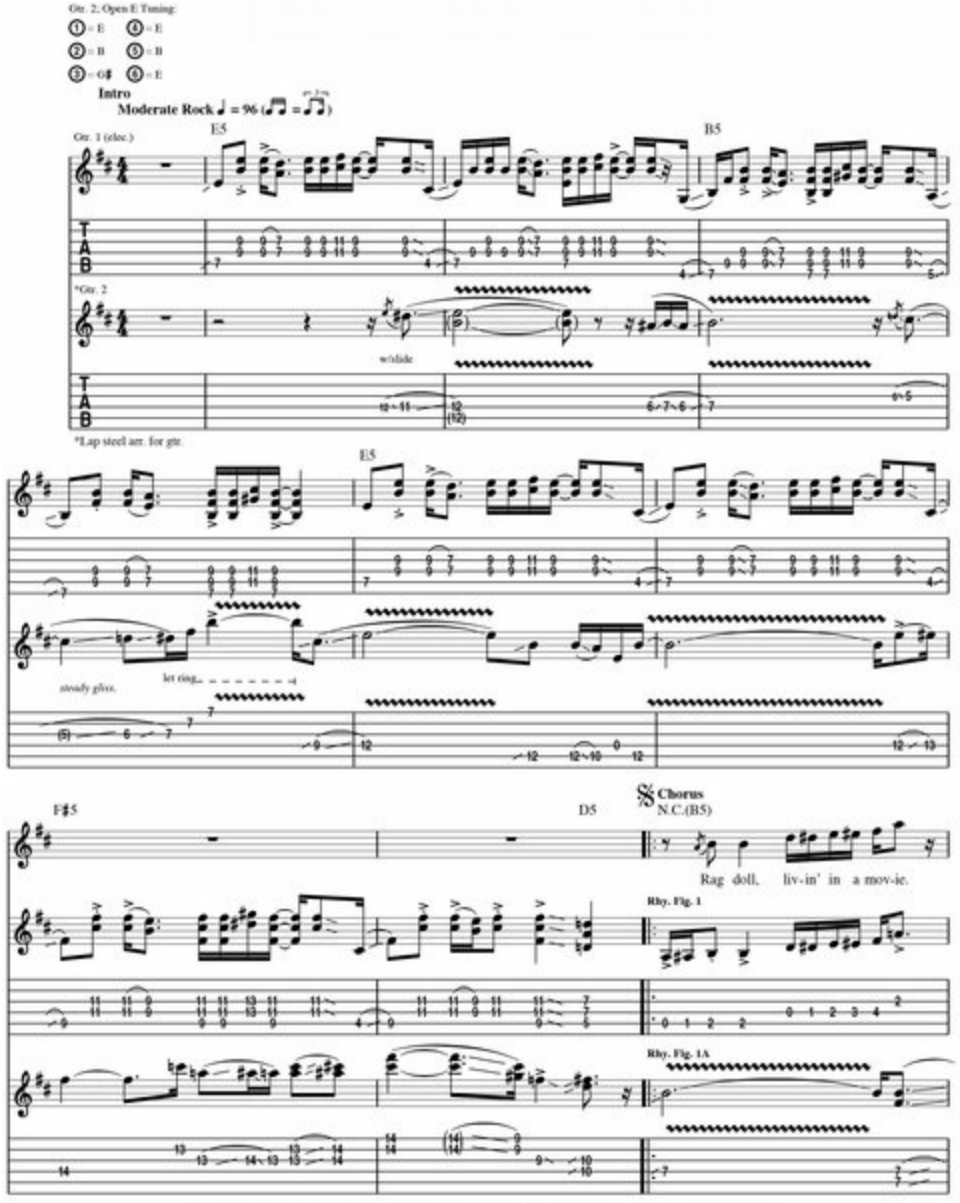

A5
G
D
A5
G
got no rea - son, it's all too much. You'll al - ways find us me
don't be - lieve il - lu - sions, 'cause too much is real. Stop your cheap com - ment,
(Gtr. 2 cont. in slash)

Gtr. 1: w/ Fill 1, 2nd time
Gtr. 1: w/ Fill 2, 3rd time
E
A
Gtr. 2
(cont. in notation)
out to lunch.
'cause we know what we feel.
Oh,
Gtr. 1
full
1/2
full


Fill 1
Gtr. 1
1/2
full
hold bend
1/2
T
A
B

Fill 2
Gtr. 1
full
full
T
A
B

Chorus
D5
C5
A5
we're so pret-ty, oh, so pret-ty.
We're va - cant.
Oh,
Gtrs. 1 & 2
Rhy. Fig. 2
End Rhy. Fig. 2
1/4
1/4
Gtrs. 1 & 2: w/ Rhy. Fig. 2
D5
C5
A5
we're so pret-ty, oh, so pret-ty.
A va - cant.
2. Don't
Oh,
Gtrs. 1 & 2: w/ Rhy. Fig. 2
To Coda
D5
C5
A5
we're so pret - ty, oh, so pret - ty.
Ah.
And
D.S. al Coda
(take 1st lyrics, no repeat)
G
E open
A
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
A
17fr
Gtrs. 1 & 2
mf
f
now.
And we don't
care.
3. There's
Coda
G
E
E open
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
A
open
Gtrs. 1 & 2
mf
f
P.S.
now.
And
we
don't
care.

Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
A
We're pret - ty.
1., 2., 3.
Gtr. 1: w/ Fill 4, 3rd time
Gtr. 1: w/ Fill 3, 2nd time
A pret - ty va - cant.
We're
4.
A5
N.C.
A5
- cant, and we don't care.
Gtrs. 1 & 2
fdbk.


Fill 3
Gtr. 1
fall
T
A
B

Fill 4
Gtr. 1
8va
1/2
T
A
B

from Aerosmith - *Permanent Vacation*

Rag Doll

Words and Music by Tyler/Perry/Knight/Vallance

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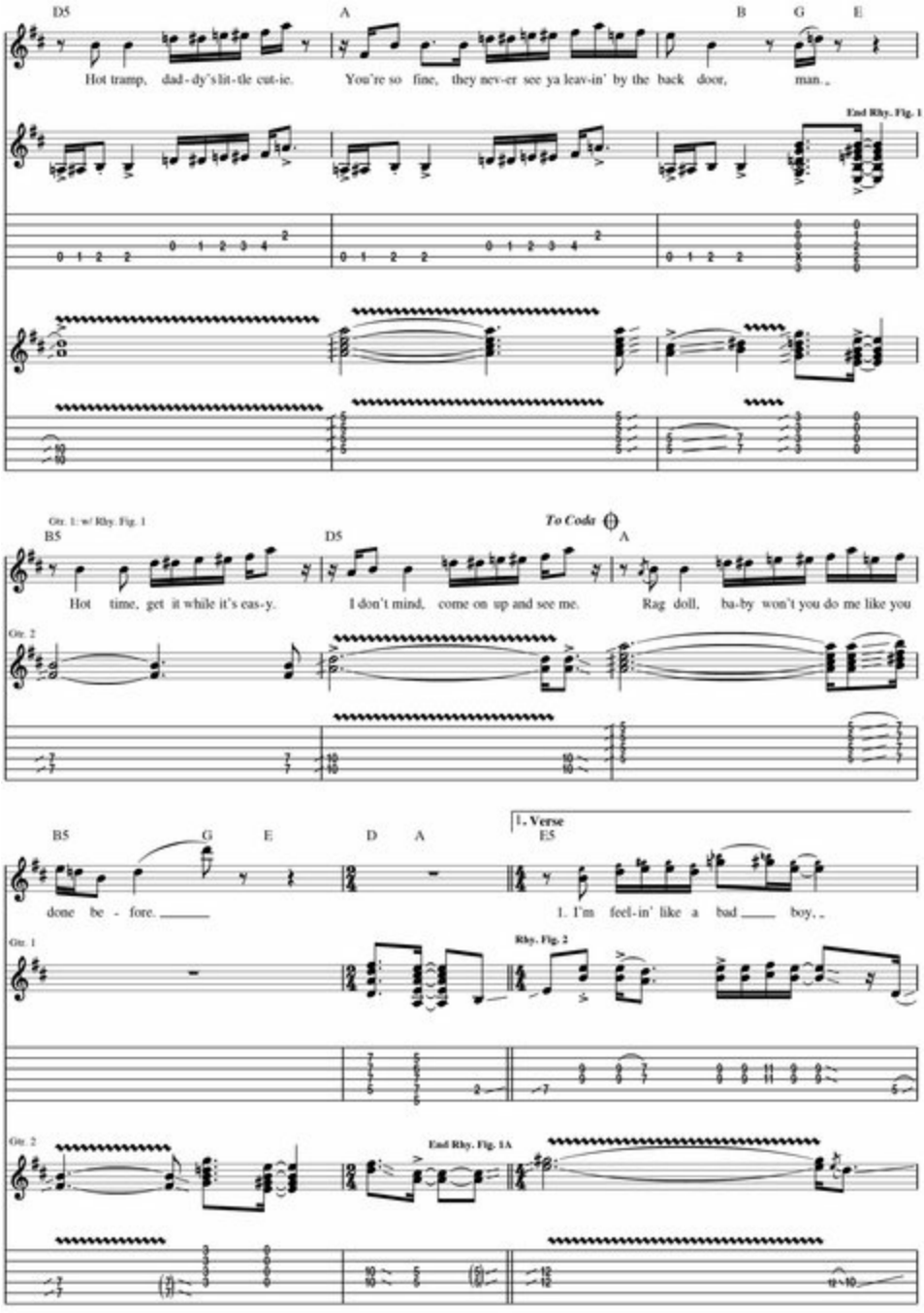
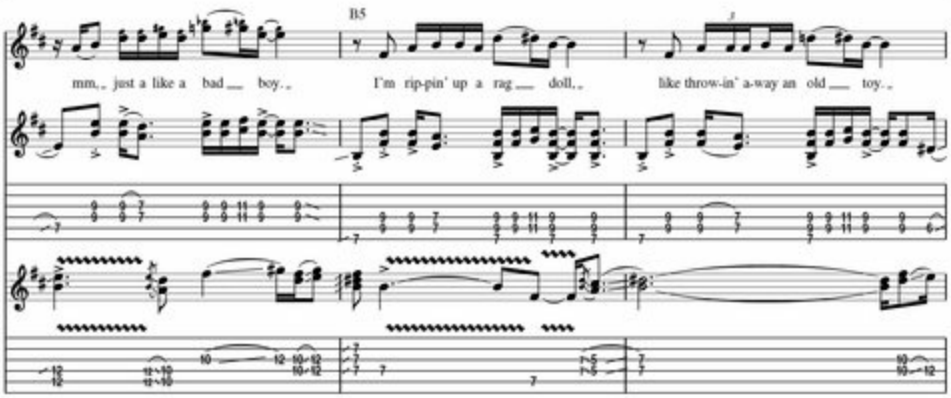
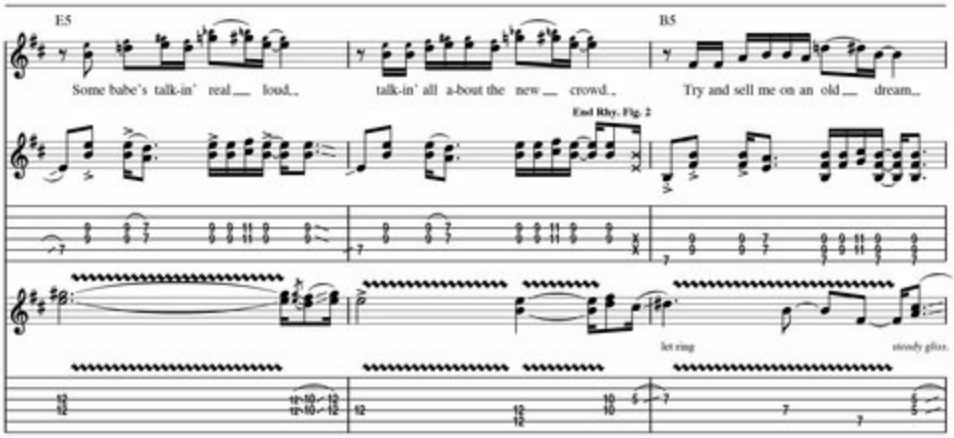
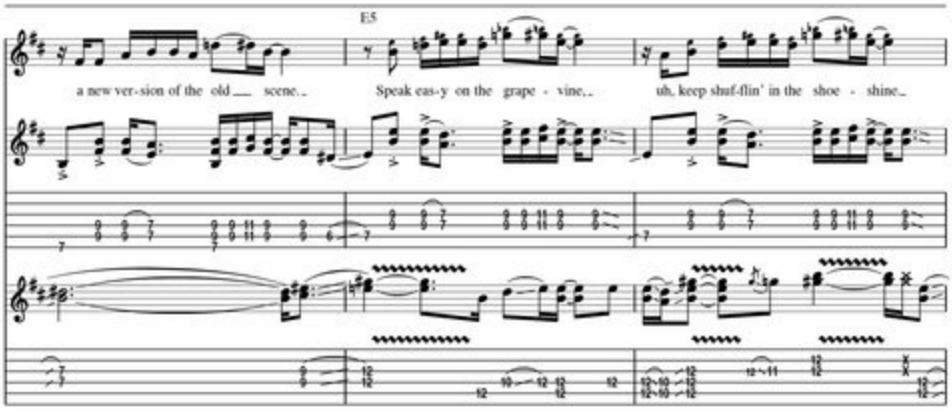
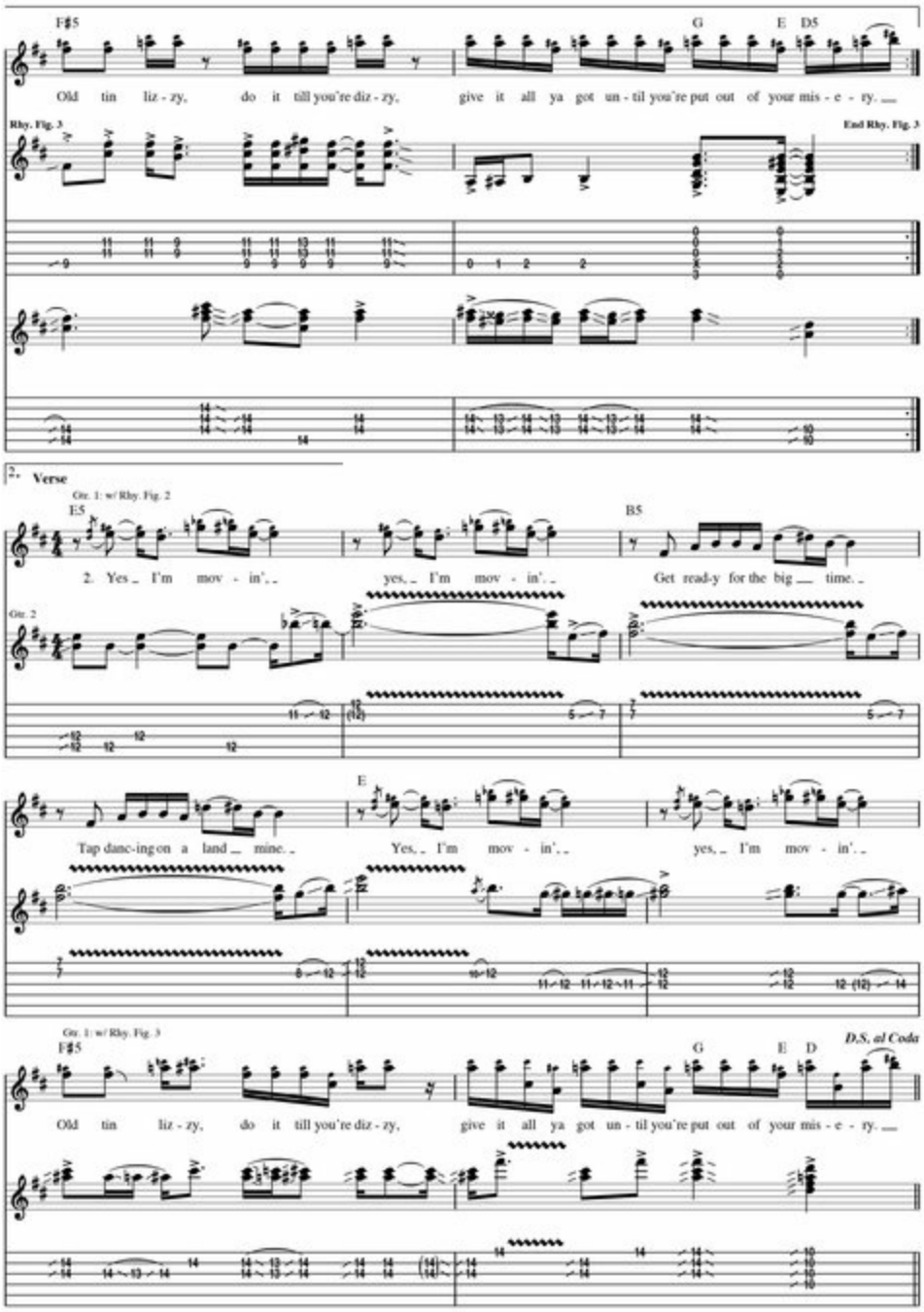
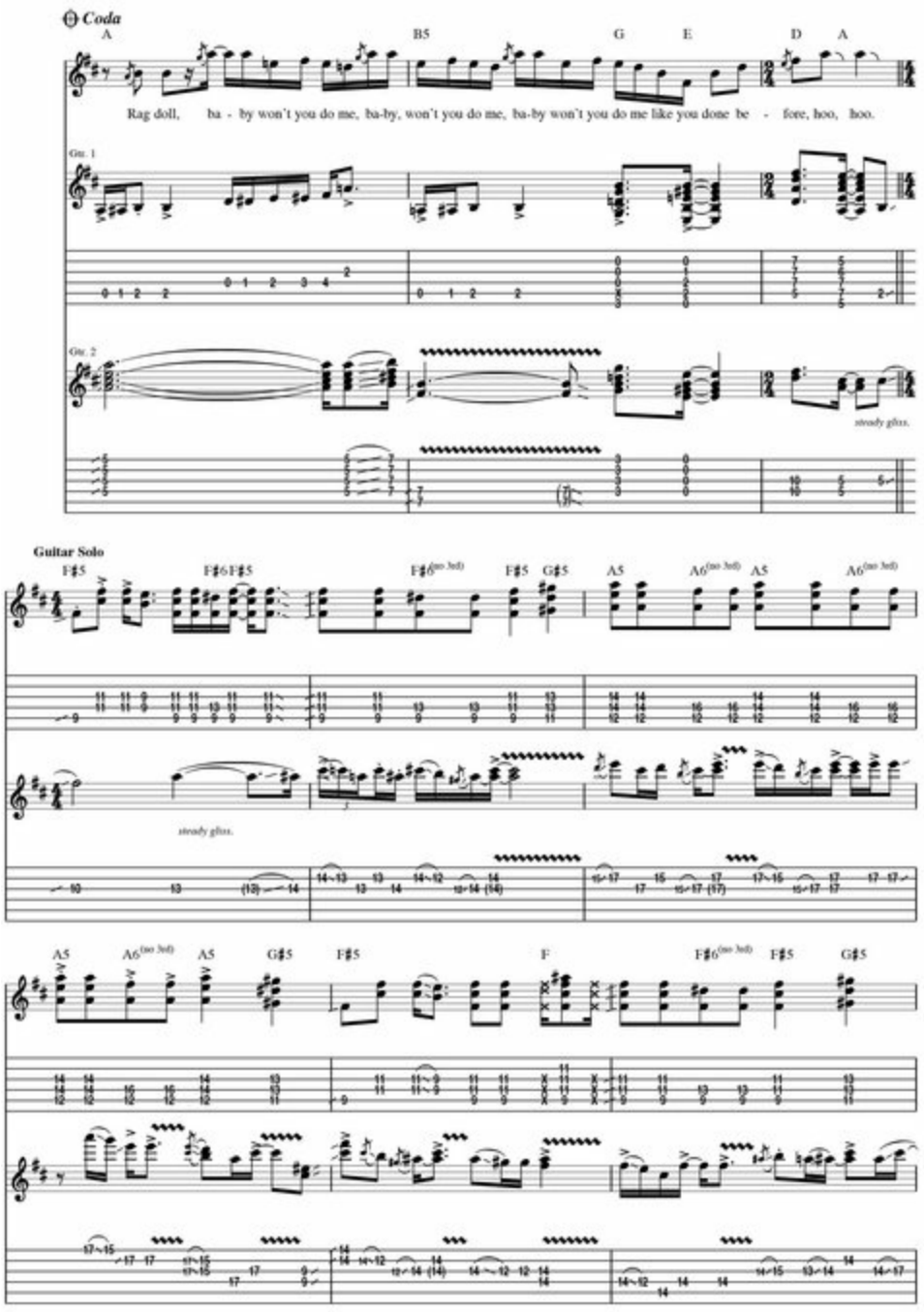
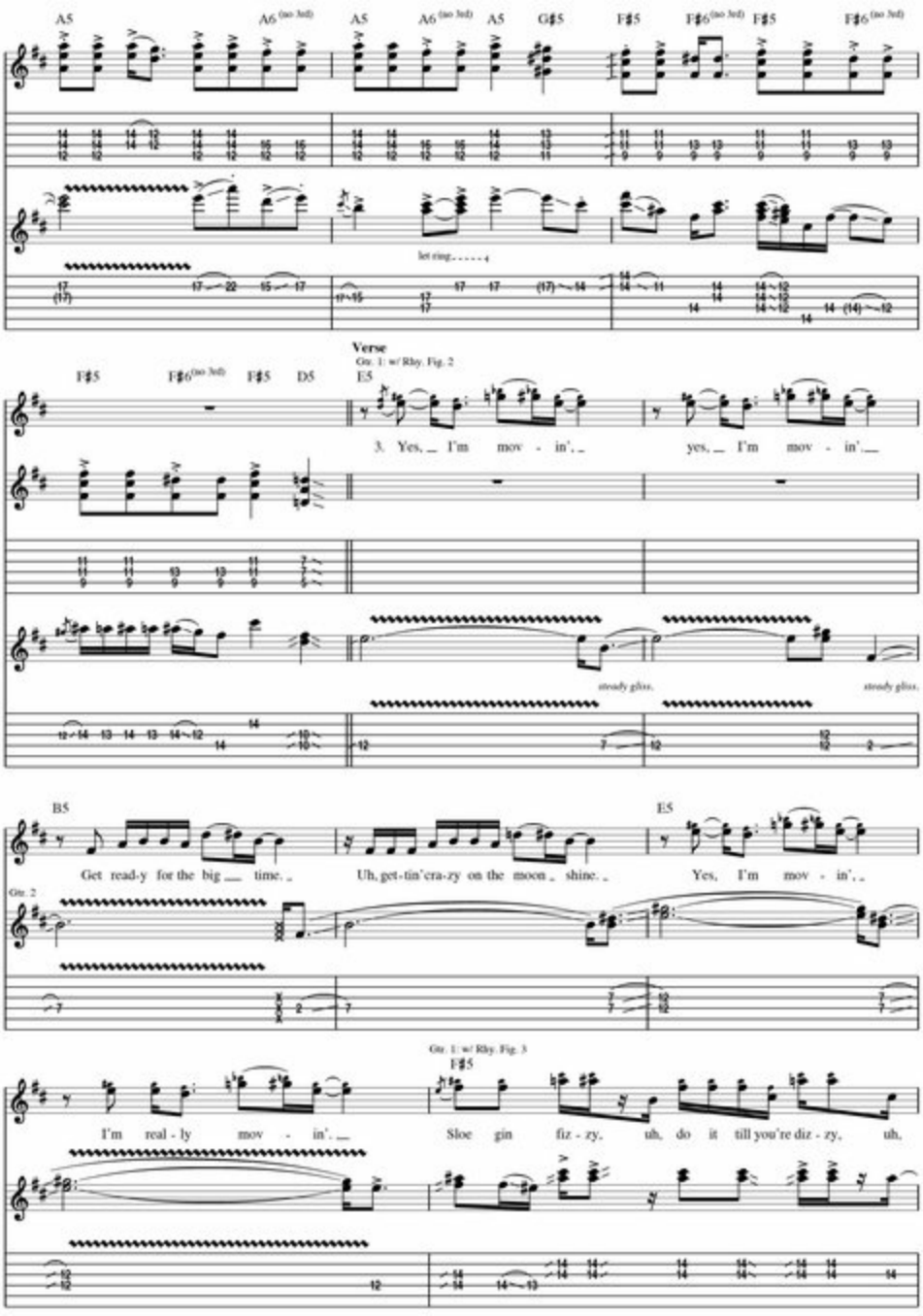
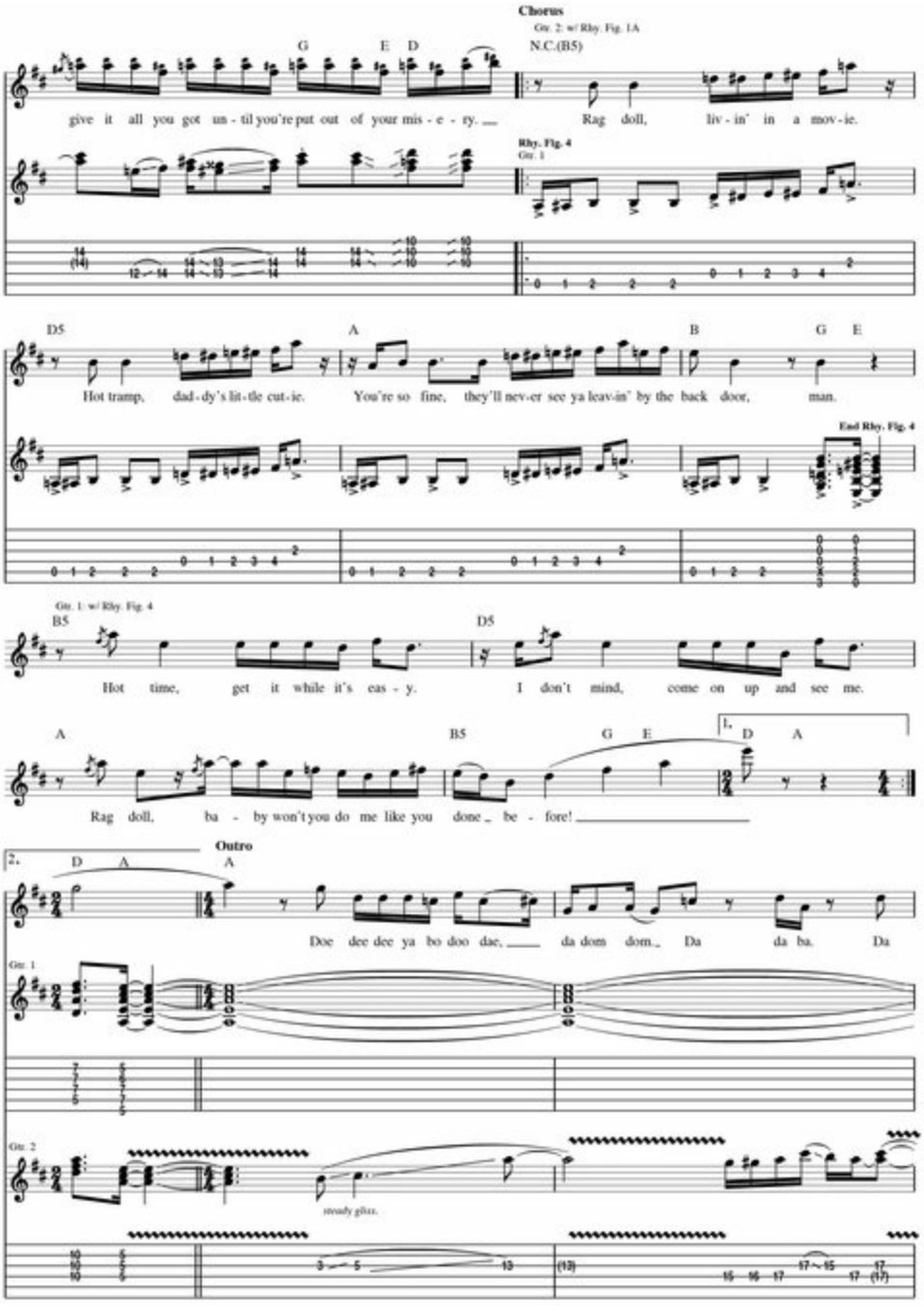
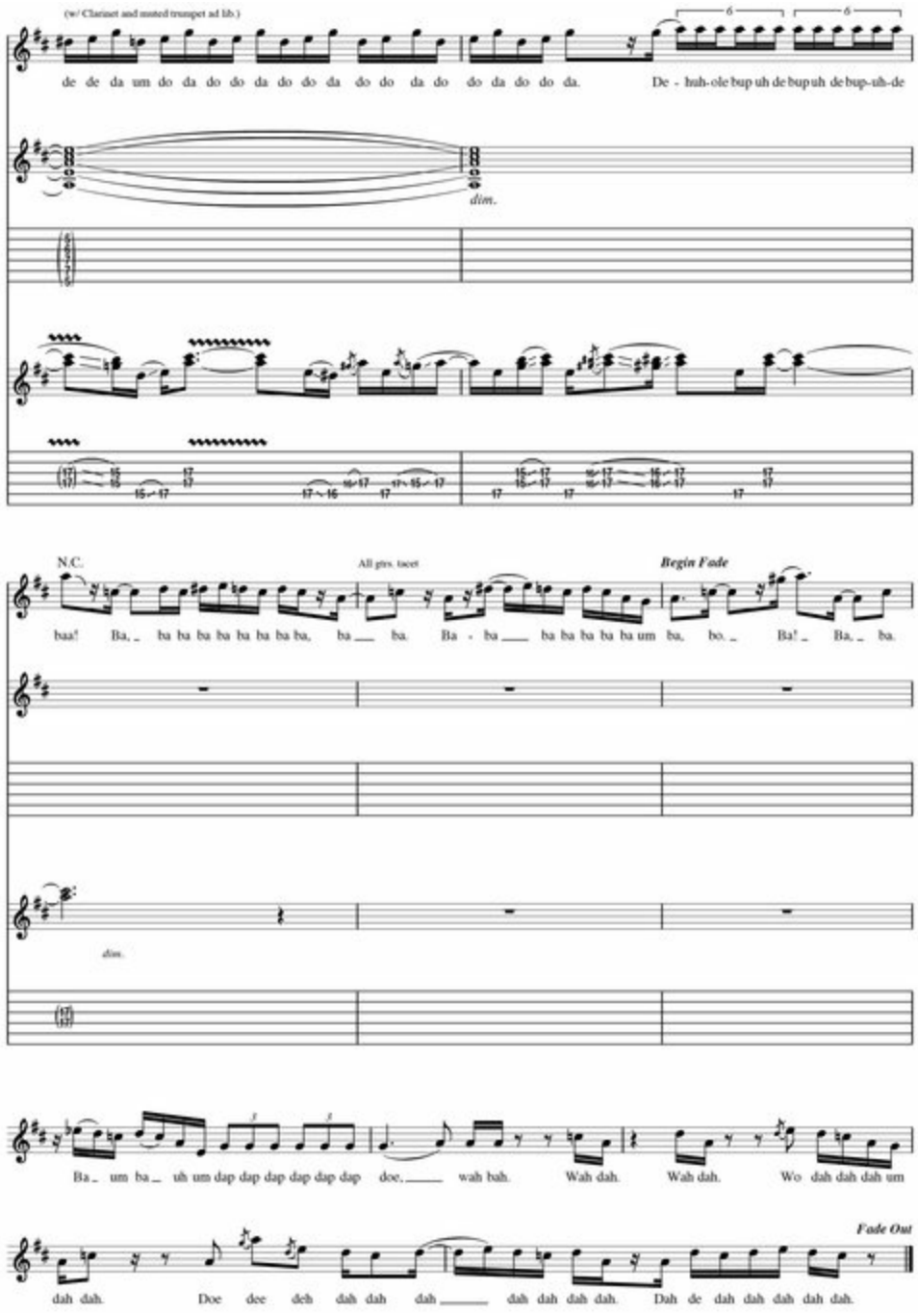
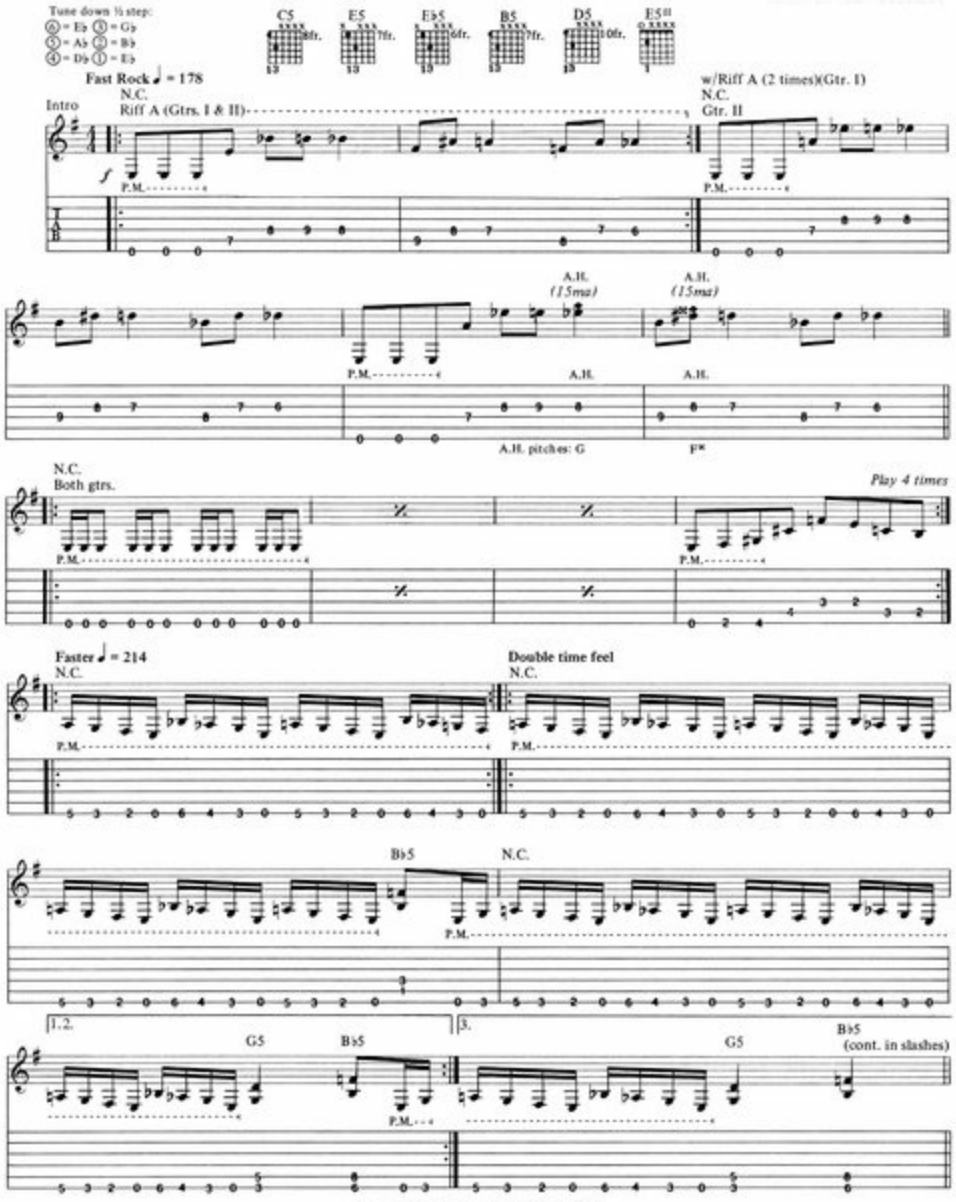

D5
A
B
G
E
Hot tramp, dad-dy's lit-tle cut-ie.
You're so fine, they nev-er see ya leav-in' by the back door, man.
End Rhy. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1
B5
D5
To Coda
A
Hot time, get it while it's eas-y.
I don't mind, come on up and see me.
Rag doll, ba-by won't you do me like you
Gtr. 2
B5
G
E
D
A
1. Verse
E5
done be - fore.
1. I'm feel-in' like a bad boy.
Gtr. 1
Rhy. Fig. 2
Gtr. 2
End Rhy. Fig. 1A

B5
mm, just a like a bad boy.
I'm rip-pin' up a rag doll,
like throw-in' a-way an old toy.

E5
B5
Some babe's talk-in' real loud,
talk-in' all a-bout the new crowd.
Try and sell me on an old dream,
End Rhy. Fig. 2
let ring
steady gliss.

E5
a new ver-sion of the old scene.
Speak eas-y on the grape - vine,
uh, keep shuf-flin' in the shoe - shine.

F♯5
G
E
D5
Old tin liz - zy, do it till you're diz - zy, give it all ya got un - til you're put out of your mis - e - ry.
Rhy. Fig. 3
End Rhy. Fig. 3
2. Verse
Gtr. 1: w/ Rhy. Fig. 2
E5
B5
2. Yes I'm mov - in', yes, I'm mov - in'. Get read-y for the big time.
Gtr. 2
E
Tap danc-ing on a land mine. Yes, I'm mov - in'. yes, I'm mov - in'.
Gtr. 1: w/ Rhy. Fig. 3
F♯5
G
E
D
D.S. al Coda
Old tin liz - zy, do it till you're diz - zy, give it all ya got un - til you're put out of your mis - e - ry.

Coda
A
B5
G
E
D
A
Rag doll, ba - by won't you do me, ba-by, won't you do me, ba-by won't you do me like you done be - fore, hoo, hoo.
Gtr. 1
Gtr. 2
steady gliss.
Guitar Solo
F♯5
F♯6
F♯5
F♯6(no 3rd)
F♯5
G♯5
A5
A6(no 3rd)
A5
A6(no 3rd)
steady gliss.
A5
A6(no 3rd)
A5
G♯5
F♯5
F
F♯6(no 3rd)
F♯5
G♯5

A5
A6 (no 3rd)
A5
A6 (no 3rd)
A5
G♯5
F♯5
F♯6 (no 3rd)
F♯5
F♯6 (no 3rd)
let ring. 4
Verse
Gtr. 1: w/ Rhy. Fig. 2
F♯5
F♯6 (no 3rd)
F♯5
D5
E5
3. Yes, I'm mov - in', yes, I'm mov - in'
steady gliss.
steady gliss.
B5
E5
Get read-y for the big time. Uh, get-tin' cra-zy on the moon shine. Yes, I'm mov - in',
Gtr. 2
Gtr. 1: w/ Rhy. Fig. 3
F♯5
I'm real - ly mov - in'. Sloe gin fiz - zy, uh, do it till you're diz - zy, uh,

Chorus
Gtr. 2: w/ Rhy. Fig. 1A
N.C.(B5)
G E D
give it all you got un - til you're put out of your mis - e - ry.
Rag doll, liv - in' in a mov - ie.
Rhy. Fig. 4
Gtr. 1
D5 A B G E
Hot tramp, dad - dy's lit - tle cut - ie. You're so fine, they'll nev - er see ya leav - in' by the back door, man.
End Rhy. Fig. 4
Gtr. 1: w/ Rhy. Fig. 4
B5 D5
Hot time, get it while it's eas - y. I don't mind, come on up and see me.
A B5 G E 1. D A
Rag doll, ba - by won't you do me like you done be - fore!
Outro
2. D A A
Doe dee dee ya bo doo dae, da dom dom. Da da ba. Da
Gtr. 1
Gtr. 2
steady gliss.

(w/ Clarinet and muted trumpet ad lib.)
de de da um do da do do da do do da do do da do do da do do da.
De - huh-ole bup uh de bup uh de bup-uh-de
dim.
N.C.
All grvs. tacet
Begin Fade
baa! Ba, ba ba ba ba ba ba ba ba, ba ba. Ba - ba ba ba ba ba ba um ba, bo. Ba! Ba, ba.
dim.
Ba um ba uh um dap dap dap dap dap dap doe, wah bah. Wah dah. Wah dah. Wo dah dah dah um
Fade Out
dah dah. Doe dee deh dah dah dah dah dah dah dah. Dah de dah dah dah dah dah.

from Slayer - *Reign in Blood*

Raining Blood

Words and Music by Jeff Hanneman and Kerry King

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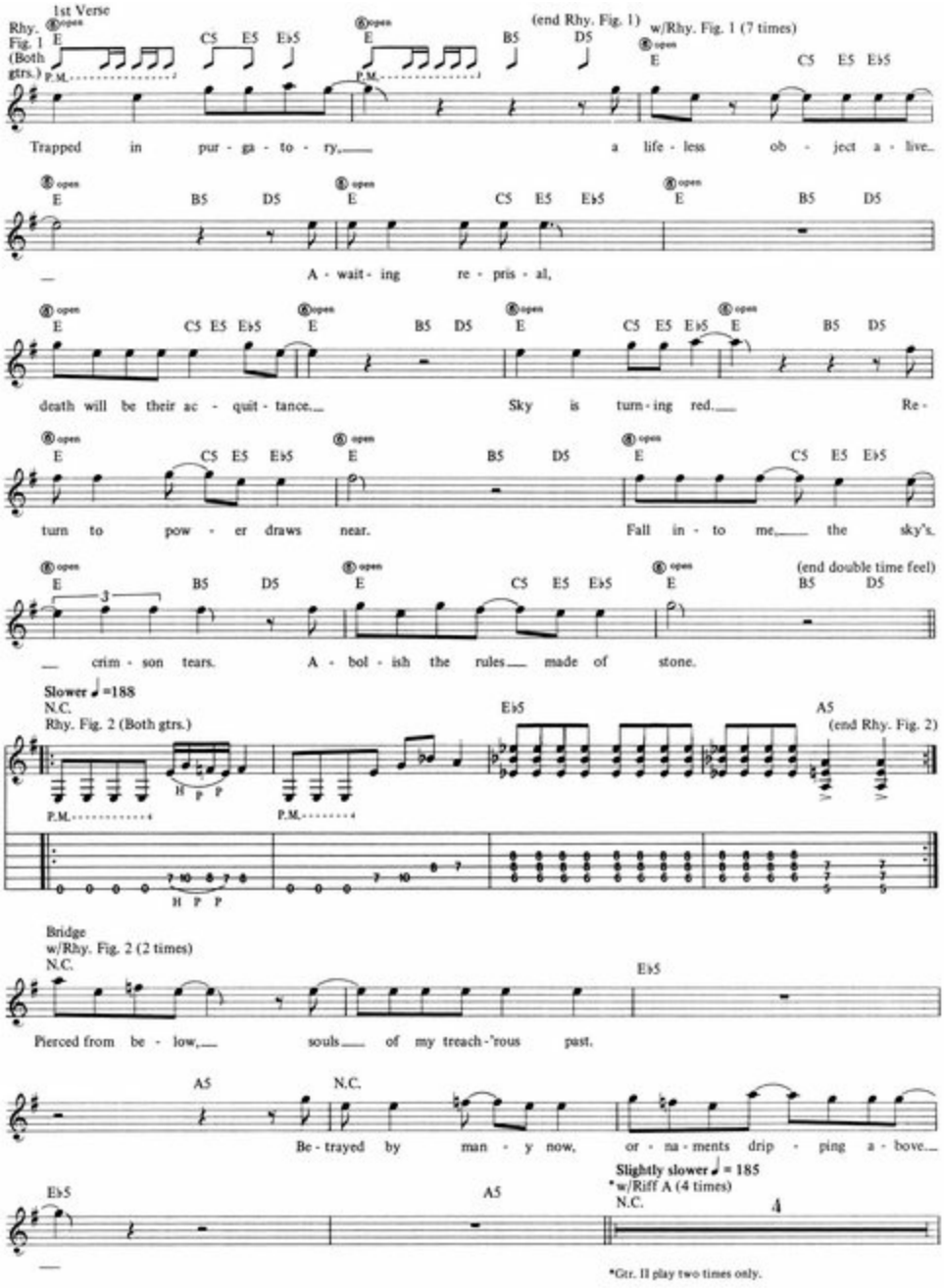

1st Verse
Rhy. Fig. 1 (Both gtrs.)
(end Rhy. Fig. 1)
w/Rhy. Fig. 1 (7 times)
Trapped in pur - ga - to - ry, a life - less ob - ject a - live.
A - wait - ing re - pris - al,
death will be their ac - quit - tance. Sky is turn - ing red. Re -
turn to pow - er draws near. Fall in - to me, the sky's.
crim - son tears. A - bol - ish the rules made of stone.
(end double time feel)
Slower ♩=188
N.C.
Rhy. Fig. 2 (Both gtrs.)
(end Rhy. Fig. 2)
Bridge
w/Rhy. Fig. 2 (2 times)
Pierced from be - low, souls of my treach - 'rous past.
Be - trayed by man - y now, or - na - ments drip - ping a - bove.
Slightly slower ♩ = 185
*w/Riff A (4 times)
*Gtr. II play two times only.

Half time feel
w/Riff A1 (2 times)

A - wait - ing the hour of re - pris - al, your time slips a -

Rhy. Fig. 3 (Both gtrs.) **Slightly slower** ♩= 180
E5!!

way.

(end Rhy. Fig. 3) *w/Rhy. Fig. 3 (4 times) w/Riff B (6 times)
4 12

*Gtr. II play one time only.

Chorus
N.C. G5 B5 N.C. G5 B♭5 N.C. G5 A5 N.C. G5 F♯5

Rain - ing blood

Rhy. Fig. 4 (Both gtrs.)
P.M. P.M. P.M. P.M. sl.

w/Rhy. Fig. 4 (3 times)
N.C. G5 B5 N.C. G5 B♭5 N.C. G5 A5 N.C. G5 F♯5 N.C. G5 B5 N.C. G5 B♭5

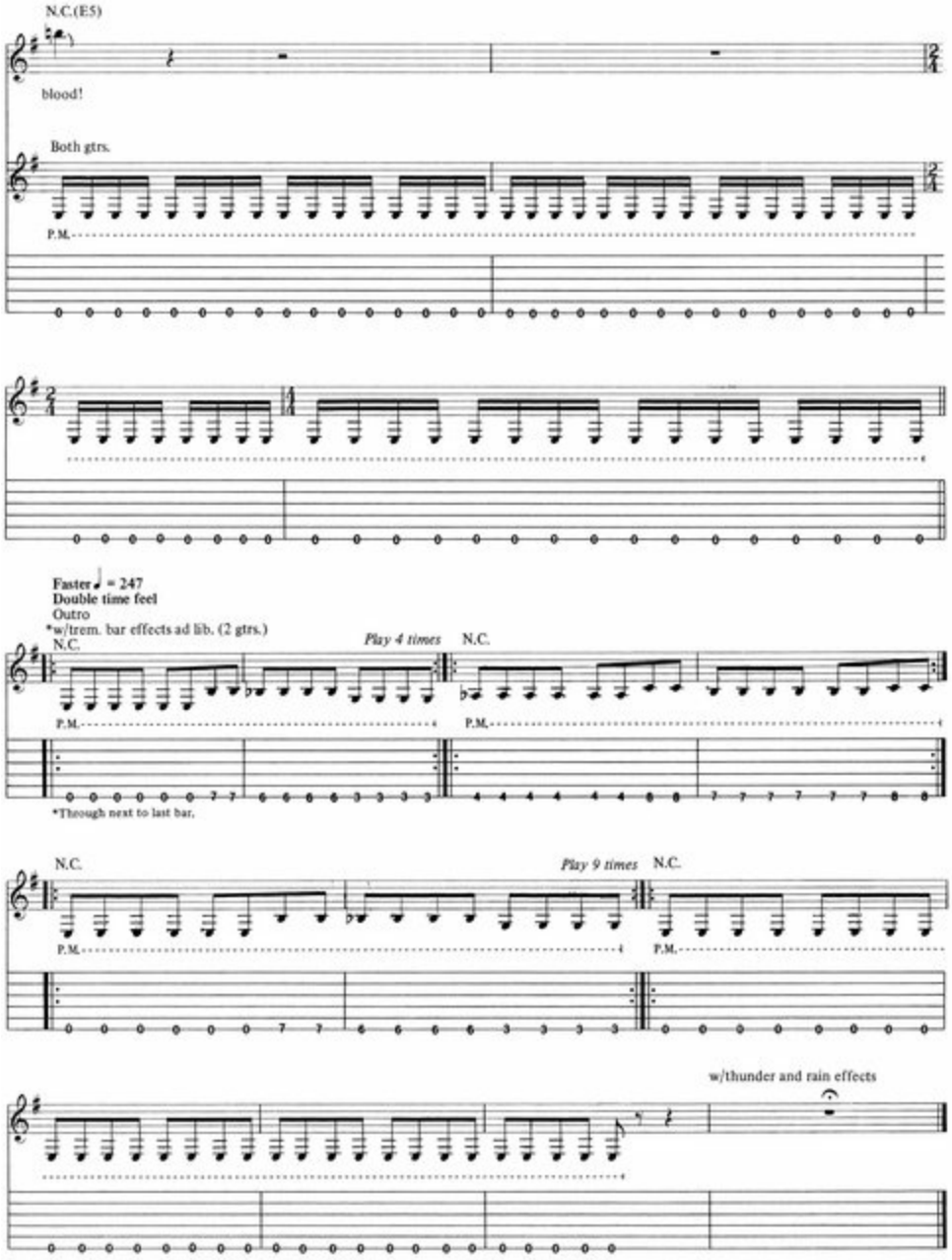
from a lac - er - at - ed sky, Bleed - ing its hor - ror.

(end half time feel)
N.C. G5 A5 N.C. G5 F♯5 N.C. G5 B5 N.C. G5 B♭5 N.C. G5 A5 N.C. G5 F♯5

Cre - at - ing my struc - ture, now I shall reign in

Riff A1
Gtr. II
P.M.

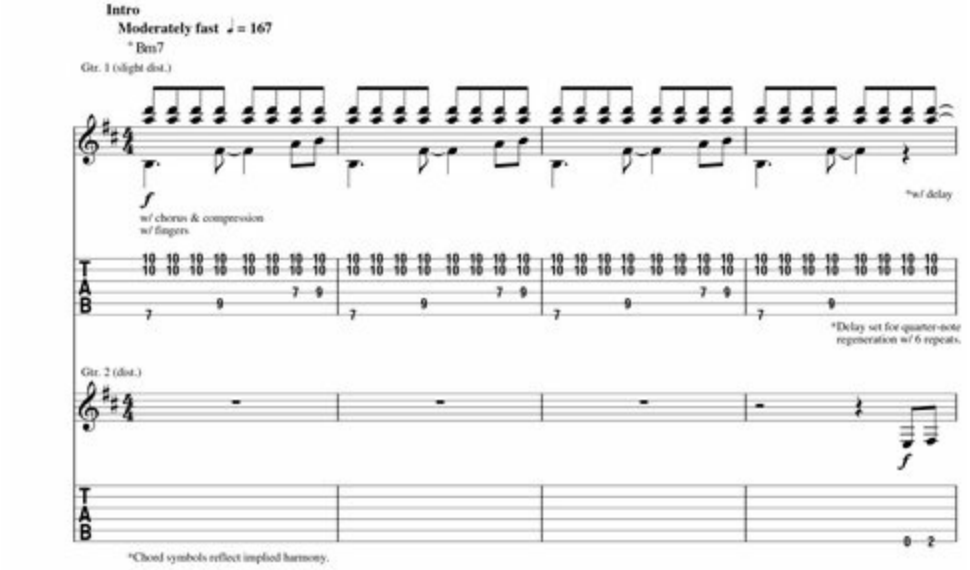
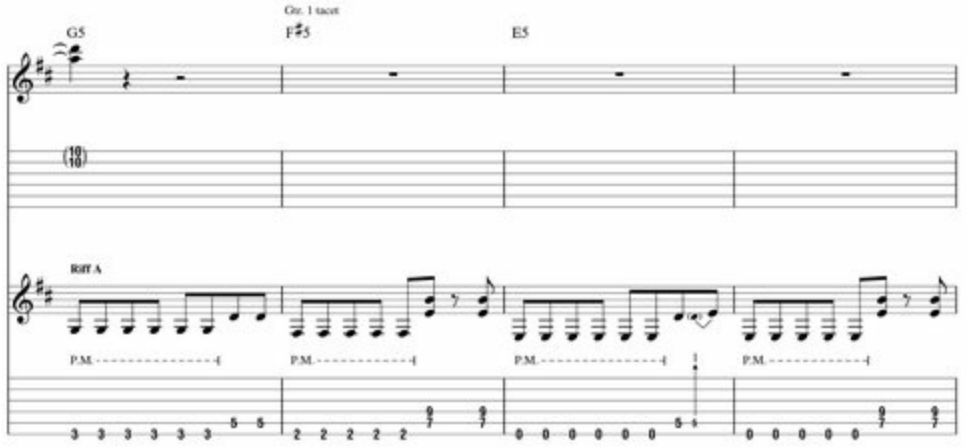
Riff B
Gtr. II
P.M. P.M. P.M. P.M.


N.C.(E5)
blood!
Both gtrs.
P.M.
Faster ♩ = 247
Double time feel
Outro
*w/trem. bar effects ad lib. (2 gtrs.)
N.C.
Play 4 times
N.C.
P.M.
P.M.
*Through next to last bar.
N.C.
Play 9 times
N.C.
P.M.
P.M.
w/thunder and rain effects

from Billy Idol - *Rebel Yell*

Rebel Yell

Words and Music by Billy Idol and Steve Stevens



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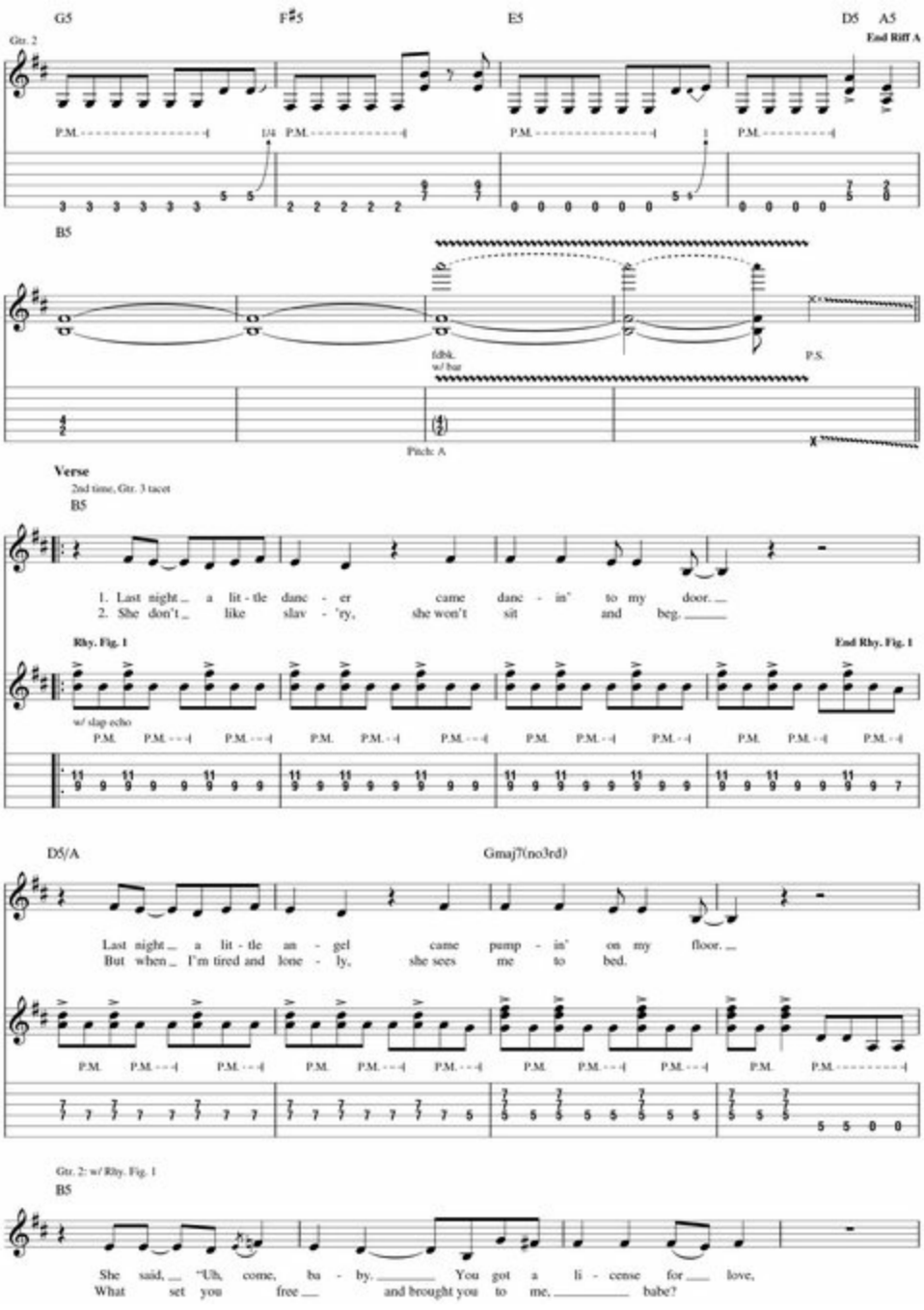
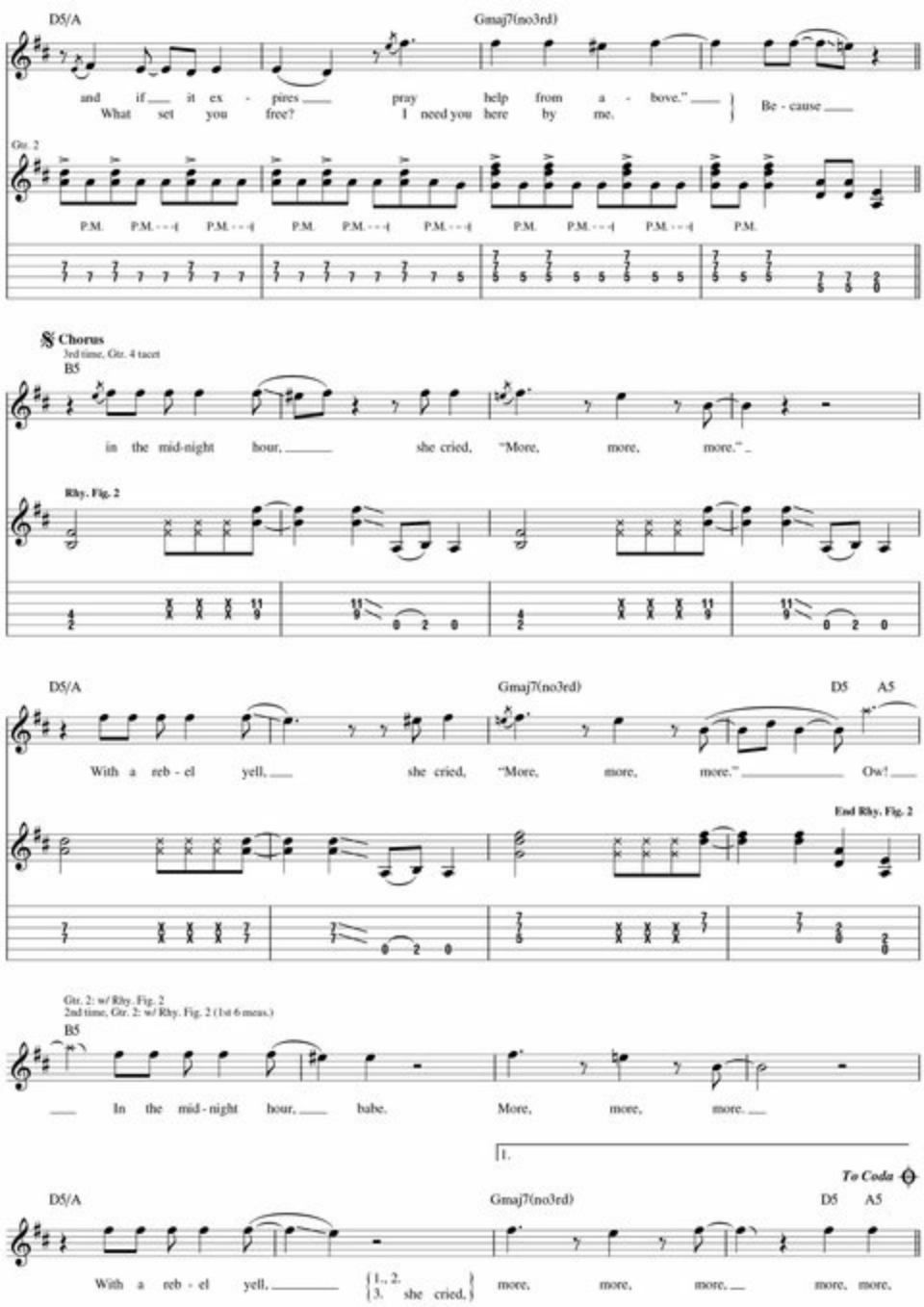
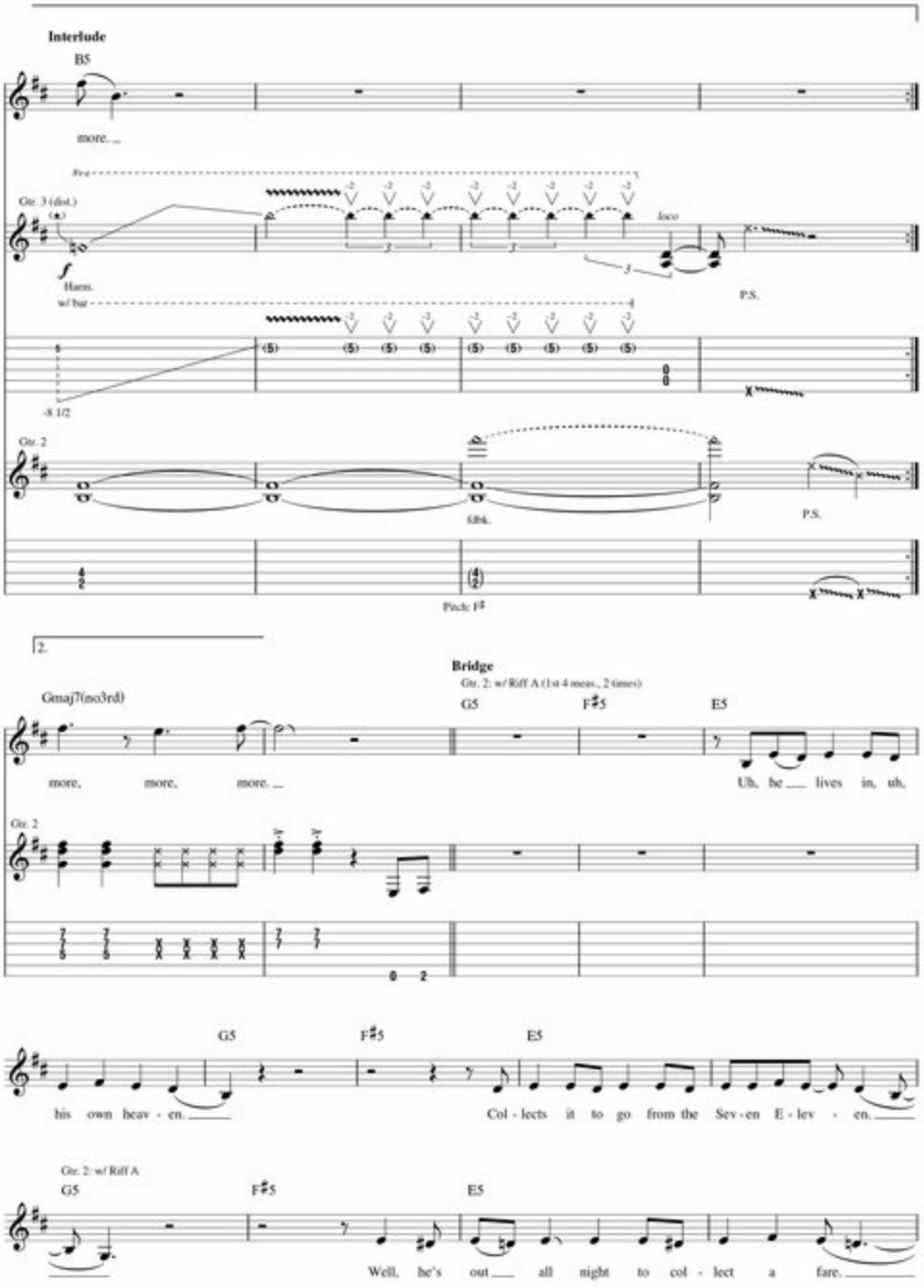
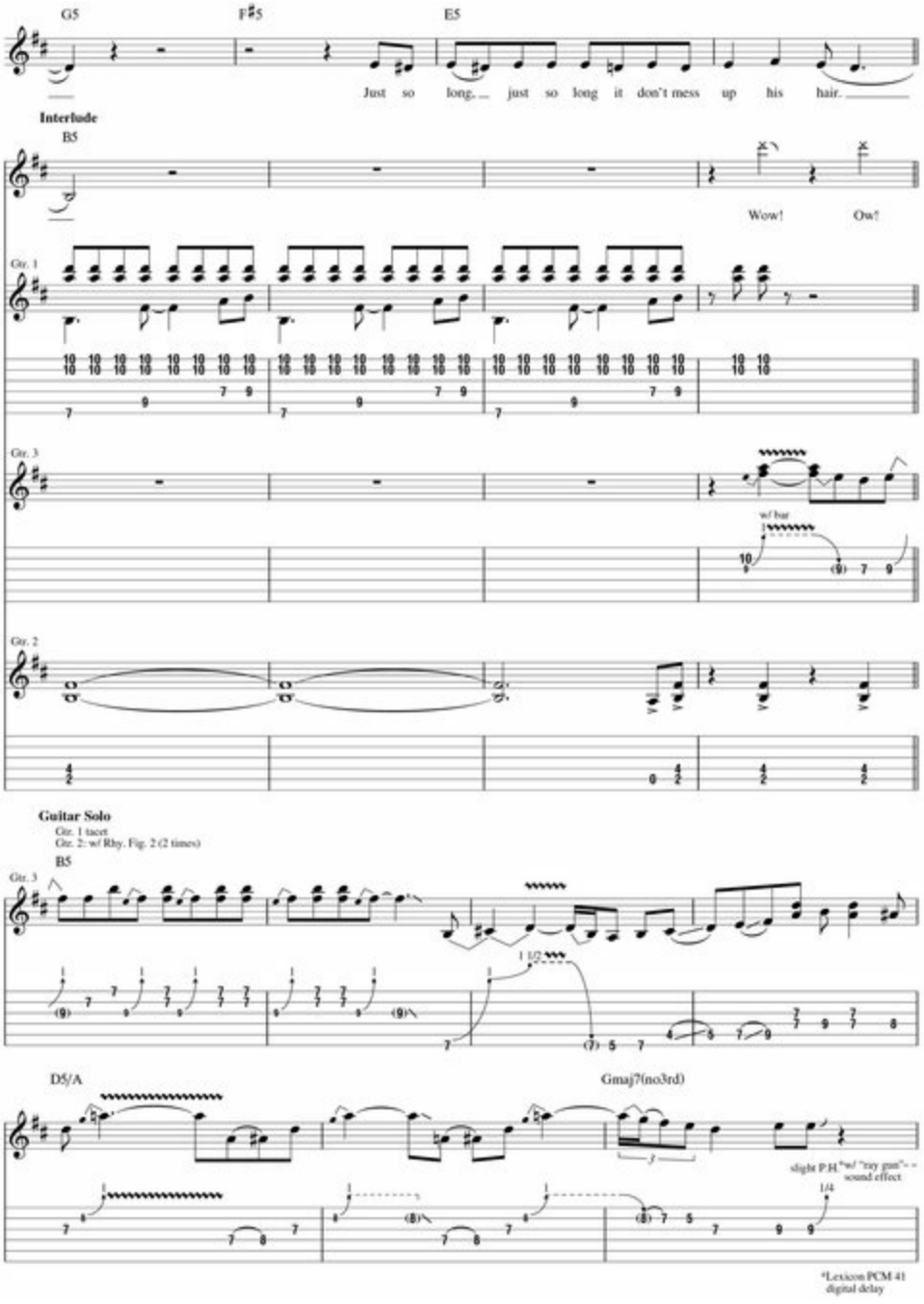
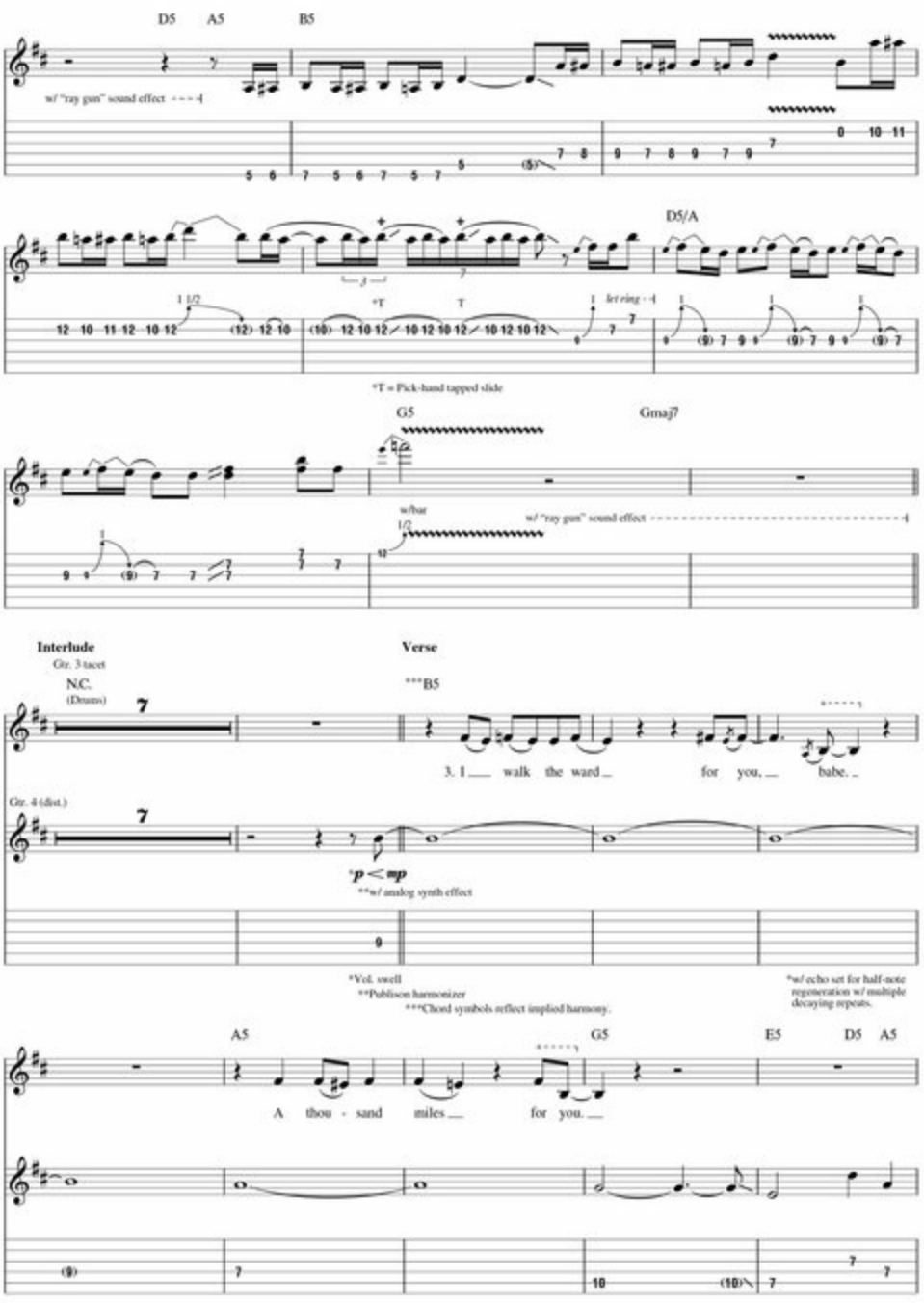
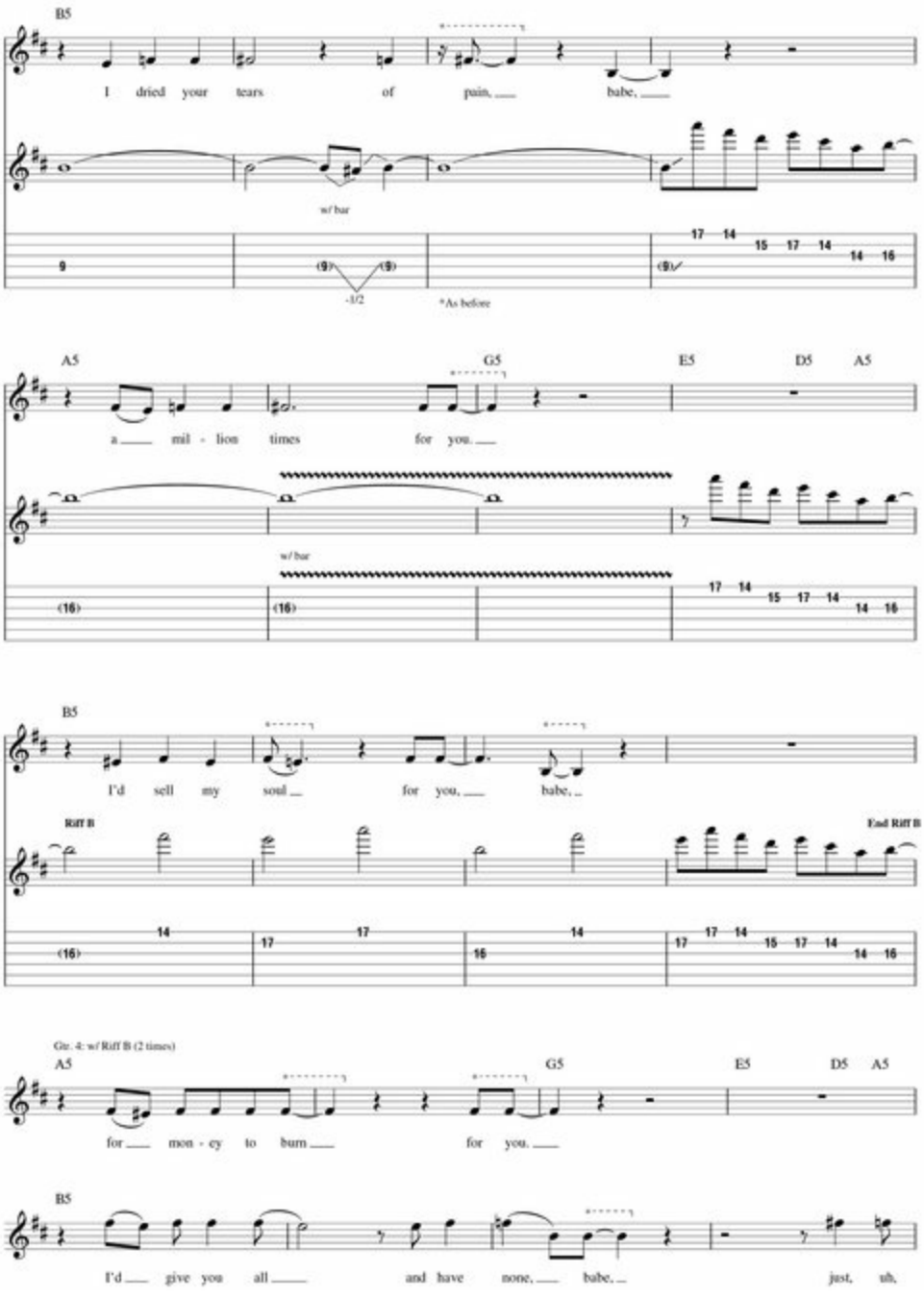
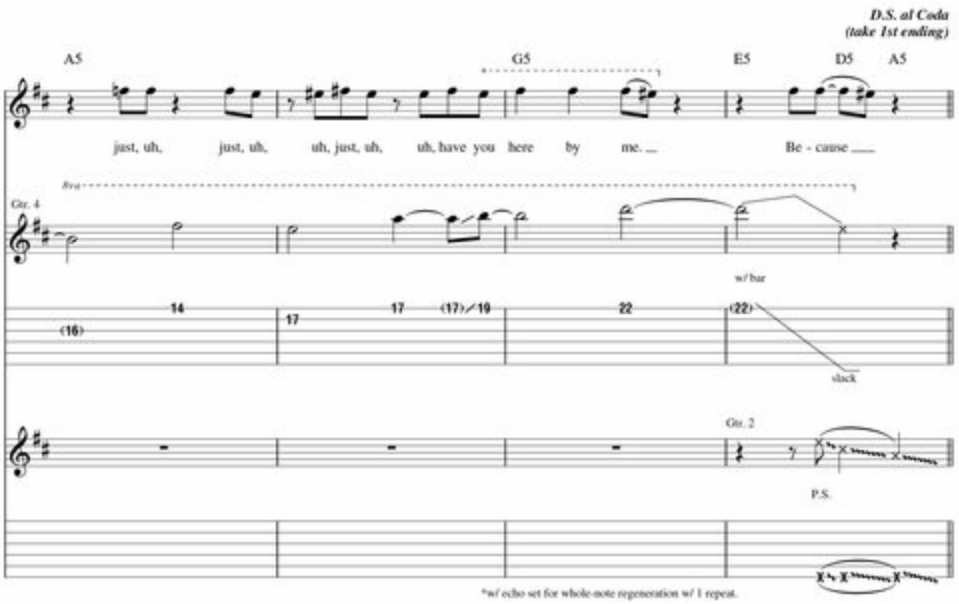
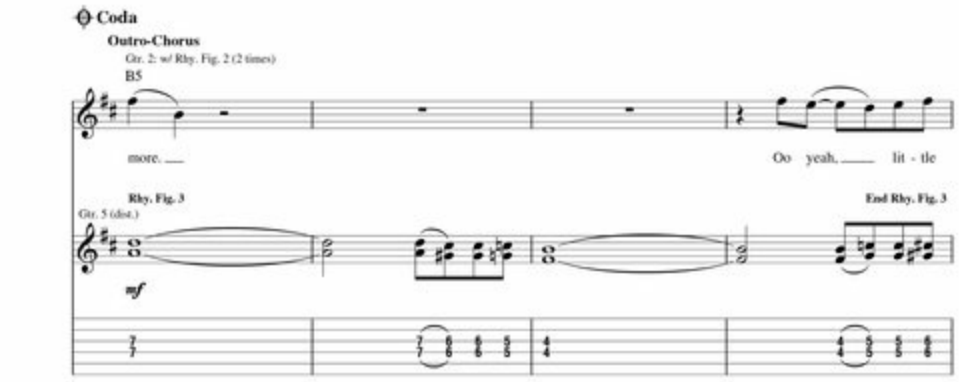
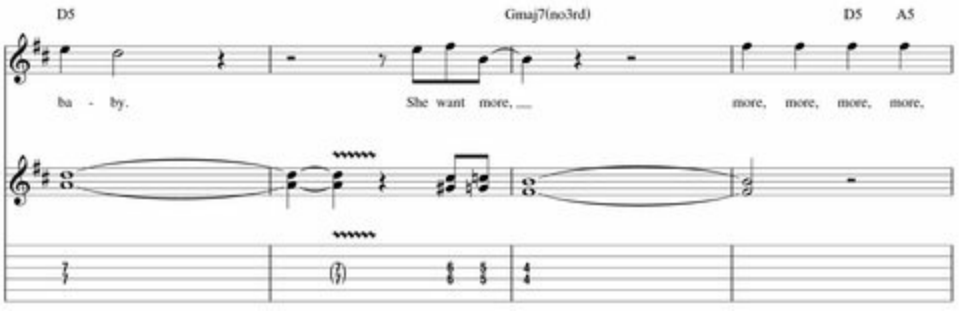
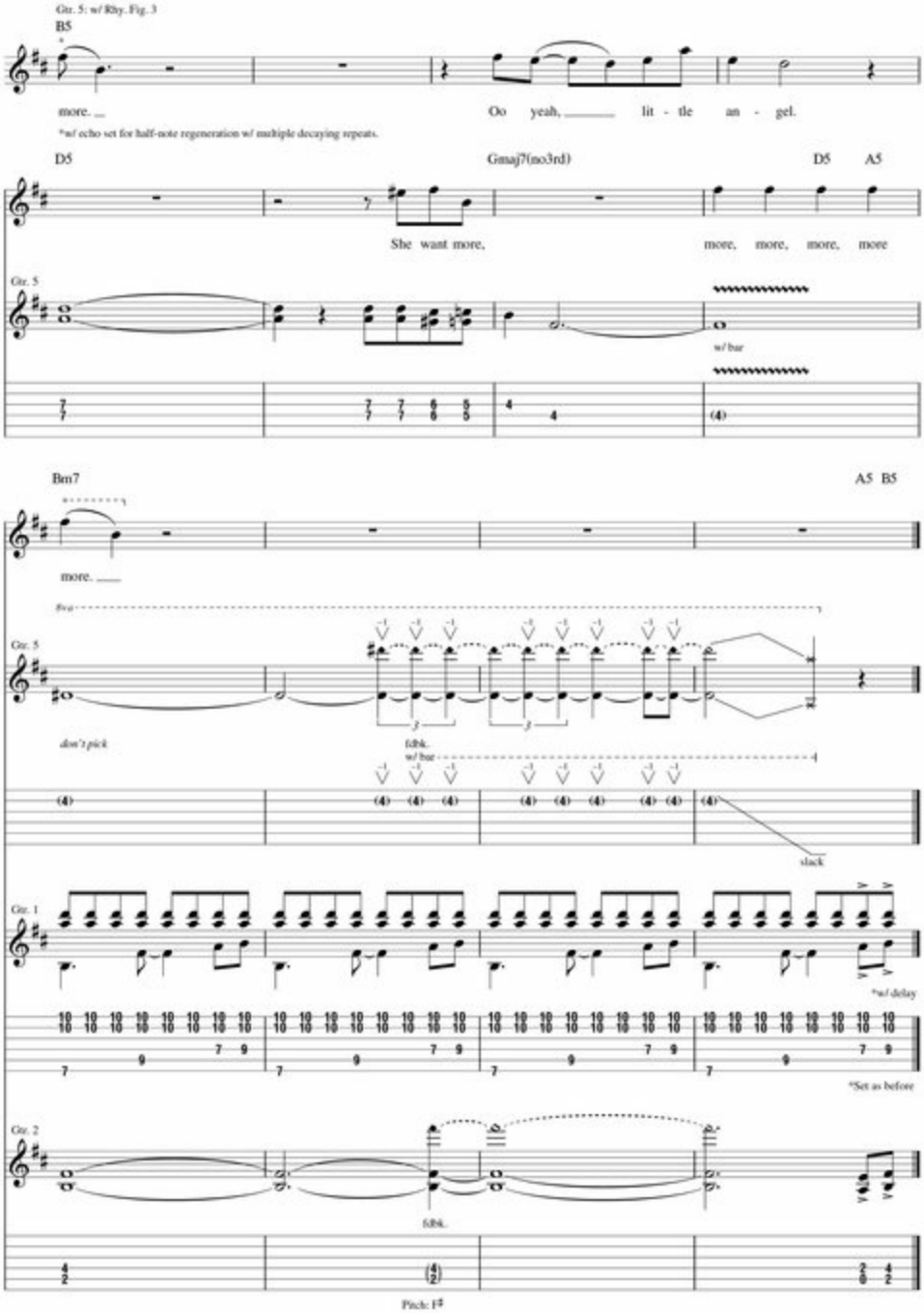
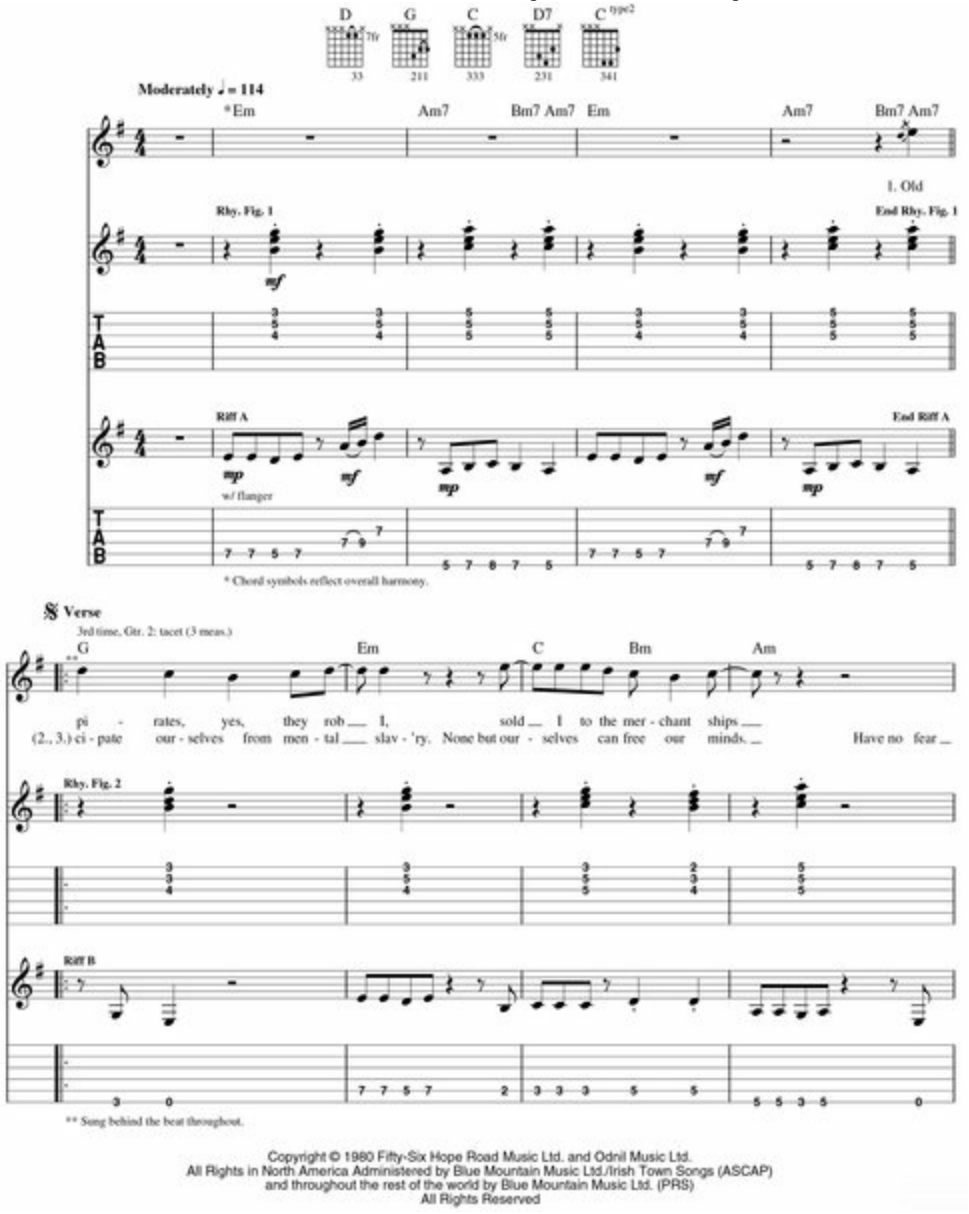

G5
F♯5
E5
D5
A5
Gtr. 2
End Riff A
P.M.
1/4
1
B5
fdbk.
w/ bar
P.S.
Pitch: A
Verse
2nd time, Gtr. 3 tacet
B5
1. Last night _ a lit - tle danc - er came danc - in' to my door. _
2. She don't _ like slav - 'ry, she won't sit and beg. _____
Rhy. Fig. 1
End Rhy. Fig. 1
w/ slap echo
D5/A
Gmaj7(no3rd)
Last night _ a lit - tle an - gel came pump - in' on my floor. _
But when _ I'm tired and lone - ly, she sees me to bed.
Gtr. 2: w/ Rhy. Fig. 1
B5
She said, _ "Uh, come, ba - by. _____ You got a li - cense for ___ love,
What set you free ___ and brought you to me, _____ babe?

D5/A
Gmaj7(no3rd)
and if it ex - pires pray help from a - bove."
What set you free? I need you here by me.
Be - cause
Gtr. 2
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
Chorus
3rd time, Gtr. 4 tacet
B5
in the mid-night hour, she cried, "More, more, more."
Rhy. Fig. 2
D5/A
Gmaj7(no3rd)
D5
A5
With a reb - el yell, she cried, "More, more, more." Ow!
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2
2nd time, Gtr. 2: w/ Rhy. Fig. 2 (1st 6 meas.)
B5
In the mid - night hour, babe. More, more, more.
1.
To Coda
D5/A
Gmaj7(no3rd)
D5
A5
With a reb - el yell, 1., 2. 3. she cried, more, more, more, more, more,

Interlude
B5
more. __
Freq
Gtr. 3 (dist.)
Harm.
w/ bar
loco
P.S.
-8 1/2
Gtr. 2
fdbk.
P.S.
Pitch: F♯
2.
Bridge
Gtr. 2: w/ Riff A (1st 4 meas., 2 times)
Gmaj7(no3rd)
G5
F♯5
E5
more, more, more. __
Uh, he ___ lives in, uh,
Gtr. 2
his own heav - en. ____
Col - lects it to go from the Sev - en E - lev - en. ____
Gtr. 2: w/ Riff A
Well, he's out ___ all night to col - lect a fare. _____

G5
F♯5
E5
Just so long, just so long it don't mess up his hair.
Interlude
B5
Wow!
Ow!
Gtr. 1
Gtr. 3
w/ bar
Gtr. 2
Guitar Solo
Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 2 (2 times)
B5
Gtr. 3
1 1/2
D5/A
Gmaj7(no3rd)
slight P.H.
*w/ "toy gun" - - sound effect
1/4
*Lexicon PCM 41 digital delay

D5
A5
B5
w/ "ray gun" sound effect
D5/A
let ring
*T = Pick-hand tapped slide
G5
Gmaj7
w/bar
w/ "ray gun" sound effect
Interlude
Gtr. 3 tacet
N.C.
(Drums)
Verse
***B5
3. I walk the ward for you, babe.
Gtr. 4 (dist.)
*p < mp
**w/ analog synth effect
*Vol. swell
**Publison harmonizer
***Chord symbols reflect implied harmony.
*w/ echo set for half-note regeneration w/ multiple decaying repeats.
A5
G5
E5
D5
A5
A thou - sand miles for you.

B5
I dried your tears of pain, babe,
w/ bar
-1/2
*As before
A5
G5
E5
D5
A5
a mil - lion times for you.
w/ bar
B5
I'd sell my soul for you, babe,
Riff B
End Riff B
Gtr. 4: w/ Riff B (2 times)
A5
G5
E5
D5
A5
for mon - ey to burn for you.
B5
I'd give you all and have none, babe, just, uh,

D.S. al Coda
(take 1st ending)
A5
G5
E5
D5
A5
just, uh, just, uh, uh, just, uh, uh, have you here by me. Be - cause
Rhy.
Gtr. 4
w/ bar
14
(16)
17
17
(17)
19
22
(22)
slack
Gtr. 2
P.S.
*w/ echo set for whole-note regeneration w/ 1 repeat.


Coda
Outro-Chorus
Gtr. 2: w/ Rhy. Fig. 2 (2 times)
B5
more. Oo yeah, lit - tle
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 5 (dist.)
mf

D5
Gmaj7(no3rd)
D5
A5
ba - by. She want more, more, more, more, more,

Gtr. 5: w/ Rhy. Fig. 3
B5
more.
Oo yeah, lit - tle an - gel.
*w/ echo set for half-note regeneration w/ multiple decaying repeats.
D5
Gmaj7(no3rd)
D5 A5
She want more,
more, more, more, more
Gtr. 5
w/ bar
Bm7
A5 B5
more.
8va
don't pick
fdbk.
w/ bar
slack
Gtr. 1
*w/ delay
*Set as before
Gtr. 2
fdbk.
Pitch: F♯

from Bob Marley & The Wailers - *Uprising*

Redemption Song

Words and Music by Bob Marley

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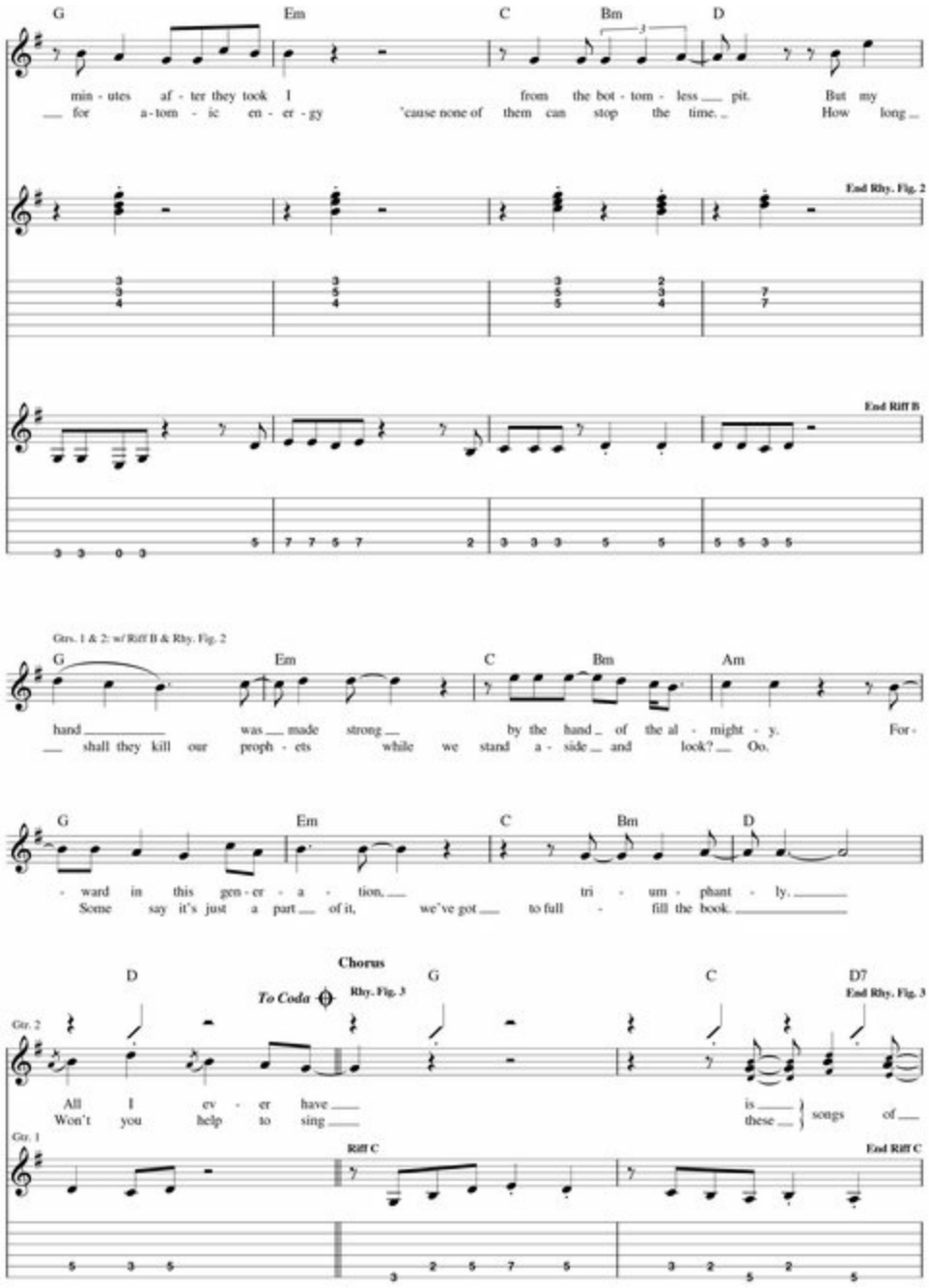
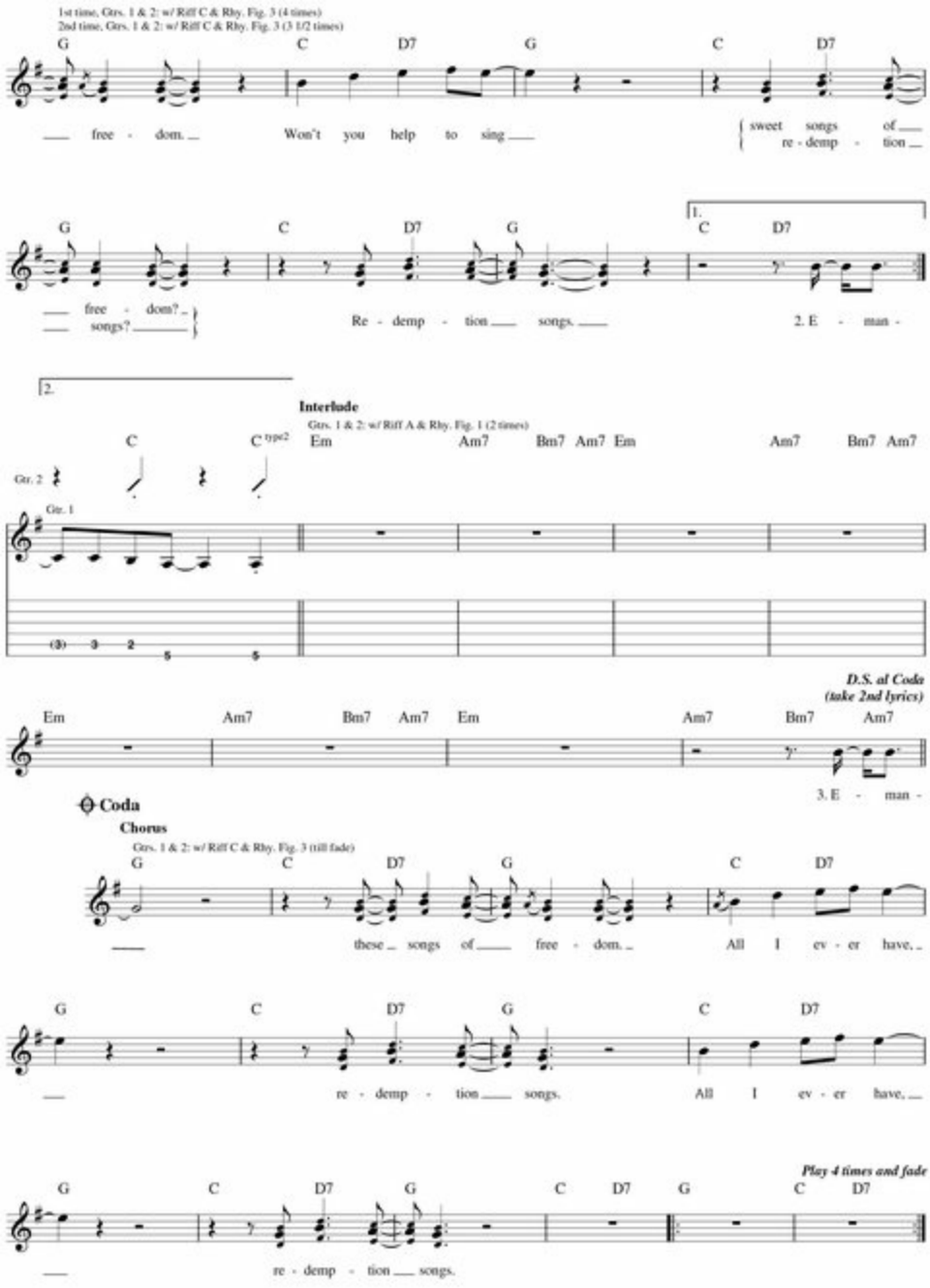
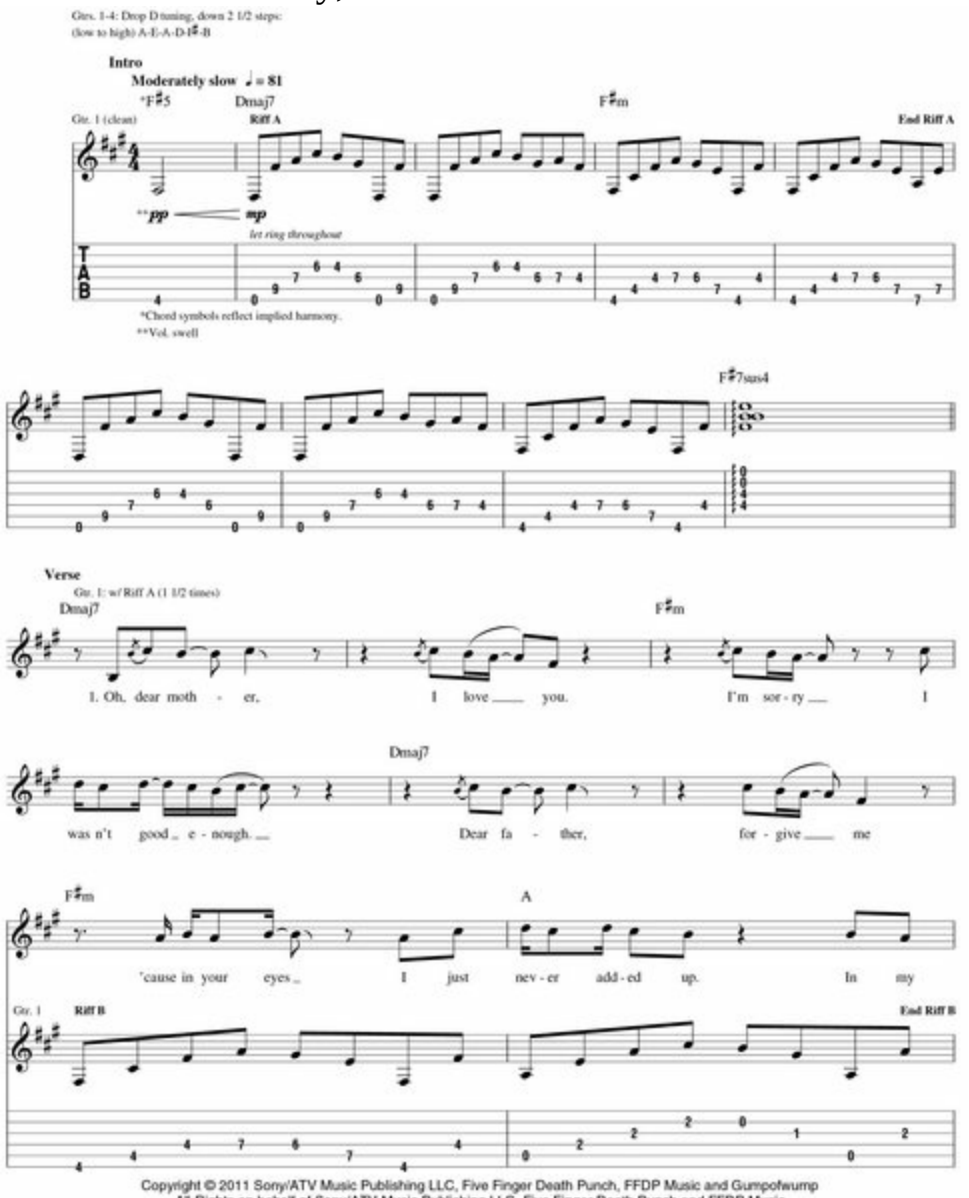

G
Em
C
Bm
D
min - utes af - ter they took I from the bot - tom - less pit. But my
for a - tom - ic en - er - gy 'cause none of them can stop the time. How long
End Rhy. Fig. 2
End Riff B
Gtrs. 1 & 2: w/ Riff B & Rhy. Fig. 2
G
Em
C
Bm
Am
hand was made strong by the hand of the al - might - y. For -
shall they kill our proph - ets while we stand a - side and look? Oo.
G
Em
C
Bm
D
- ward in this gen - er - a - tion, tri - um - phant - ly.
Some say it's just a part of it, we've got to full - fill the book.
Chorus
D
To Coda
Rhy. Fig. 3
G
C
D7
End Rhy. Fig. 3
Gtr. 2
All I ev - er have is
Won't you help to sing these songs of
Gtr. 1
Riff C
End Riff C

1st time, Grs. 1 & 2: w/ Riff C & Rhy. Fig. 3 (4 times)
2nd time, Grs. 1 & 2: w/ Riff C & Rhy. Fig. 3 (3 1/2 times)
G C D7 G C D7
free - dom. Won't you help to sing
sweet songs of
re - demp - tion
1.
G C D7 G C D7
free - dom?
songs?
Re - demp - tion songs.
2. E - man -
2.
Interlude
Grs. 1 & 2: w/ Riff A & Rhy. Fig. 1 (2 times)
C C type2 Em Am7 Bm7 Am7 Em Am7 Bm7 Am7
Gtr. 2
Gtr. 1
(3) 3 2 5 5
D.S. al Coda
(take 2nd lyrics)
Em Am7 Bm7 Am7 Em Am7 Bm7 Am7
3. E - man -
Coda
Chorus
Grs. 1 & 2: w/ Riff C & Rhy. Fig. 3 (till fade)
G C D7 G C D7
these songs of free - dom. All I ev - er have,
G C D7 G C D7
re - demp - tion songs. All I ev - er have,
Play 4 times and fade
G C D7 G C D7 G C D7
re - demp - tion songs.

from Five Finger Death Punch - *American Capitalist*

Remember Everything

Words and Music by Ivan Moody, Jeremy Spencer, Thomas Jason Grinstead, Zoltan Bathory, Kevin Churko and Kane Churko

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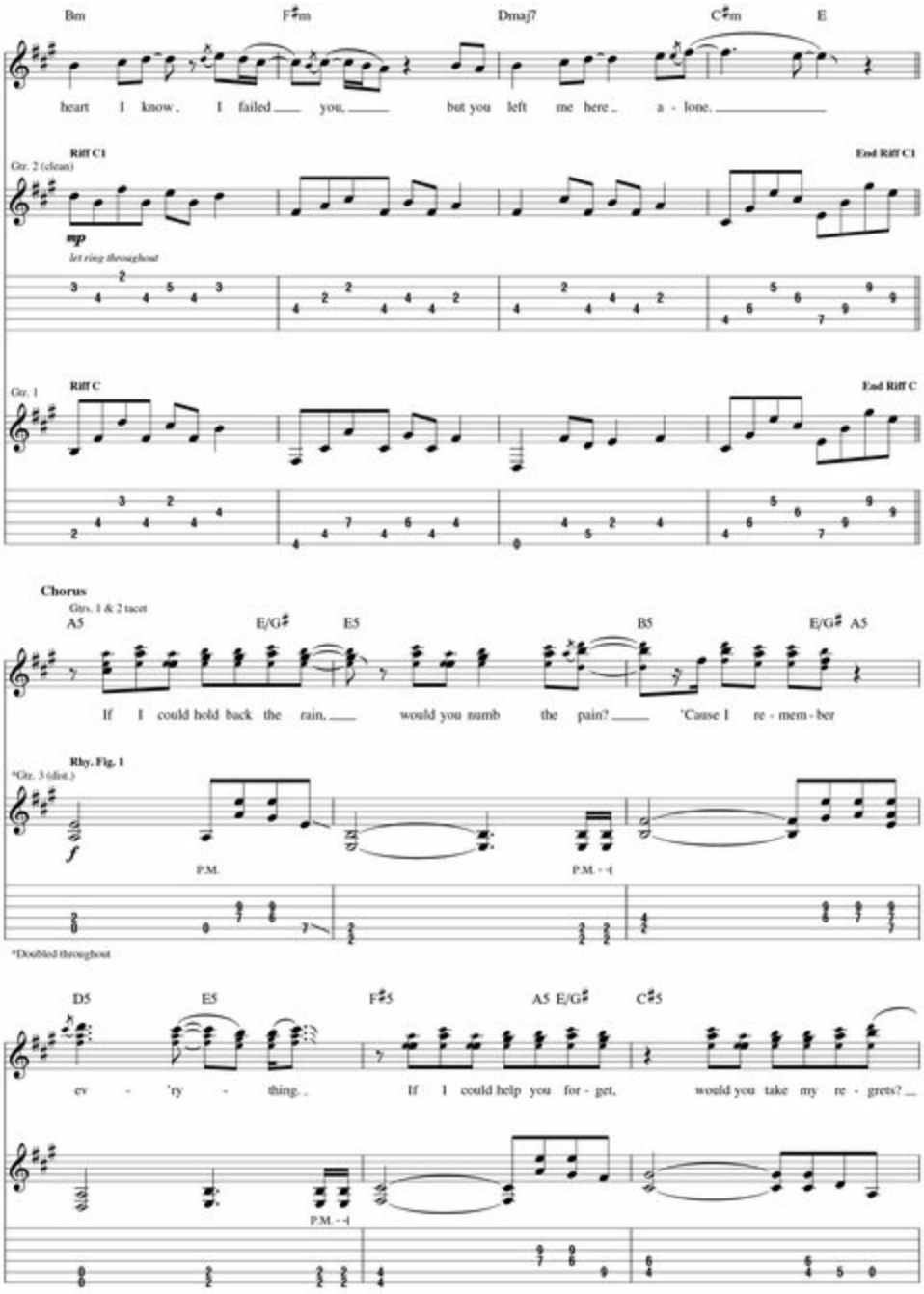
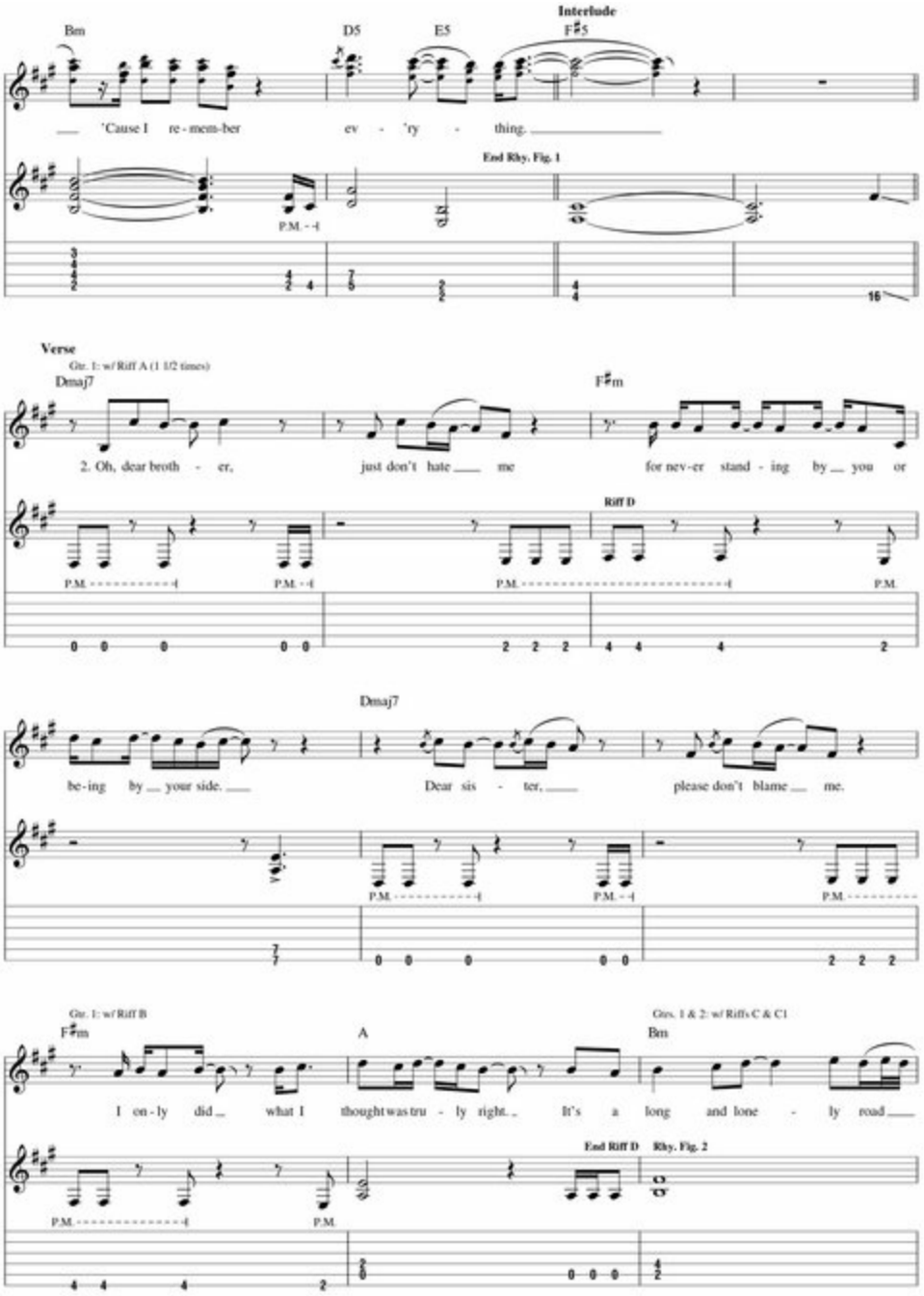
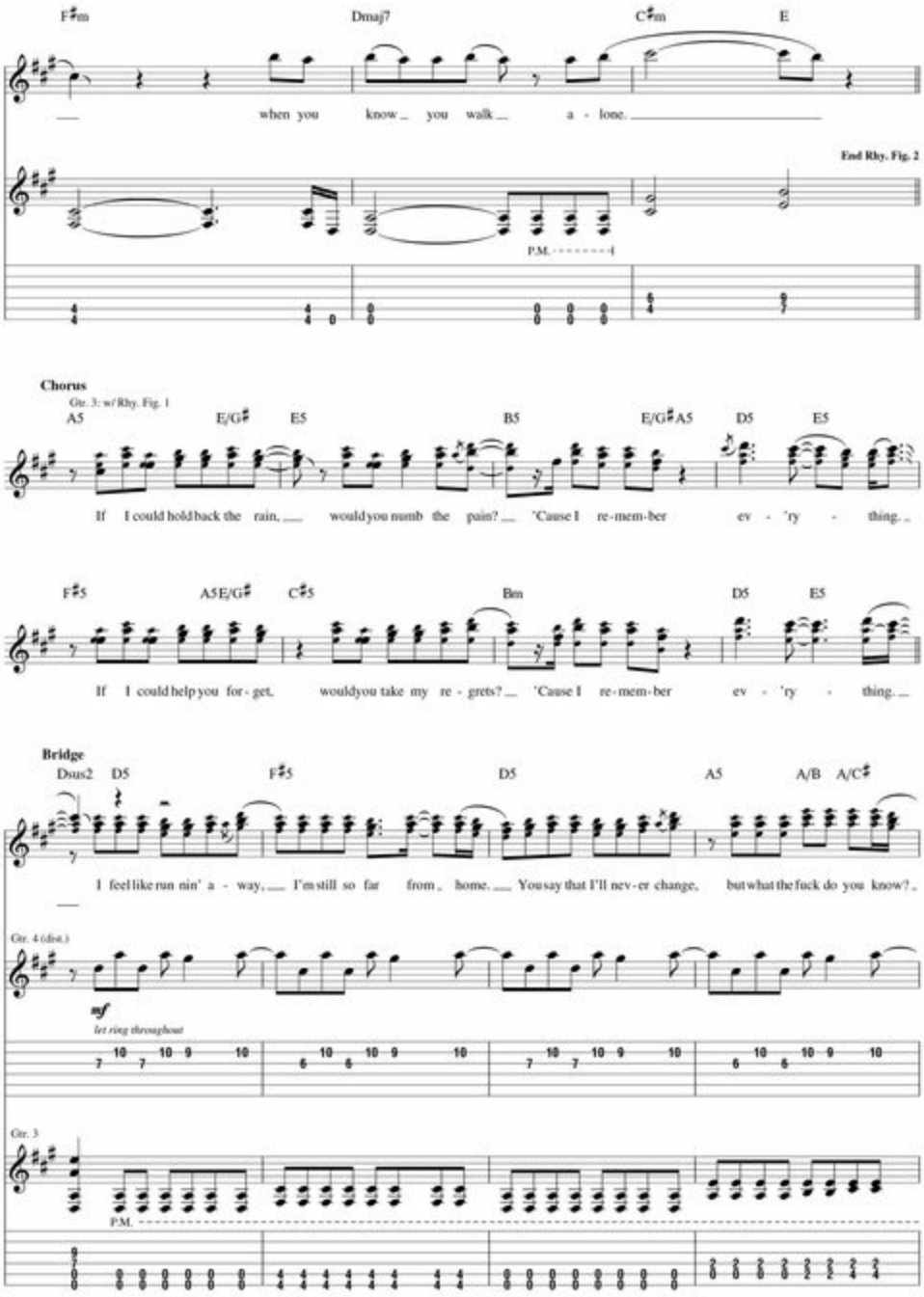
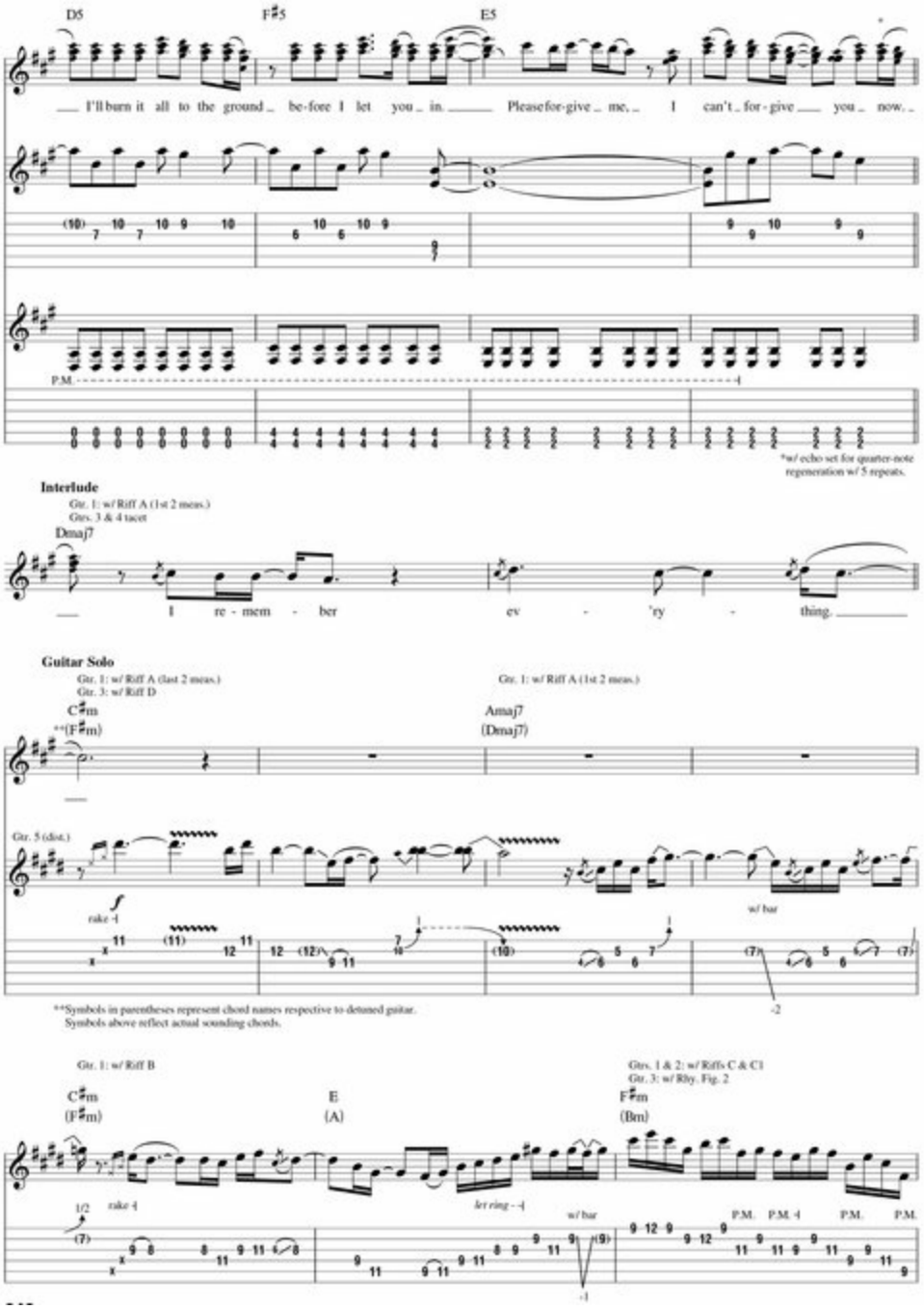
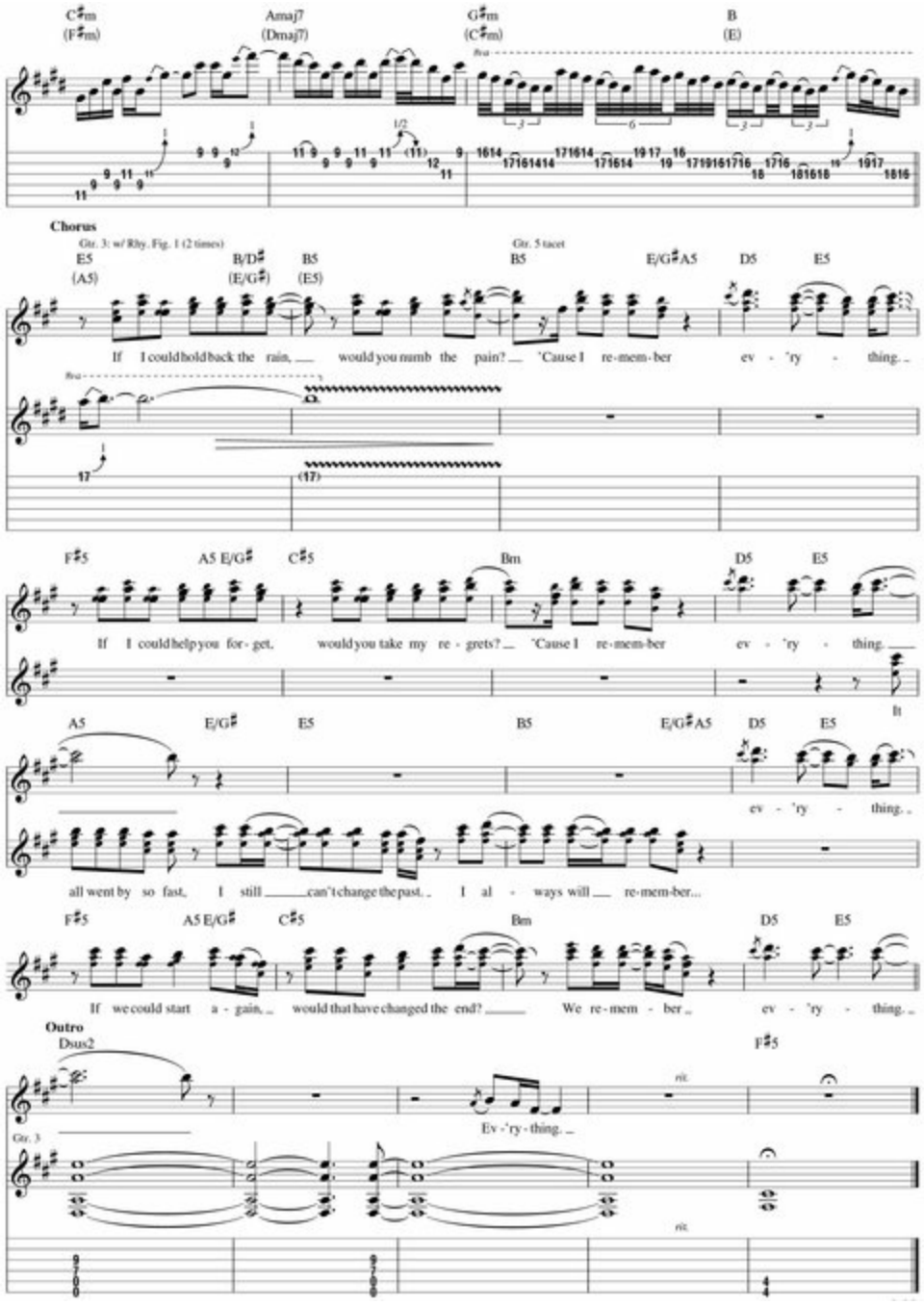
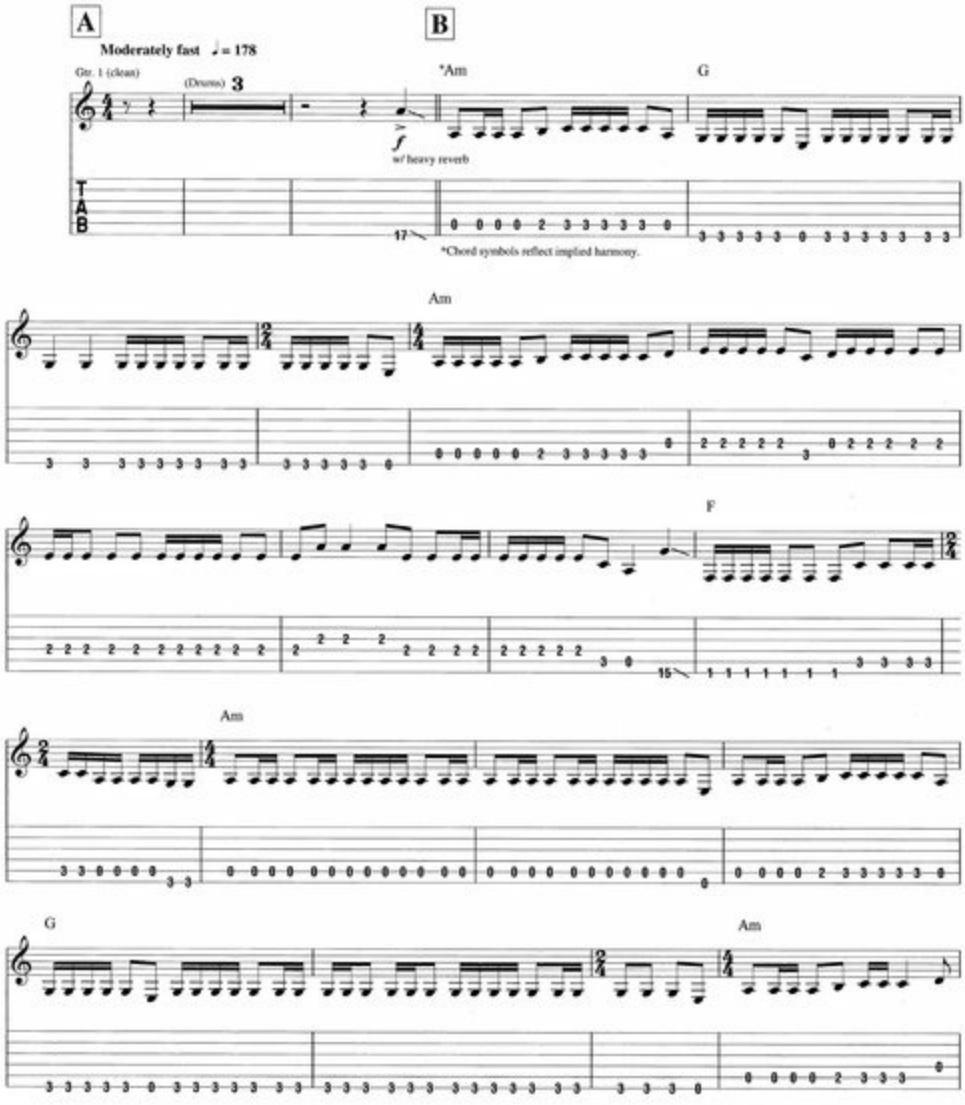

Bm
F♯m
Dmaj7
C♯m
E
heart I know. I failed you, but you left me here. a - lone.
Riff C1
End Riff C1
Gtr. 2 (clean)
mp
let ring throughout
Riff C
End Riff C
Gtr. 1
Chorus
Gtrs. 1 & 2 tacet
A5
E/G♯
E5
B5
E/G♯ A5
If I could hold back the rain, would you numb the pain? 'Cause I re - mem - ber
Rhy. Fig. 1
*Gtr. 3 (dist.)
f
P.M.
P.M. - -|
*Doubled throughout
D5
E5
F♯5
A5 E/G♯
C♯5
ev - 'ry - thing. If I could help you for - get, would you take my re - grets?

Interlude
Bm
D5
E5
F♯5
'Cause I re-mem-ber ev - 'ry - thing.
End Rhy. Fig. 1
P.M.
Verse
Gtr. 1: w/ Riff A (1 1/2 times)
Dmaj7
F♯m
2. Oh, dear broth - er, just don't hate me for nev-er stand - ing by you or
Riff D
P.M.
Dmaj7
be-ing by your side. Dear sis - ter, please don't blame me.
Gtr. 1: w/ Riff B
F♯m
A
Gtrs. 1 & 2: w/ Riffs C & C1
Bm
I on-ly did what I thought was tru - ly right. It's a long and lone - ly road
End Riff D
Rhy. Fig. 2

F♯m
Dmaj7
C♯m
E
when you know you walk a - lone.
End Rhy. Fig. 2
P.M.
Chorus
Gtr. 3: w/ Rhy. Fig. 1
A5
E/G♯
E5
B5
E/G♯
A5
D5
E5
If I could hold back the rain, would you numb the pain? 'Cause I re-mem-ber ev - 'ry - thing.
F♯5
A5
E/G♯
C♯5
Bm
D5
E5
If I could help you for-get, would you take my re - grets? 'Cause I re-mem-ber ev - 'ry - thing.
Bridge
Dsus2
D5
F♯5
D5
A5
A/B
A/C♯
I feel like run nin' a - way, I'm still so far from home. You say that I'll nev-er change, but what the fuck do you know?
Gtr. 4 (dist.)
mf
let ring throughout
Gtr. 3
P.M.

D5
F♯5
E5
I'll burn it all to the ground before I let you in. Please for-give me, I can't for-give you now.
P.M.
*w/ echo set for quarter-note regeneration w/ 5 repeats.
Interlude
Gtr. 1: w/ Riff A (1st 2 meas.)
Gtrs. 3 & 4 tacet
Dmaj7
I re - mem - ber ev - 'ry - thing.
Guitar Solo
Gtr. 1: w/ Riff A (last 2 meas.)
Gtr. 3: w/ Riff D
C♯m
**(F♯m)
Gtr. 1: w/ Riff A (1st 2 meas.)
Amaj7
(Dmaj7)
Gtr. 5 (dist.)
rake
w/ bar
**Symbols in parentheses represent chord names respective to detuned guitar.
Symbols above reflect actual sounding chords.
Gtr. 1: w/ Riff B
C♯m
(F♯m)
E
(A)
Gtrs. 1 & 2: w/ Riffs C & C1
Gtr. 3: w/ Rhy. Fig. 2
F♯m
(Bm)
1/2
rake
let ring
w/ bar
P.M.
P.M.
P.M.
P.M.

C♯m
(F♯m)
Amaj7
(Dmaj7)
G♯m
(C♯m)
B
(E)
8va
Chorus
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 5 tacet
E5
(A5)
B/D♯
(E/G♯)
B5
(E5)
B5
E/G♯A5
D5
E5
If I could hold back the rain, would you numb the pain? 'Cause I re-mem-ber ev - 'ry - thing.
F♯5
A5
E/G♯
C♯5
Bm
If I could help you for-get, would you take my re-grets? 'Cause I re-mem-ber ev - 'ry - thing.
It
all went by so fast, I still can't change the past. I al - ways will re-mem-ber...
If we could start a-gain, would that have changed the end? We re-mem-ber ev - 'ry - thing.
Outro
Dsus2
F♯5
rit.
Ev-'ry-thing.
Gtr. 3
rit.

from Dick Dale - *King of the Surf Guitar*

(Ghost) Riders in the Sky

(A Cowboy Legend)

By Stan Jones

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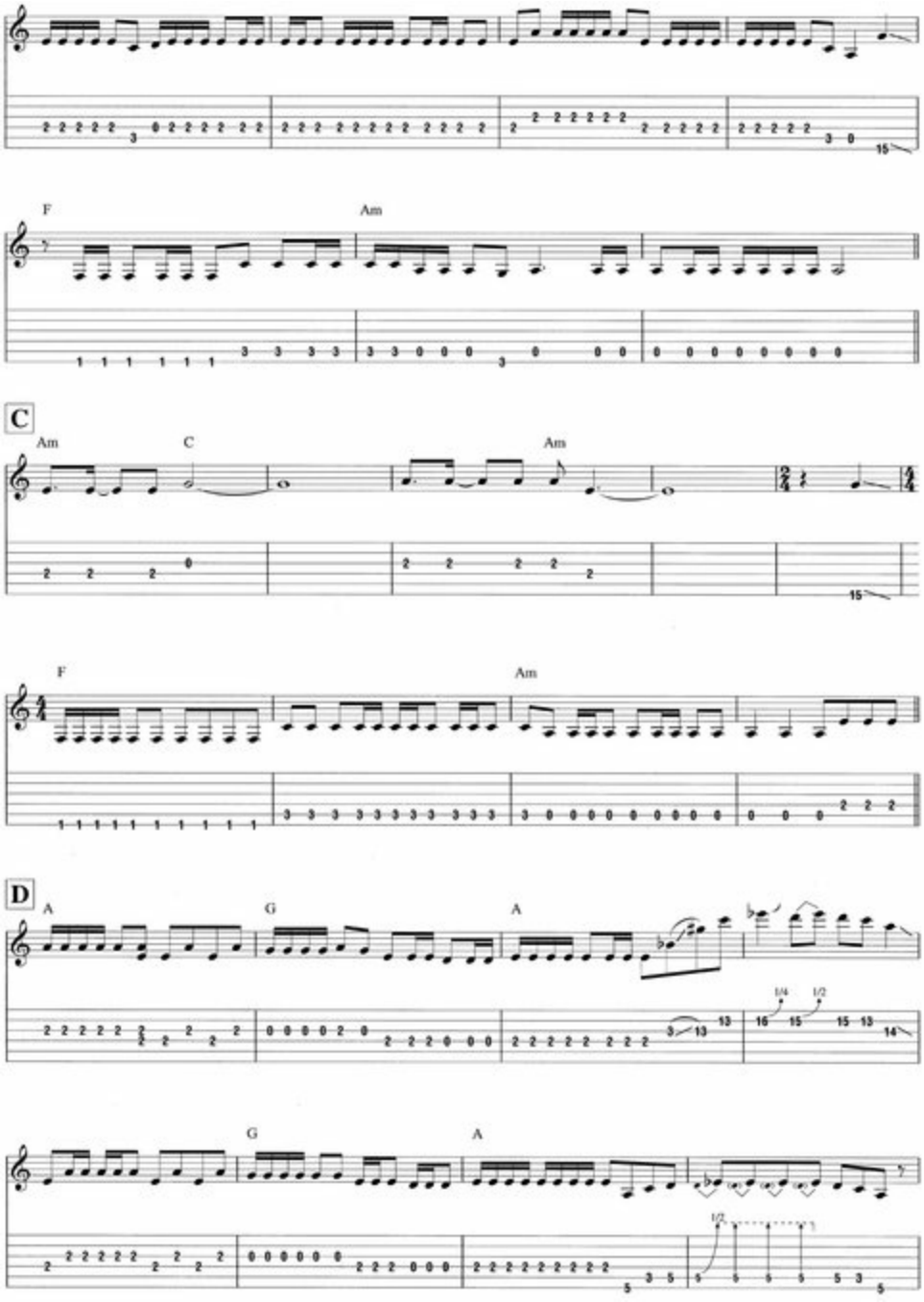
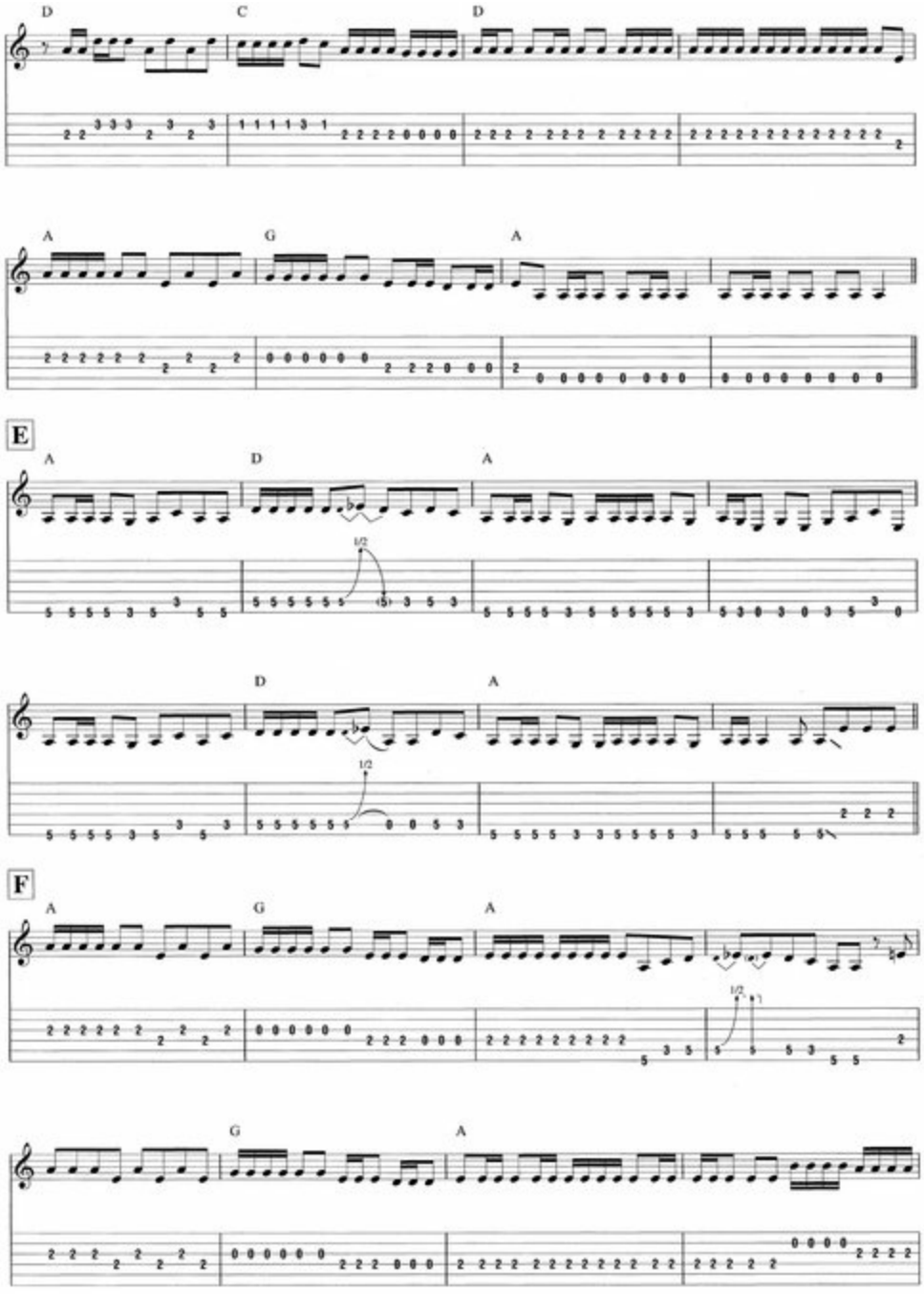
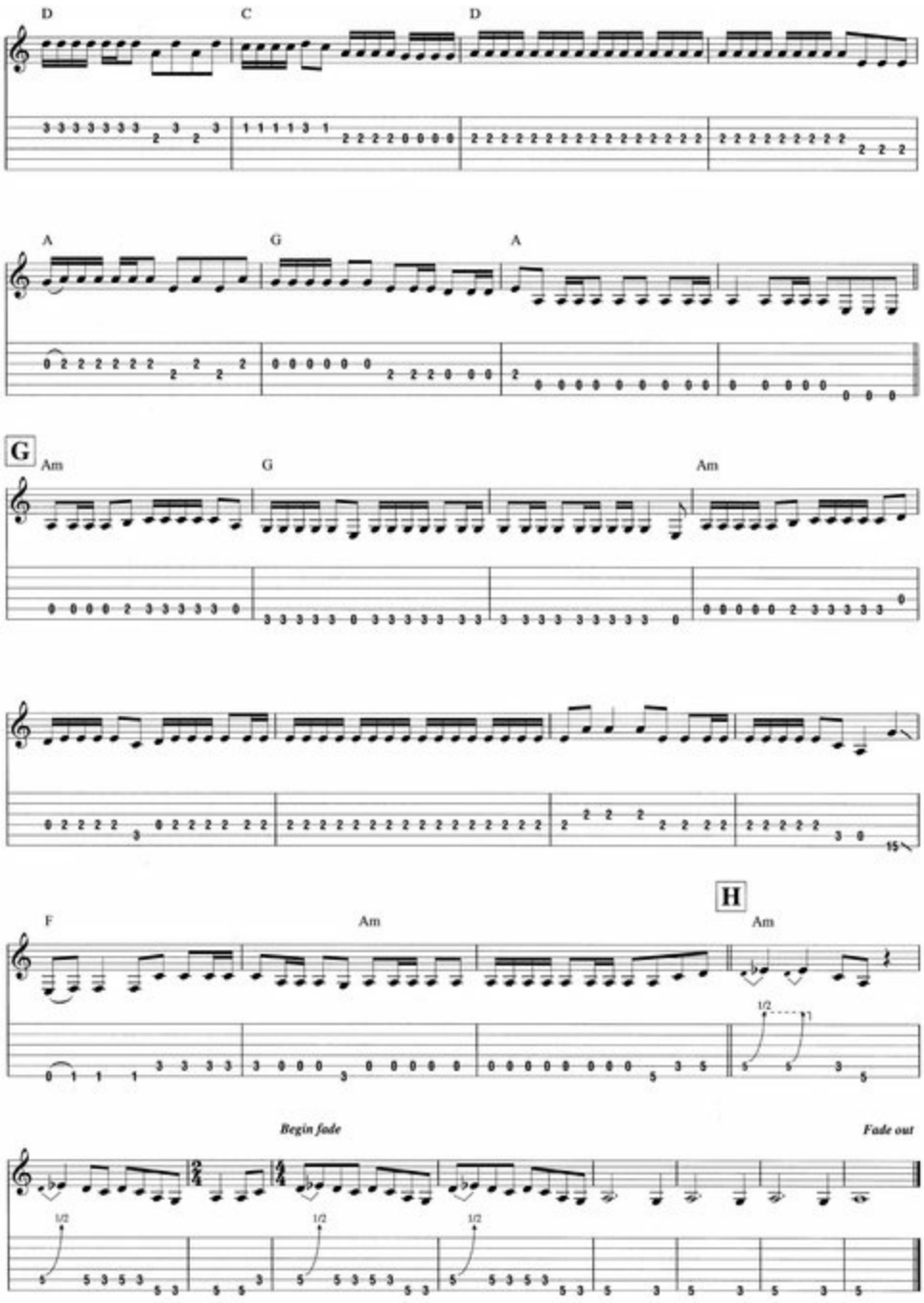
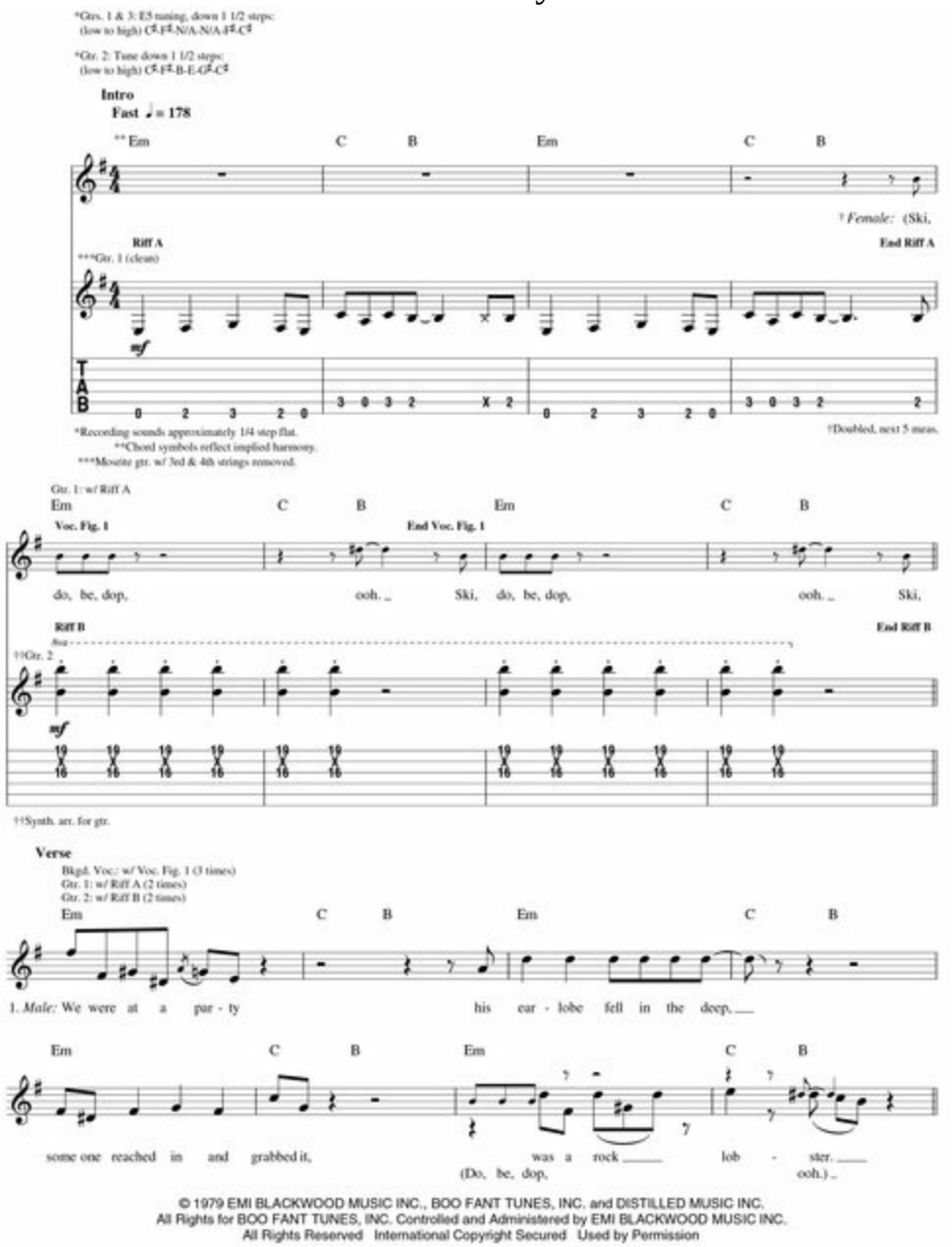

F
Am
C
Am
C
Am
F
Am
D
A
G
A
G
A
1/4
1/2
1/2

D
C
D
A
G
A
E
A
D
A
1/2
D
A
1/2
F
A
G
A
1/2
G
A

D
C
D
A
G
A
G
Am
G
Am
0 0 0 0 2 3 3 3 3 3 0
3 3 3 3 3 0 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3 0
0 0 0 0 2 3 3 3 3 3 0
0 2 2 2 2 2 3
0 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 3 0
15
F
Am
H
Am
0 1 1 1 3 3 3 3
3 0 0 0 3 0 0 0 0 0
0 0 0 0 0 0 0 0 5 3 5
1/2
5 5 3 5
Begin fade
Fade out
1/2
1/2
1/2
5 5 3 5 3 5 3 5 3
5 5 3 5 3 5 3 5 3
5 5 3 5 3 5 3 5 3
5 3
5 3
5 3
5

from *The B-52's*

Rock Lobster

Words and Music by Kate Pierson, Fred Schneider, Keith Strickland, Cindy Wilson and Ricky Wilson

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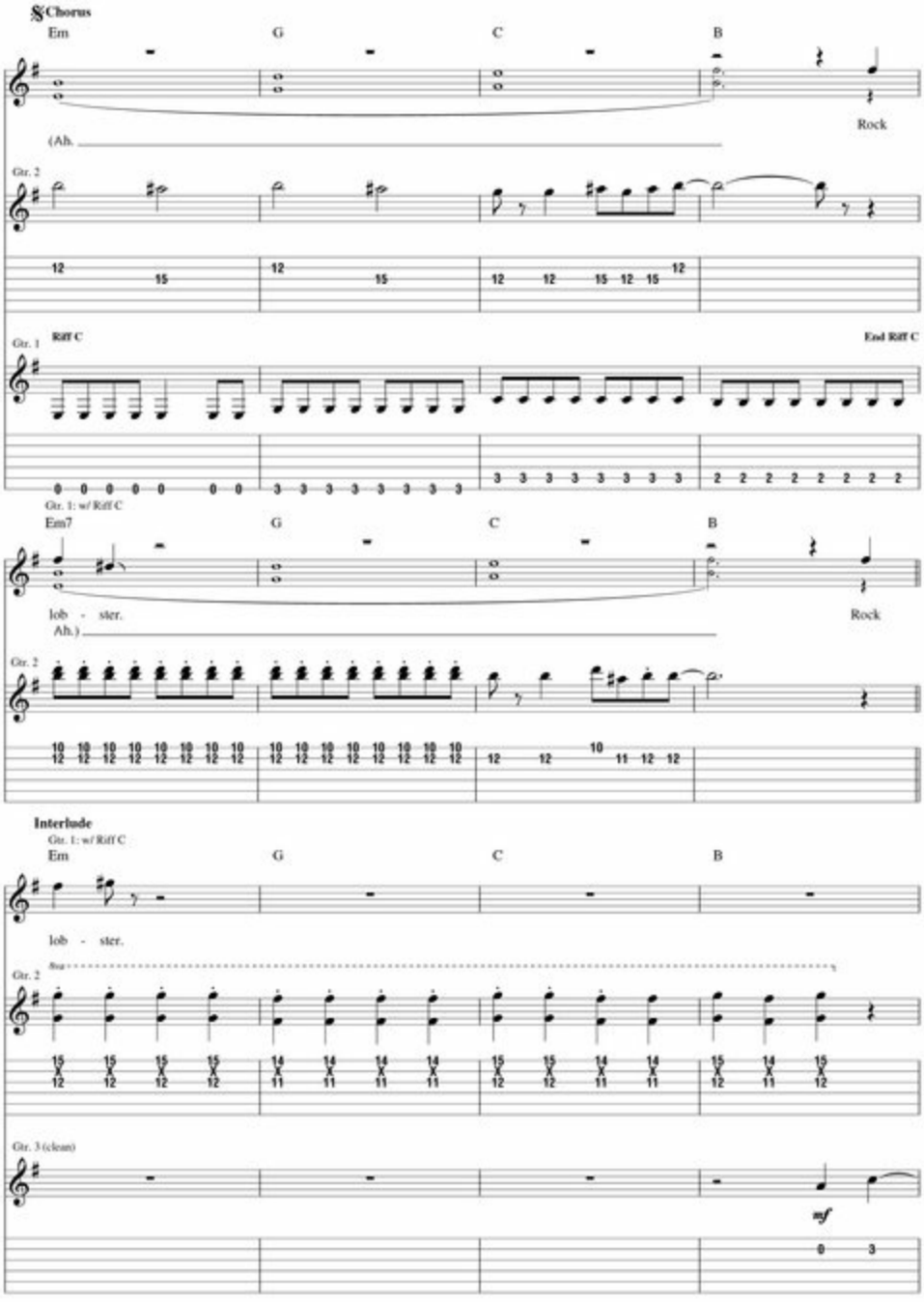
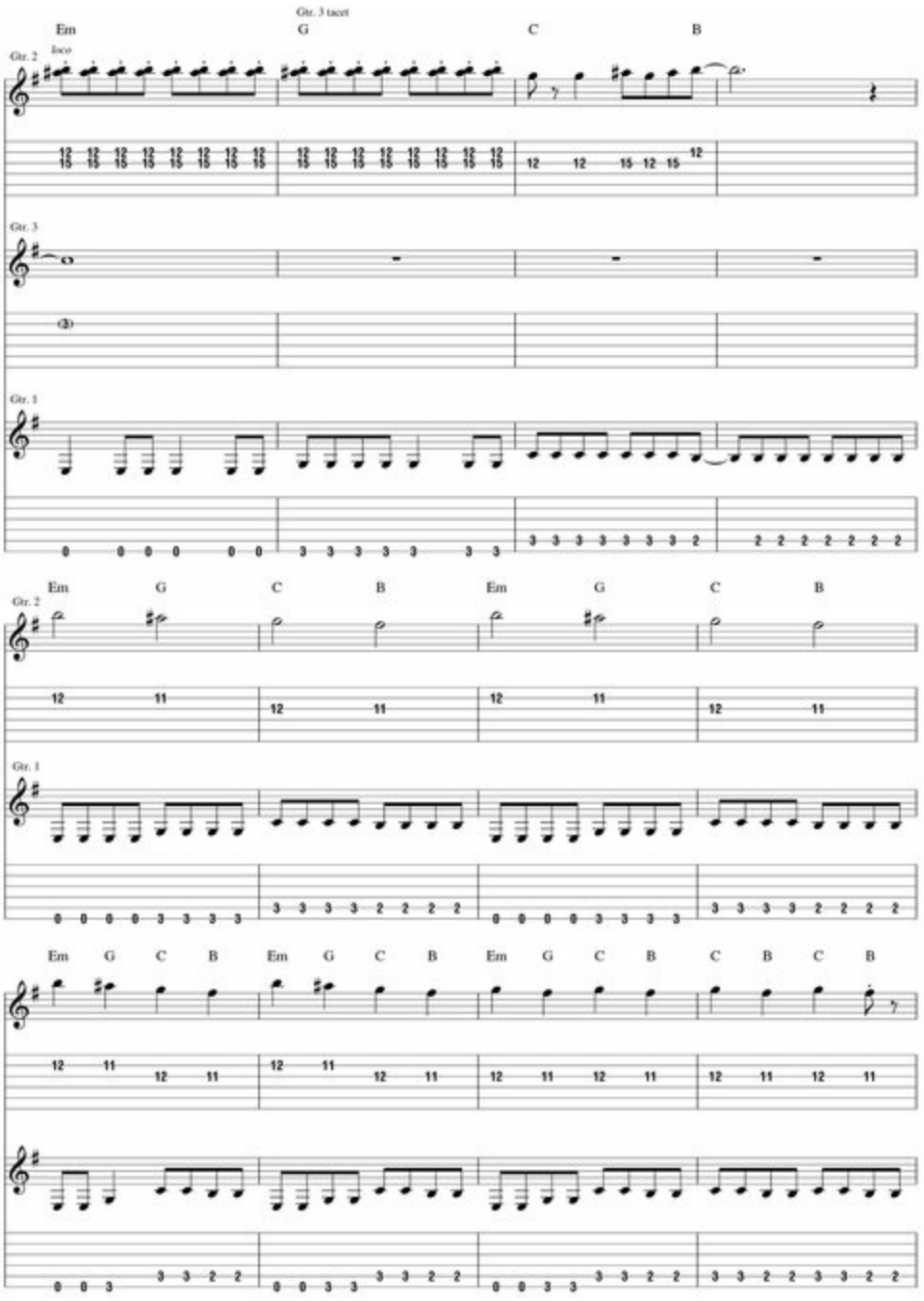
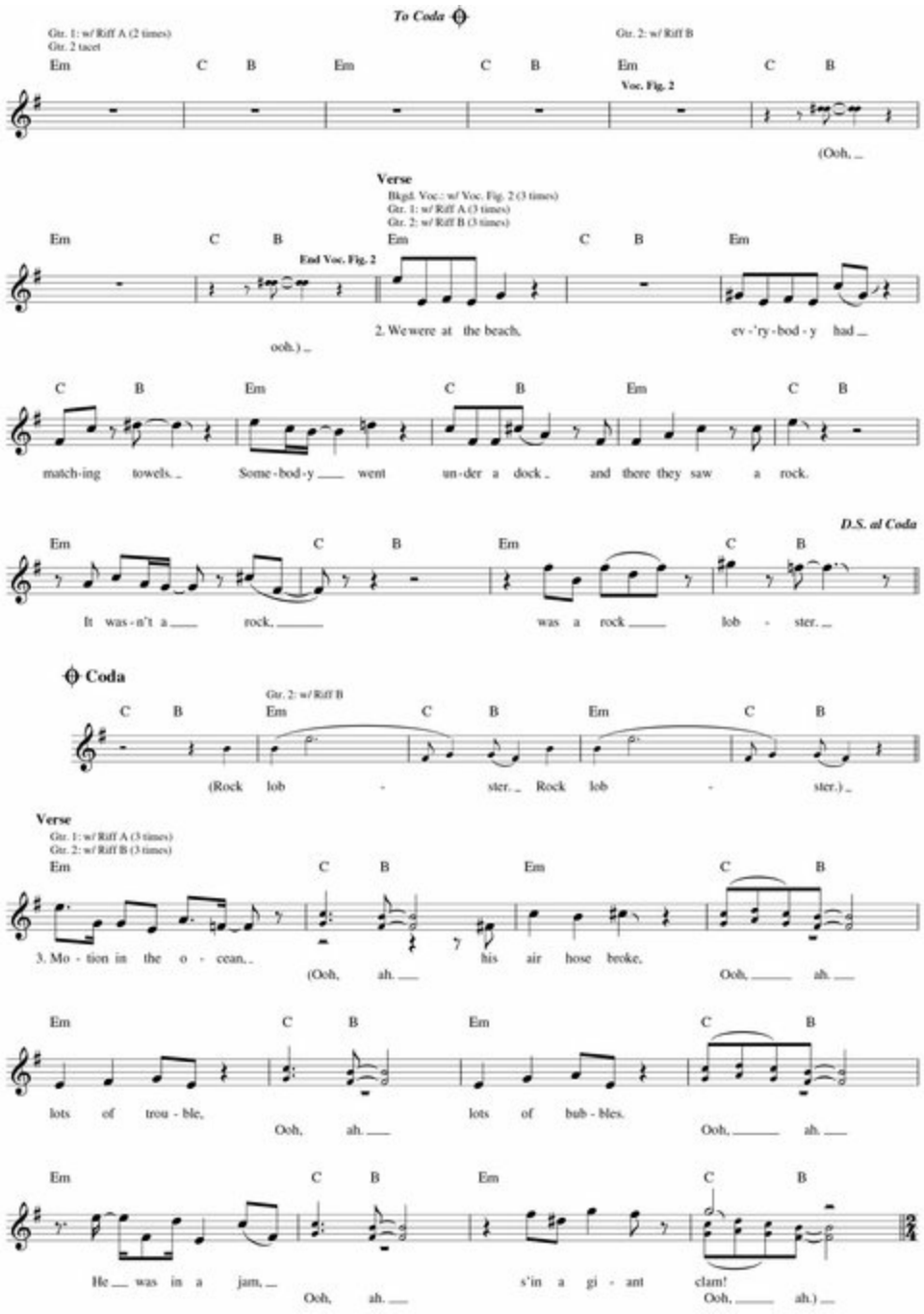
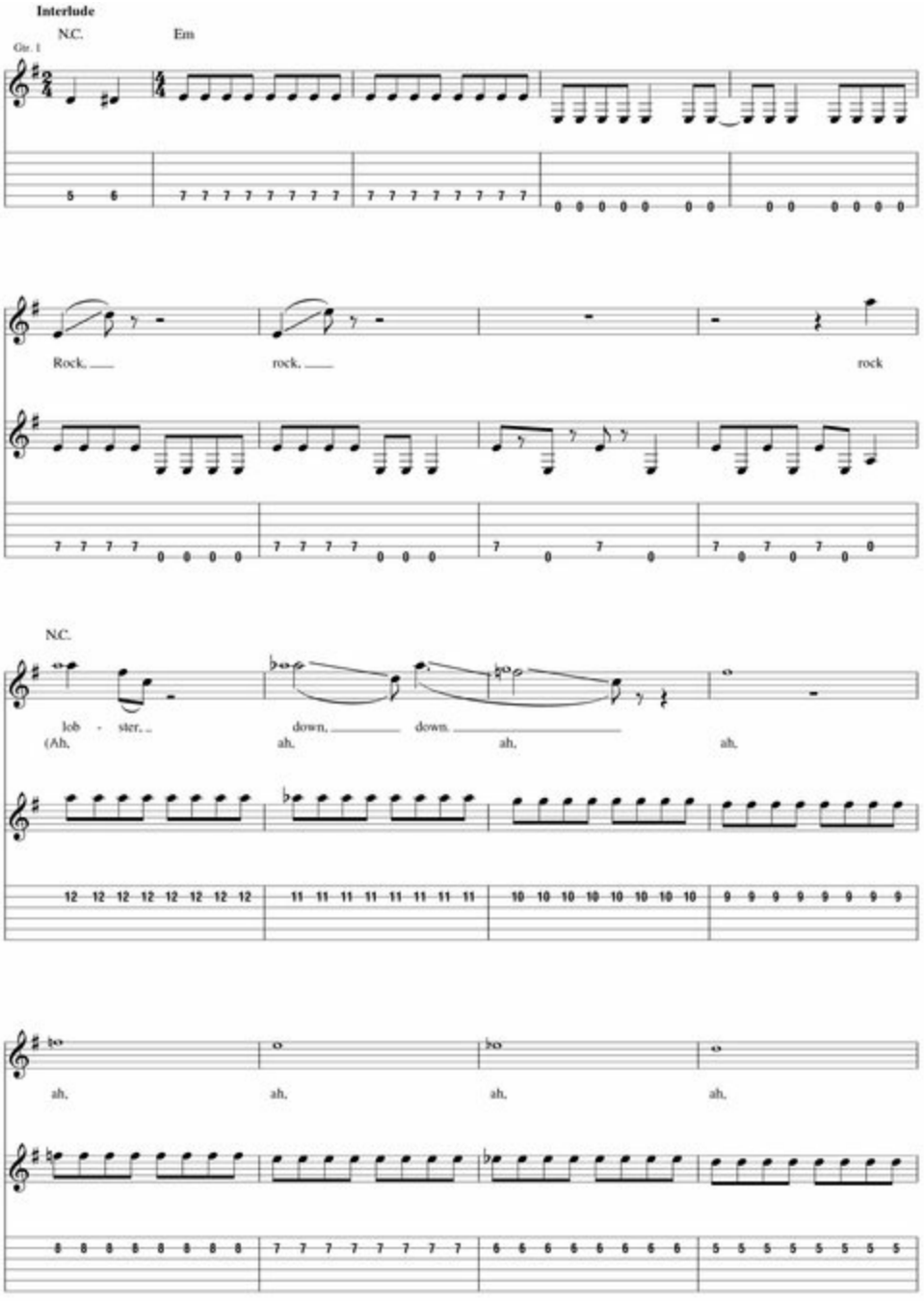
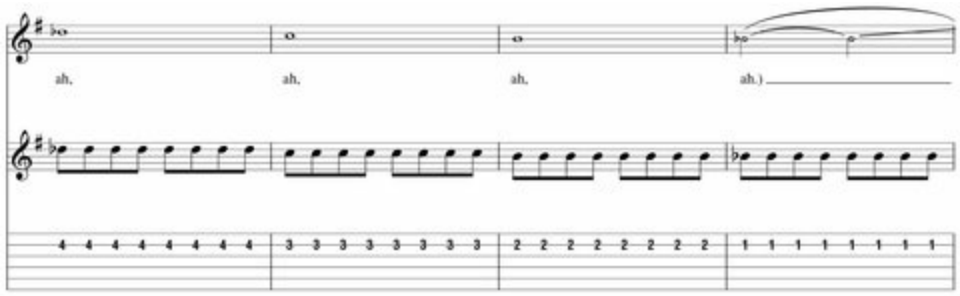
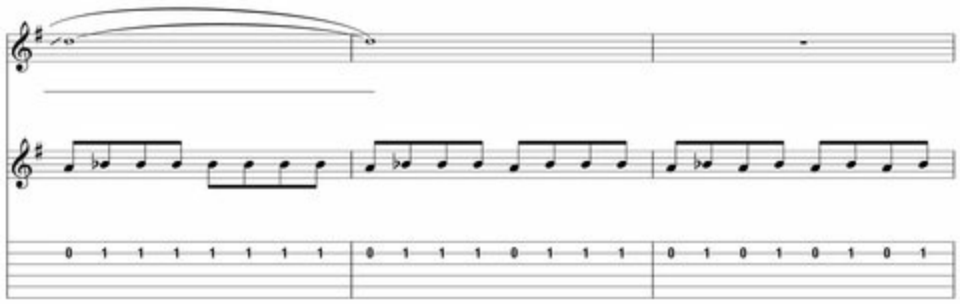
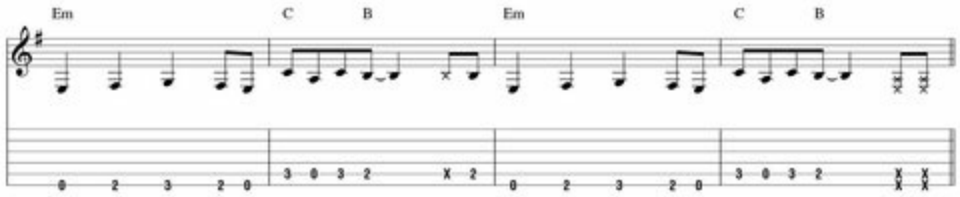
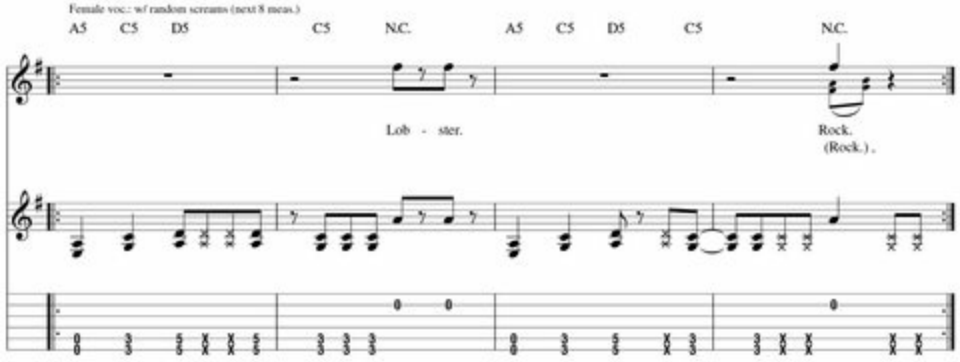
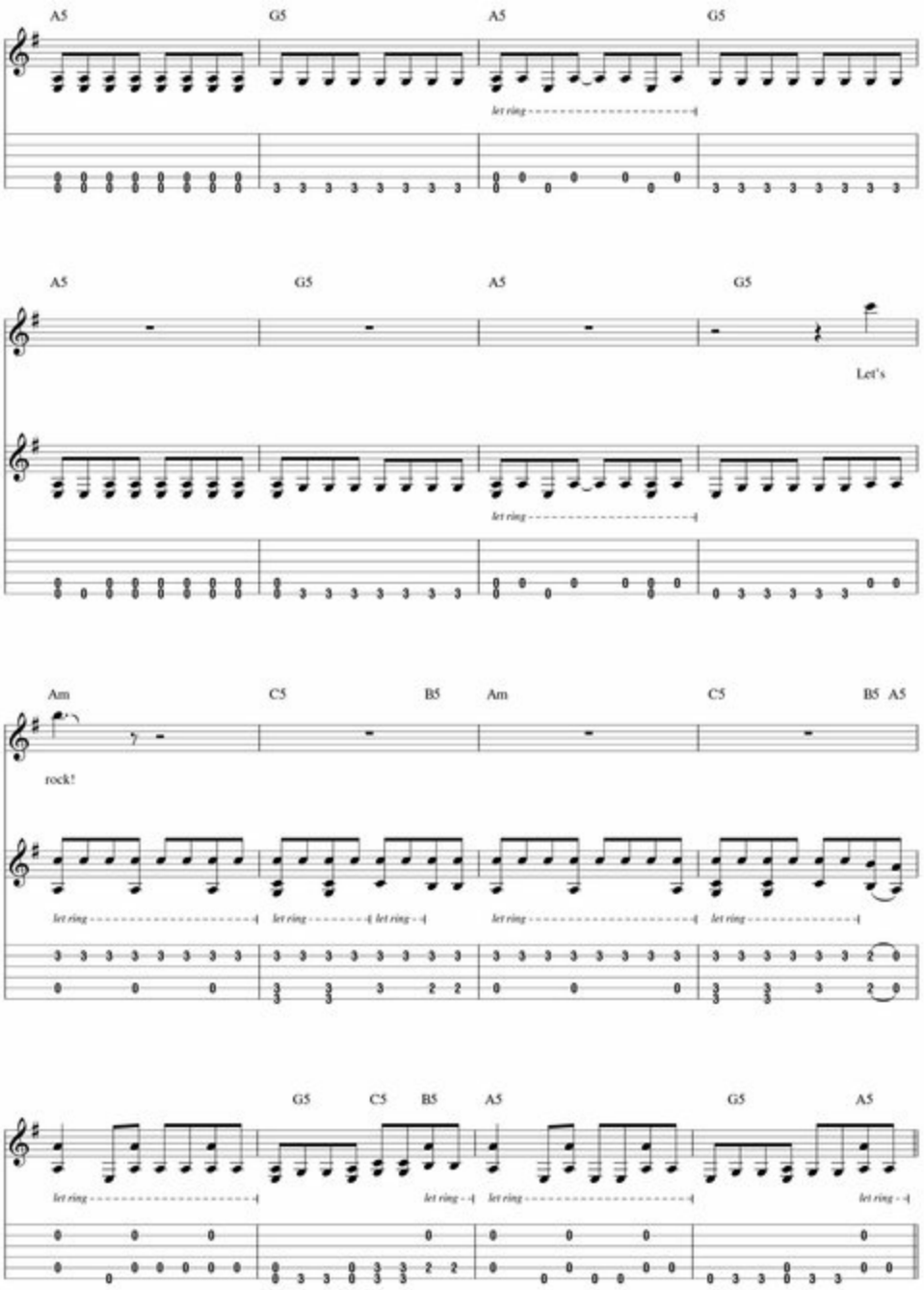
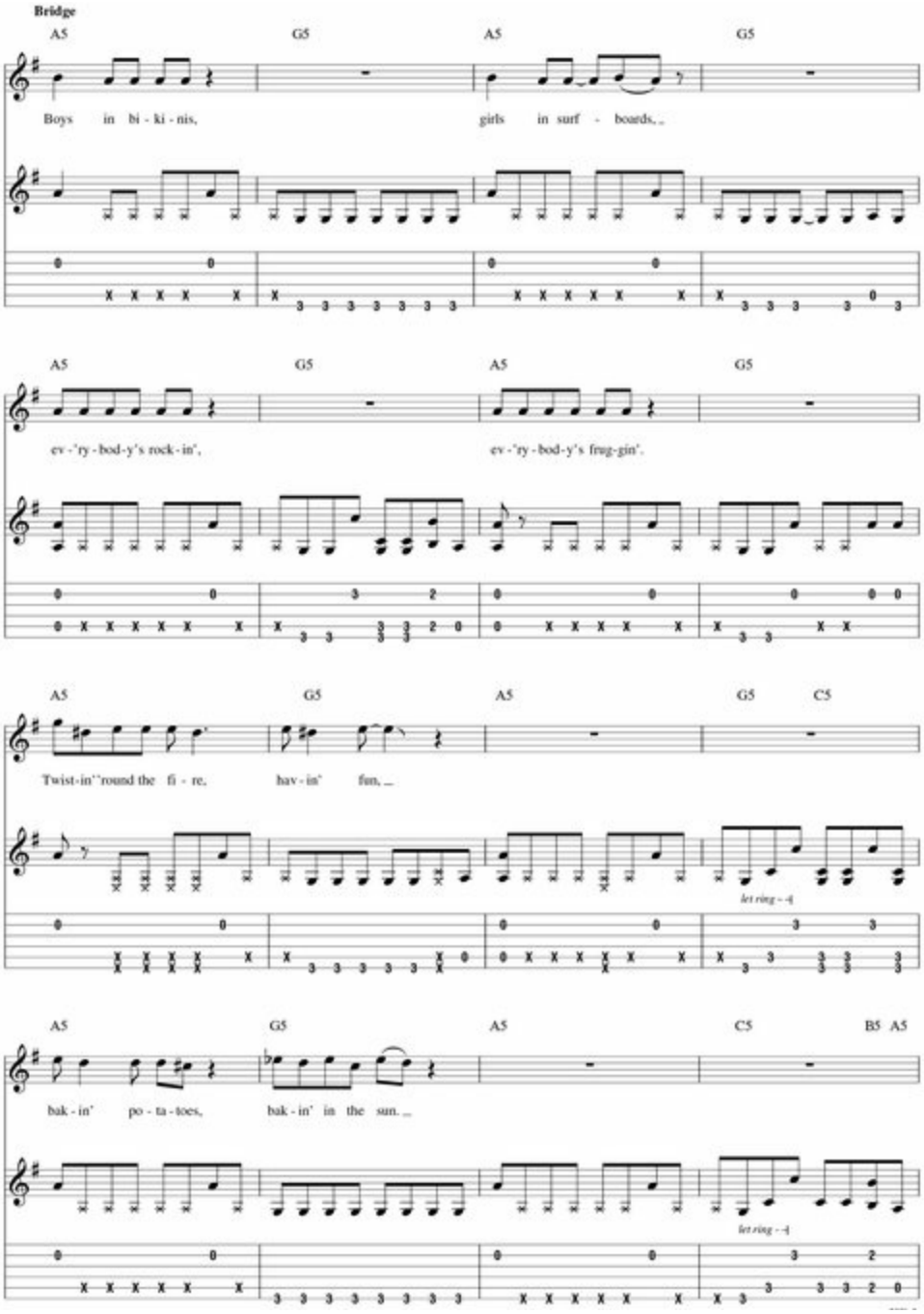
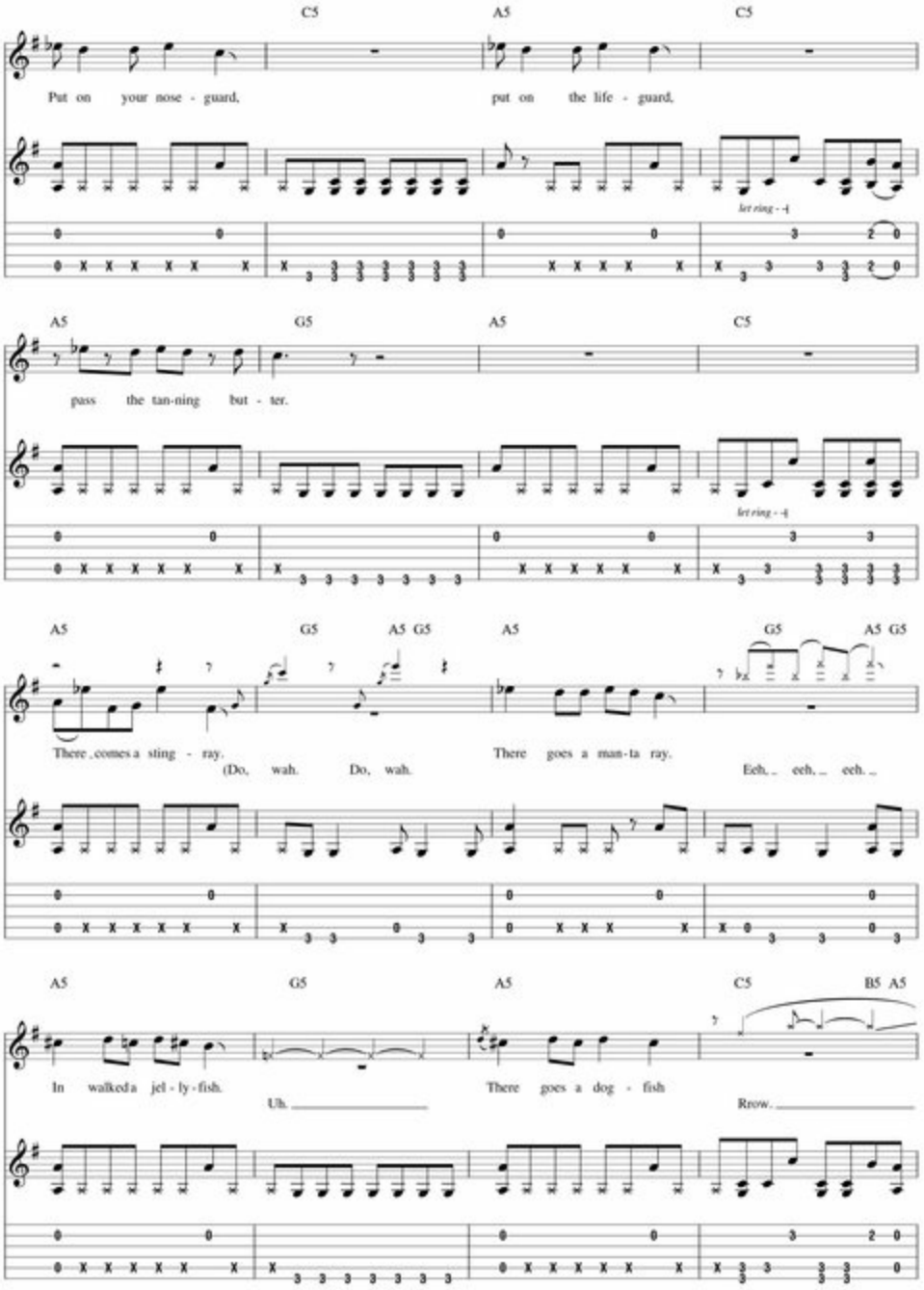
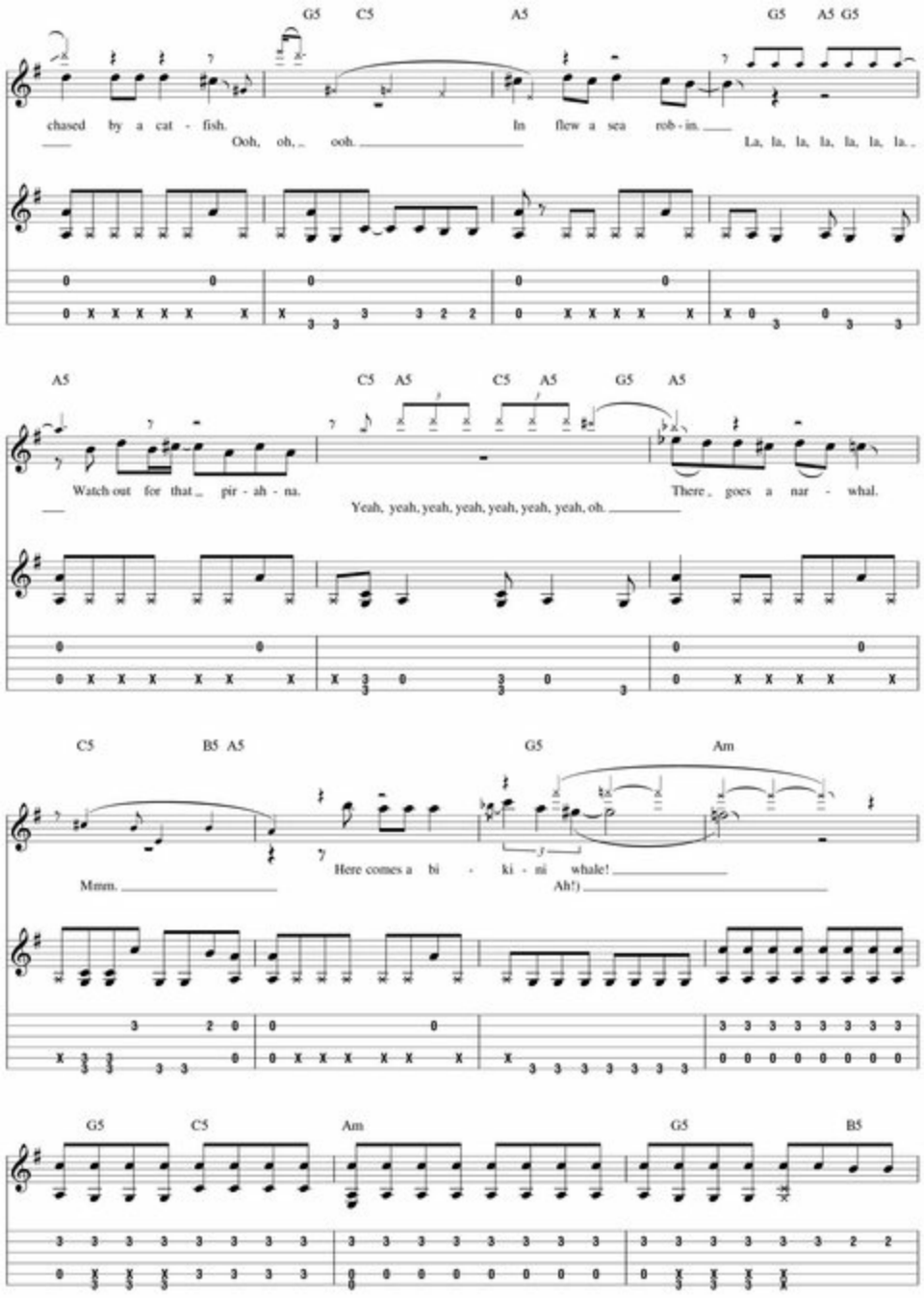
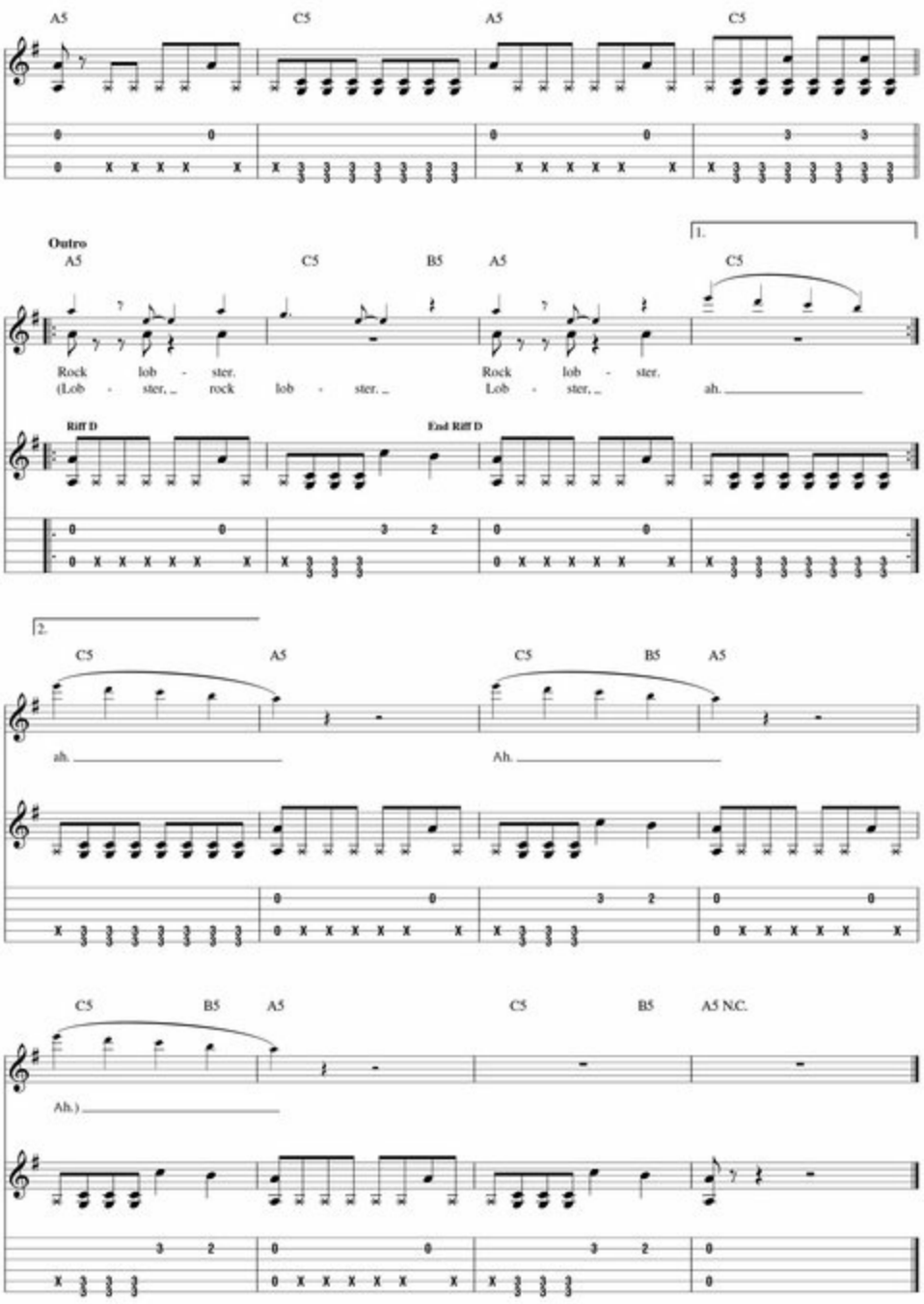

Chorus
Em
G
C
B
Rock
(Ah.
Gtr. 2
Gtr. 1
Riff C
End Riff C
Gtr. 1: w/ Riff C
Em7
lob - ster.
Ah.)
Interlude
Gtr. 3 (clean)
mf

Gtr. 3 tacet
Em
G
C
B
Gtr. 2
loco
Gtr. 3
Gtr. 1
Em
G
C
B
Em
G
C
B
Gtr. 2
Gtr. 1
Em
G
C
B
Em
G
C
B
Em
G
C
B
C
B
C
B

To Coda
Gtr. 1: w/ Riff A (2 times)
Gtr. 2 tacet
Gtr. 2: w/ Riff B
Em C B Em C B Em C B
Voc. Fig. 2
(Ooh,
Verse
Bkgd. Voc.: w/ Voc. Fig. 2 (3 times)
Gtr. 1: w/ Riff A (3 times)
Gtr. 2: w/ Riff B (3 times)
End Voc. Fig. 2
ooh.)
2. We were at the beach, ev - 'ry - bod - y had
match-ing towels. Some - bod - y went un - der a dock and there they saw a rock.
D.S. al Coda
It was - n't a rock, was a rock lob - ster.
Coda
Gtr. 2: w/ Riff B
(Rock lob - ster. Rock lob - ster.)
Verse
Gtr. 1: w/ Riff A (3 times)
Gtr. 2: w/ Riff B (3 times)
3. Mo - tion in the o - cean, his air hose broke,
(Ooh, ah. Ooh, ah.
lots of trou - ble, lots of bub - bles.
Ooh, ah. Ooh, ah.
He was in a jam, s'in a gi - ant clam!
Ooh, ah. Ooh, ah.)

Interlude
N.C.
Em
Gtr. 1
Rock, rock, rock
N.C.
lob - ster, down, down,
(Ah, ah, ah, ah,
ah, ah, ah, ah,


ah,
ah,
ah,
ah.)

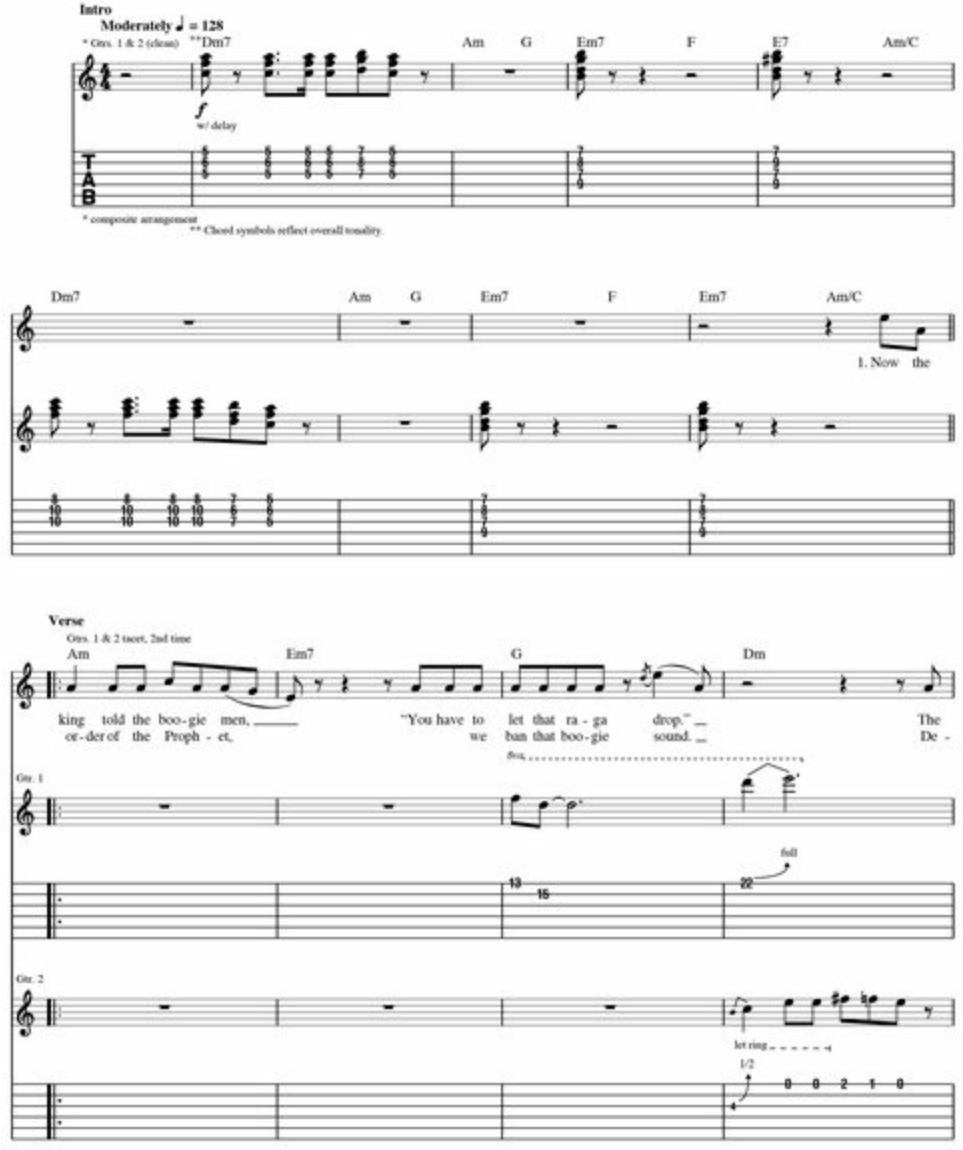


Em
C
B
Em
C
B

Female voc.: w/ random screams (next 8 meas.)
A5
C5
D5
C5
N.C.
A5
C5
D5
C5
N.C.
Lob - ster.
Rock.
(Rock.) .

A5
G5
A5
G5
let ring
A5
G5
A5
G5
Let's
let ring
Am
C5
B5
Am
C5
B5 A5
rock!
let ring
let ring
let ring
let ring
let ring
G5
C5
B5
A5
G5
A5
let ring
let ring
let ring
let ring

Bridge
A5 G5 A5 G5
Boys in bi - ki - nis, girls in surf - boards,
A5 G5 A5 G5
ev - 'ry - bod - y's rock - in', ev - 'ry - bod - y's frug - gin'.
A5 G5 A5 G5 C5
Twist - in' 'round the fi - re, hav - in' fun,
let ring - - -
A5 G5 A5 C5 B5 A5
bak - in' po - ta - toes, bak - in' in the sun.
let ring - - -

C5 A5 C5
Put on your nose - guard, put on the life - guard,
let ring - - -
A5 G5 A5 C5
pass the tan-ning but - ter.
let ring - - -
A5 G5 A5 G5 A5 G5 A5 G5
There comes a sting - ray. There goes a man-ta ray.
(Do, wah. Do, wah. Eeh, eeh, eeh.
A5 G5 A5 C5 B5 A5
In walked a jel - ly - fish. There goes a dog - fish
Uh. Rrow.

G5 C5 A5 G5 A5 G5
chased by a cat - fish.
Ooh, oh, ooh.
In flew a sea rob - in.
La, la, la, la, la, la, la.
A5 C5 A5 C5 A5 G5 A5
Watch out for that pir - ah - na.
Yeah, yeah, yeah, yeah, yeah, yeah, yeah, oh.
There goes a nar - whal.
C5 B5 A5 G5 Am
Mmm.
Here comes a bi - ki - ni whale!
Ah!)
G5 C5 Am G5 B5


A5
C5
A5
C5
Outro
A5
C5
B5
A5
1.
C5
Rock lob - ster.
(Lob - ster, _ rock lob - ster. _
Rock lob - ster.
Lob - ster, _
ah. _
Riff D
End Riff D
2.
C5
A5
C5
B5
A5
ah. _
Ah. _
C5
B5
A5
C5
B5
A5 N.C.
Ah.) _

from the Clash - *Combat Rock*

Rock the Casbah

Words and Music by Joe Strummer, Mick Jones and Topper Headon

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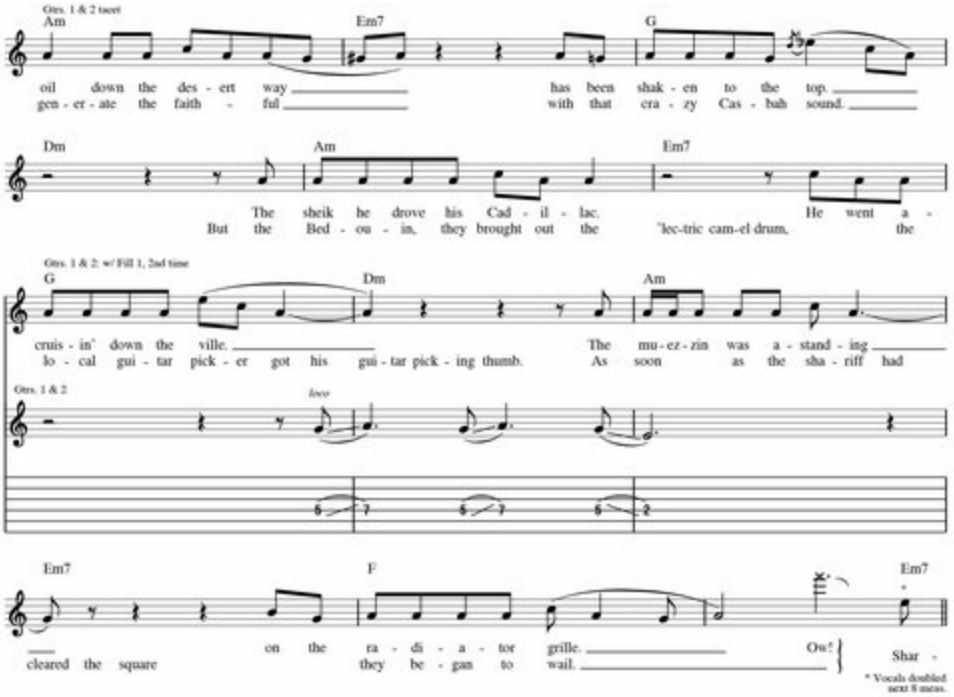
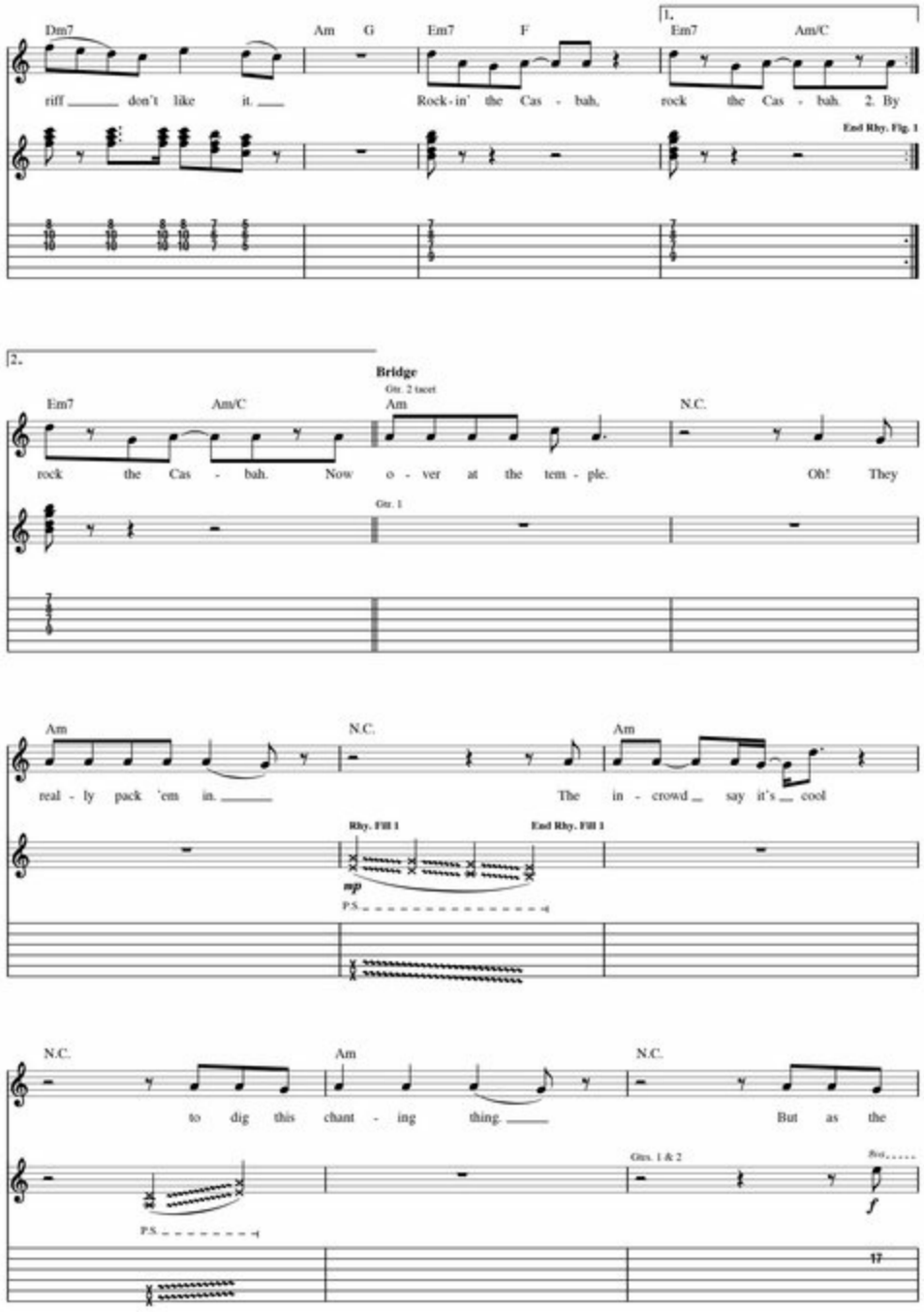
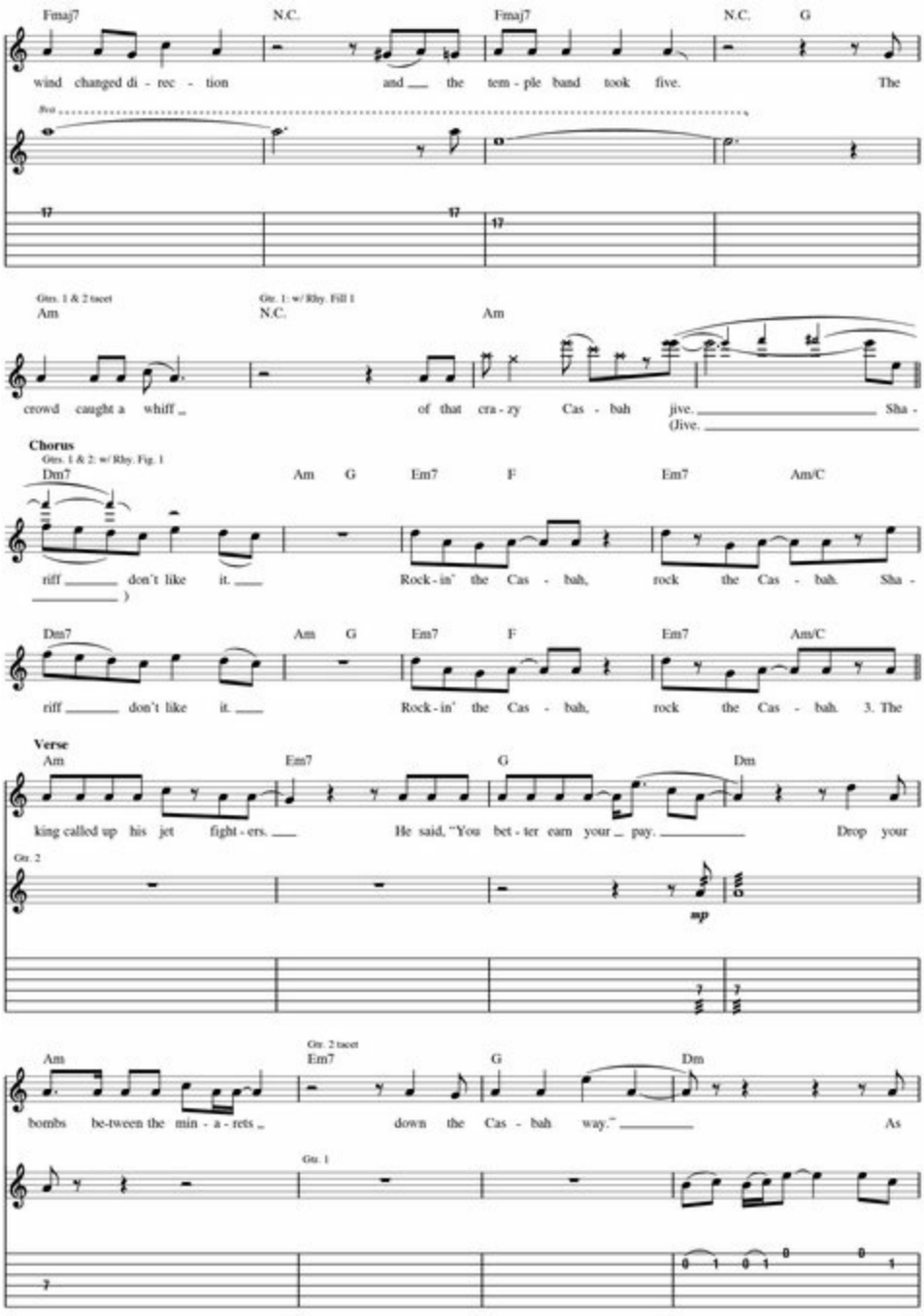
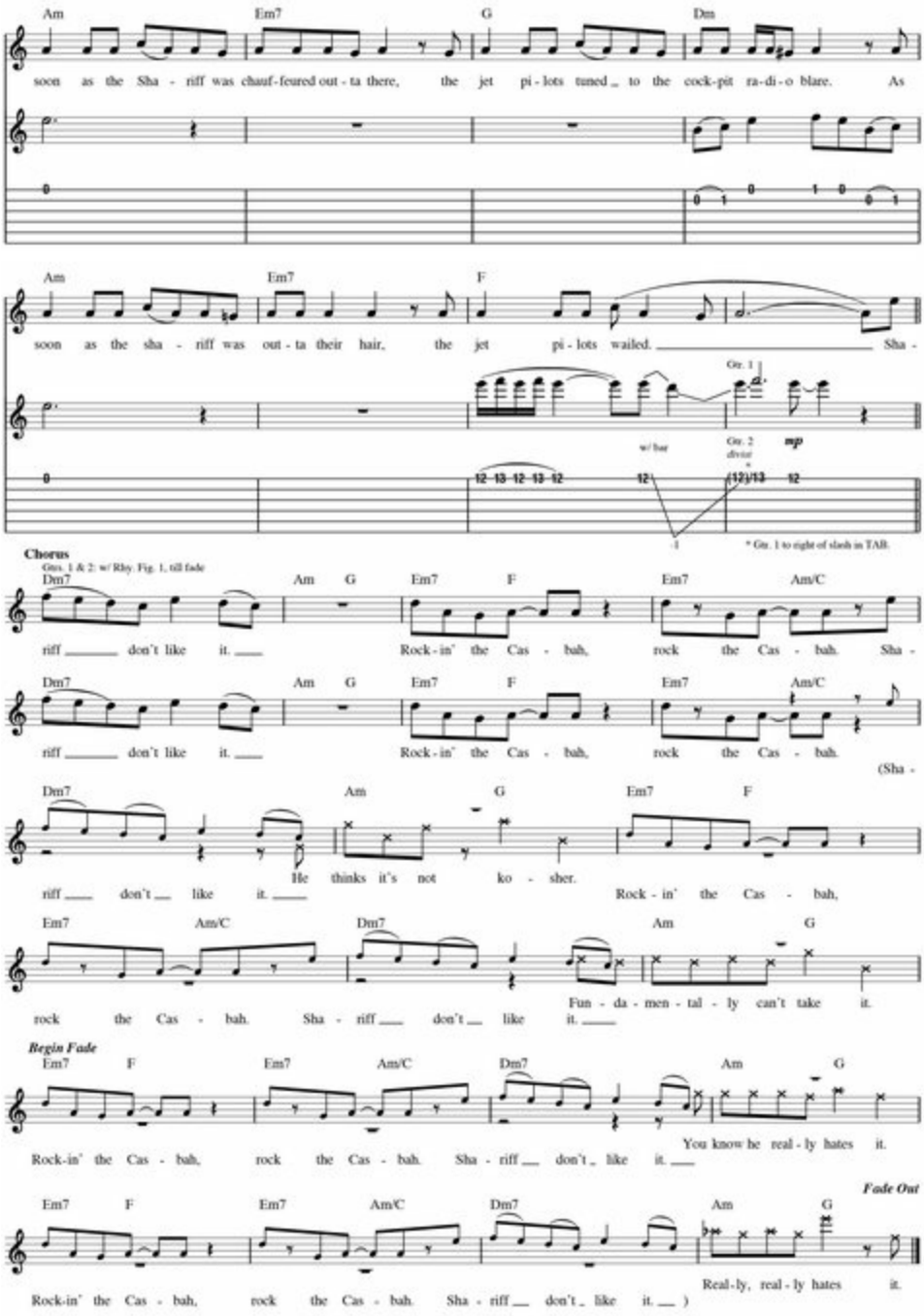
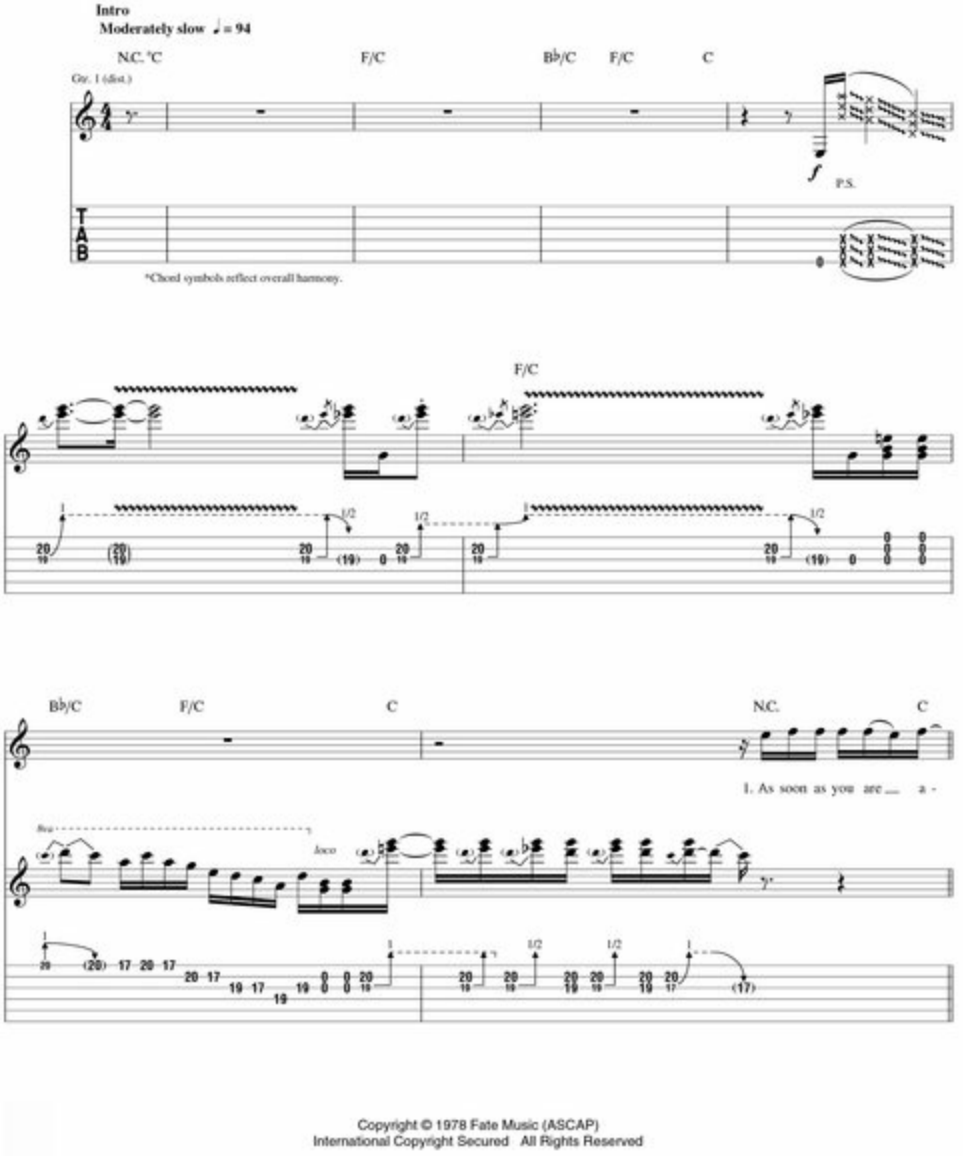

Gtrs. 1 & 2 tacet
Am
Em7
G
oil down the des - ert way has been shak - en to the top.
gen - er - ate the faith - ful with that cra - zy Cas - bah sound.
Dm
Am
Em7
The sheik he drove his Cad - il - lac. He went a -
But the Bed - ou - in, they brought out the 'lec-tric cam-el drum, the
Gtrs. 1 & 2: w/ Fill 1, 2nd time
G
Dm
Am
cruis - in' down the ville. The mu - ez - zin was a - stand - ing
lo - cal gui - tar pick - er got his gui - tar pick - ing thumb. As soon as the sha - riff had
Gtrs. 1 & 2
loco
Em7
F
Em7
on the ra - di - a - tor grille. Ow!
cleared the square they be - gan to wail.
Shar -
* Vocals doubled next 8 measures.
Chorus
Dm7
Am G
Em7 F
Em7
Am/C
riff don't like it. Rock-in' the Cas - bah, rock the Cas - bah. Sha -
Gtrs. 1 & 2
Rhy. Fig. 1
Fill 1
Gtr. 1
12 13 12 0 1 3 0 0 0 13
Gtr. 2
12 13 12 13 10 1

Dm7
Am
G
Em7
F
1.
Em7
Am/C
riff don't like it.
Rock-in' the Cas - bah,
rock the Cas - bah. 2. By
End Rhy. Fig. 1
2.
Bridge
Gtr. 2 tacet
Em7
Am/C
Am
N.C.
rock the Cas - bah. Now o - ver at the tem - ple.
Oh! They
Gtr. 1
Am
N.C.
Am
real - ly pack 'em in.
The in - crowd say it's cool
Rhy. Fill 1
End Rhy. Fill 1
mp
P.S.
N.C.
Am
N.C.
to dig this chant - ing thing.
But as the
Gtrs. 1 & 2
f
P.S.
17

Fmaj7
N.C.
Fmaj7
N.C.
G
wind changed di - rec - tion and the tem - ple band took five. The
Pno
Gtrs. 1 & 2 tacet
Am
Gtr. 1: w/ Rhy. Fill 1
N.C.
Am
crowd caught a whiff of that cra - zy Cas - bah jive. Sha -
(Jive.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Dm7
Am
G
Em7
F
Em7
Am/C
riff don't like it. Rock - in' the Cas - bah, rock the Cas - bah. Sha -
)
Dm7
Am
G
Em7
F
Em7
Am/C
riff don't like it. Rock - in' the Cas - bah, rock the Cas - bah. 3. The
Verse
Am
Em7
G
Dm
king called up his jet fight - ers. He said, "You bet - ter earn your pay. Drop your
Gtr. 2
mp
Am
Gtr. 2 tacet
Em7
G
Dm
bombs be-tween the min - a - rets down the Cas - bah way." As
Gtr. 1

Am Em7 G Dm
soon as the Sha - riff was chauf-feured out - ta there, the jet pi - lots tuned _ to the cock-pit ra-di-o blare. As
Am Em7 F
soon as the sha - riff was out - ta their hair, the jet pi - lots wailed. _____ Sha -
Gtr. 1
w/ bar
Gtr. 2
divisi
mp
12 13 12 13 12 12 (12)13 12
-1
* Gtr. 1 to right of slash in TAB.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, till fade
Dm7 Am G Em7 F Em7 Am/C
riff _____ don't like it. ____ Rock - in' the Cas - bah, rock the Cas - bah. Sha -
Dm7 Am G Em7 F Em7 Am/C
riff _____ don't like it. ____ Rock - in' the Cas - bah, rock the Cas - bah.
(Sha -
Dm7 Am G Em7 F
He thinks it's not ko - sher.
riff ____ don't __ like it. ____ Rock - in' the Cas - bah,
Em7 Am/C Dm7 Am G
Fun - da - men - tal - ly can't take it.
rock the Cas - bah. Sha - riff ___ don't __ like it. ____
Begin Fade
Em7 F Em7 Am/C Dm7 Am G
You know he real - ly hates it.
Rock - in' the Cas - bah, rock the Cas - bah. Sha - riff ___ don't _ like it. ___
Fade Out
Em7 F Em7 Am/C Dm7 Am G
Real - ly, real - ly hates it.
Rock - in' the Cas - bah, rock the Cas - bah. Sha - riff ___ don't _ like it. __)

from REO Speedwagon - *You Can Tune a Piano, but You Can't Tuna Fish*

Roll with the Changes

Words and Music by Kevin Cronin

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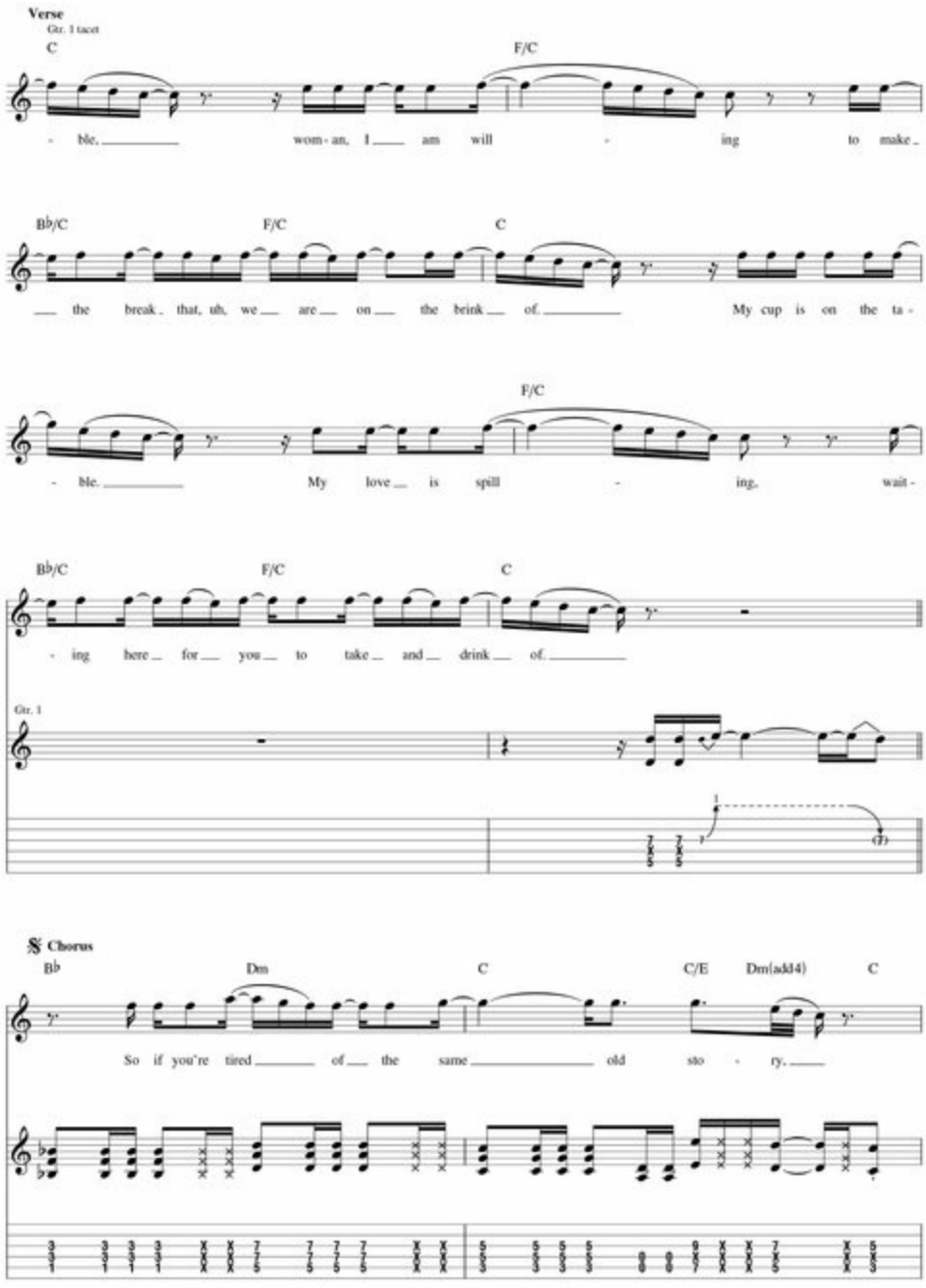
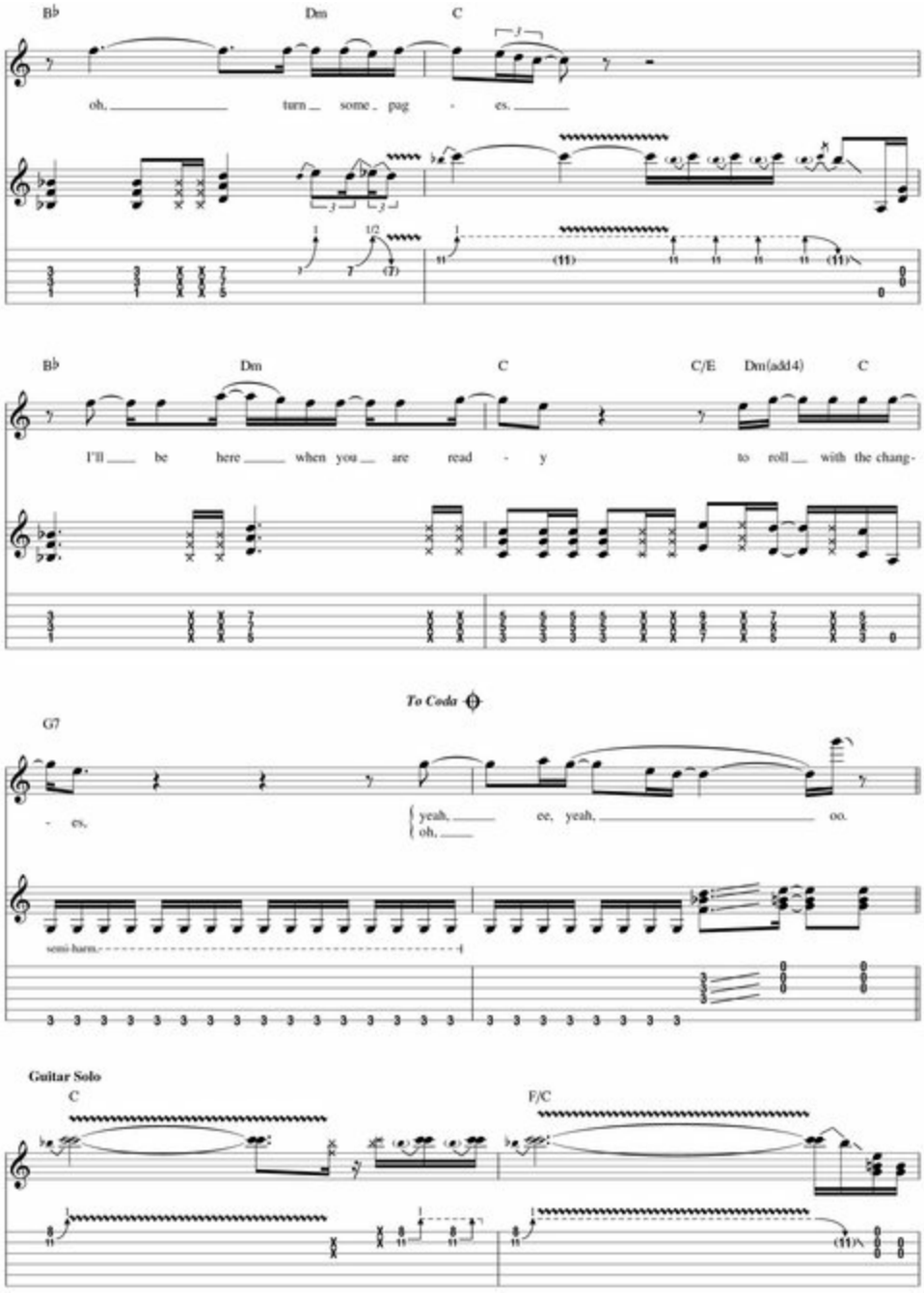
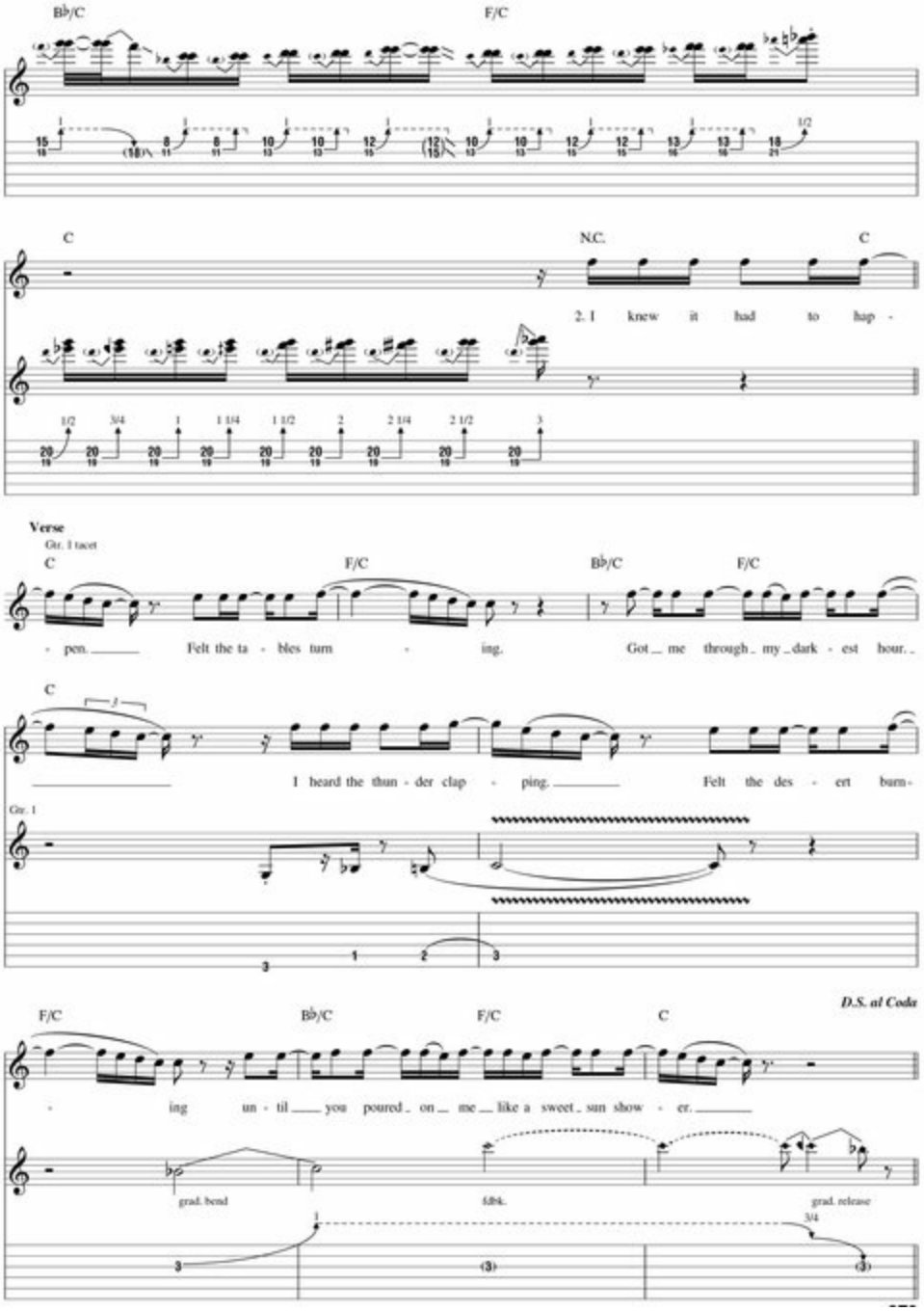
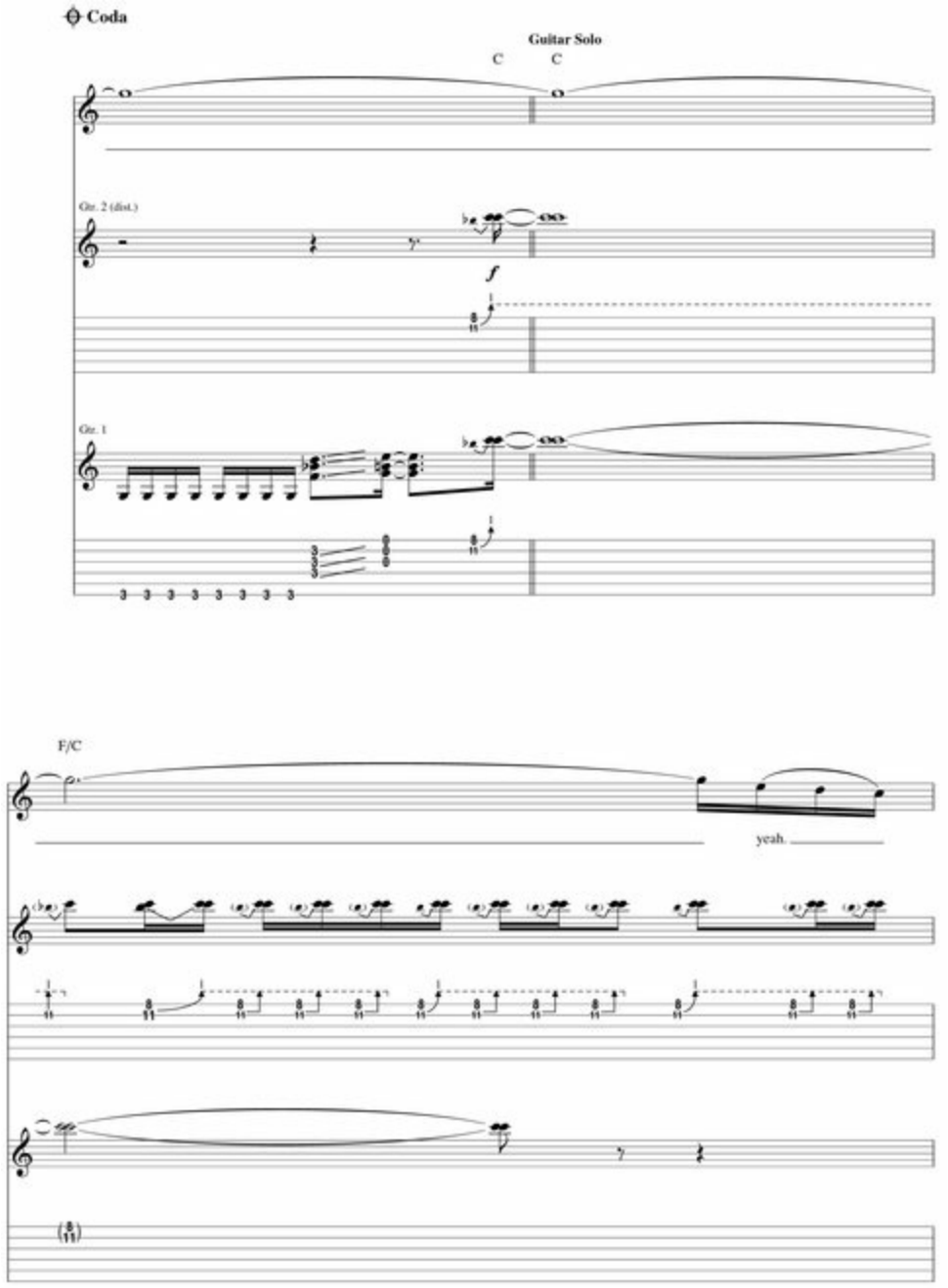
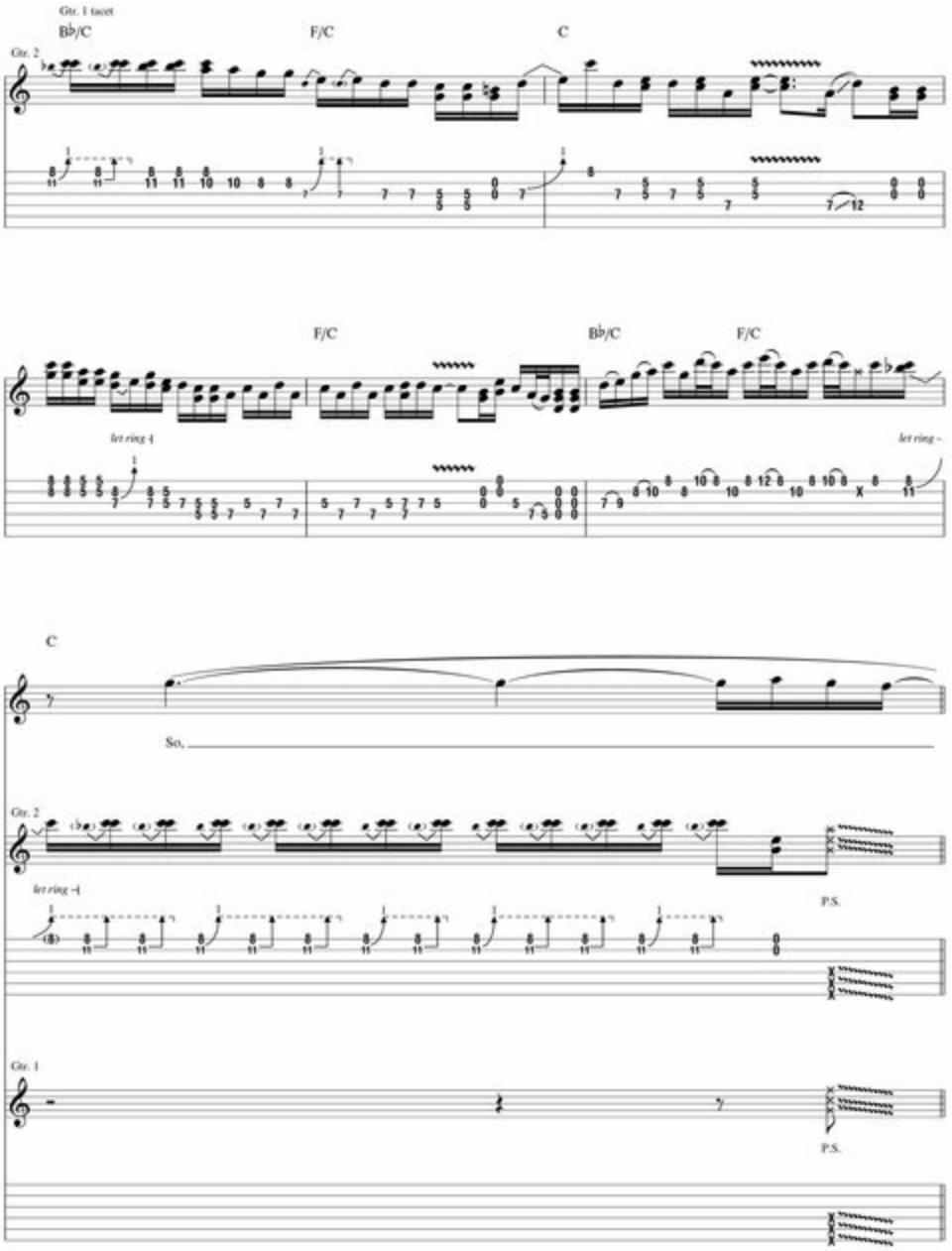
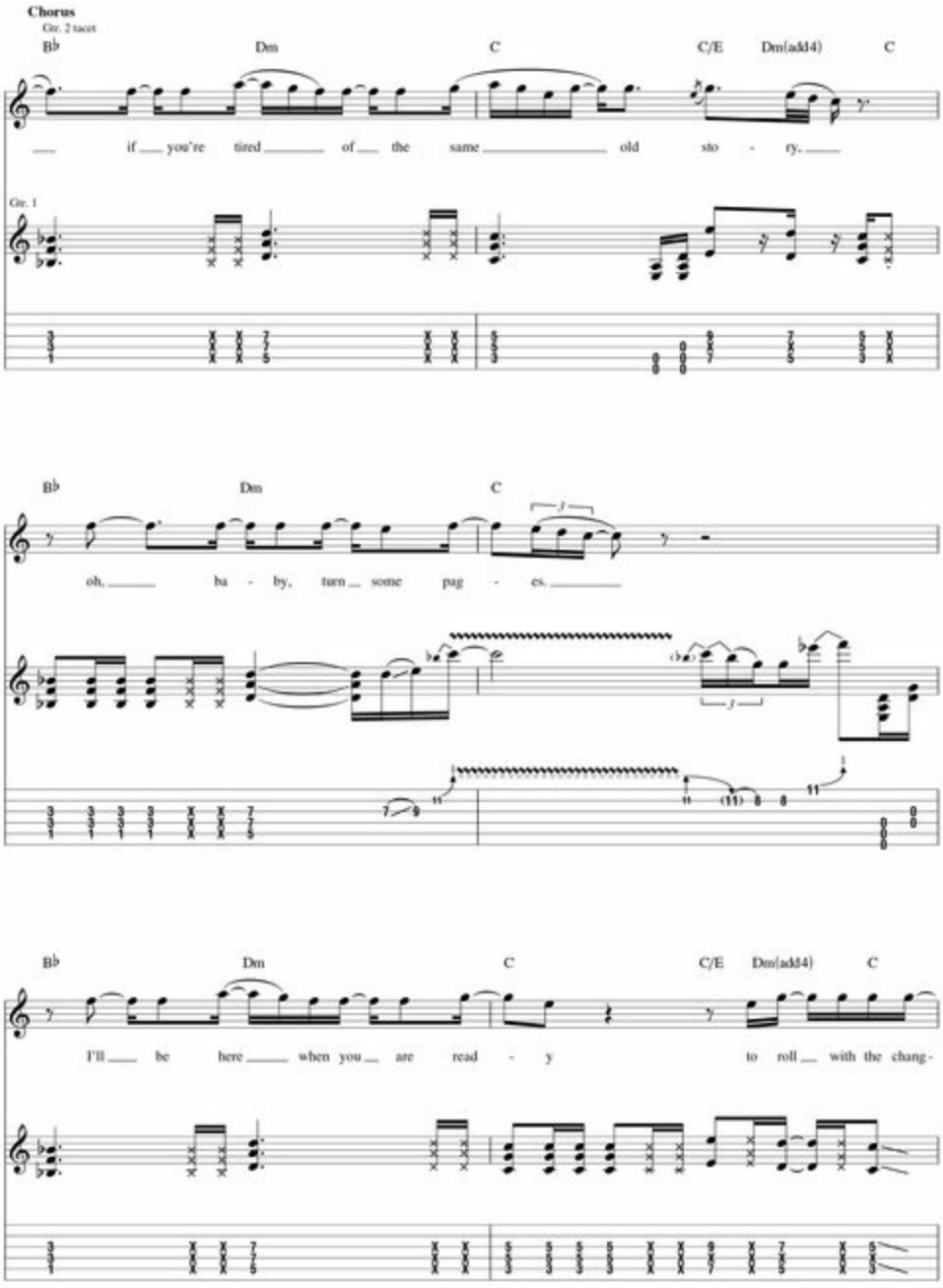
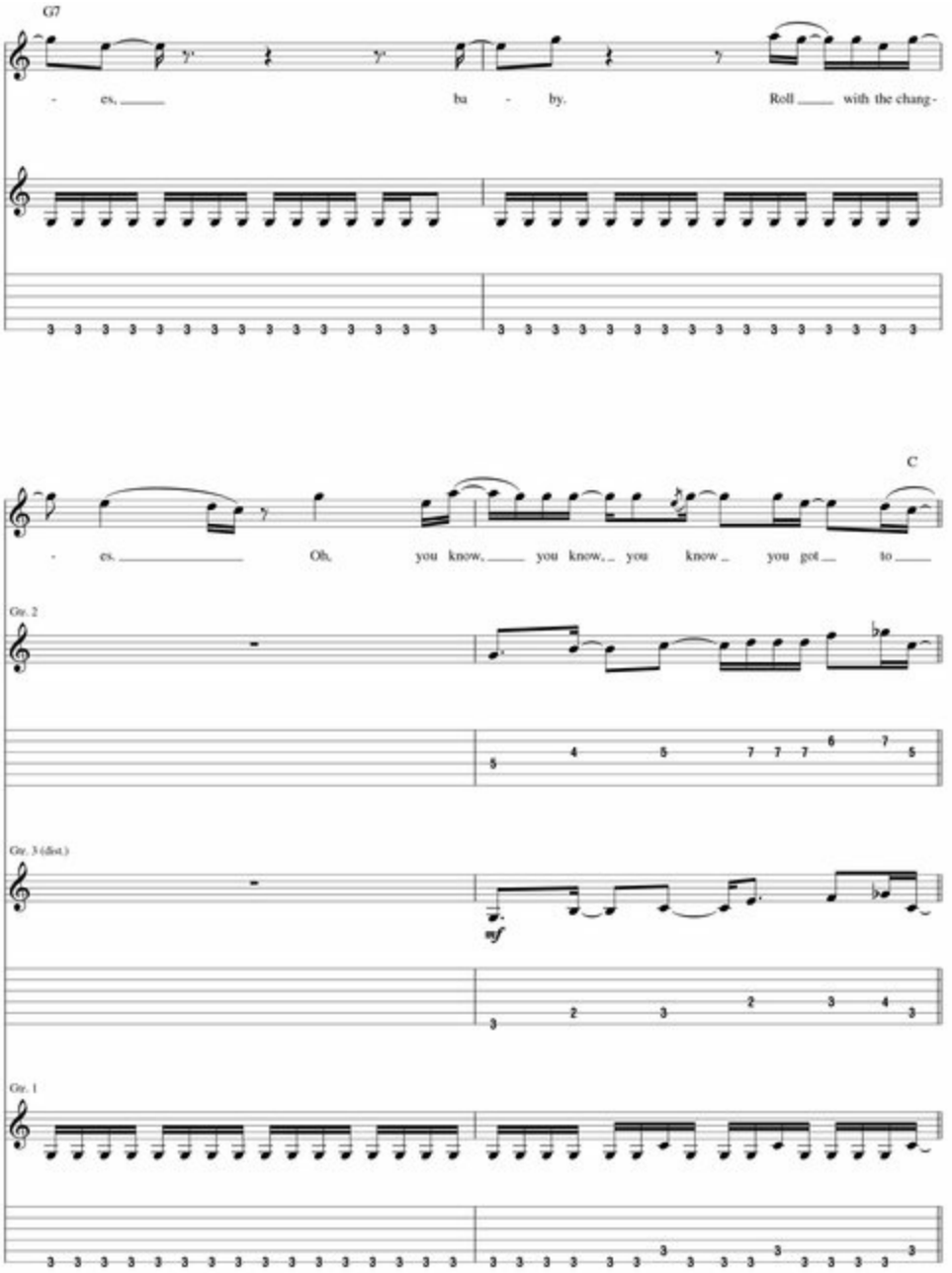
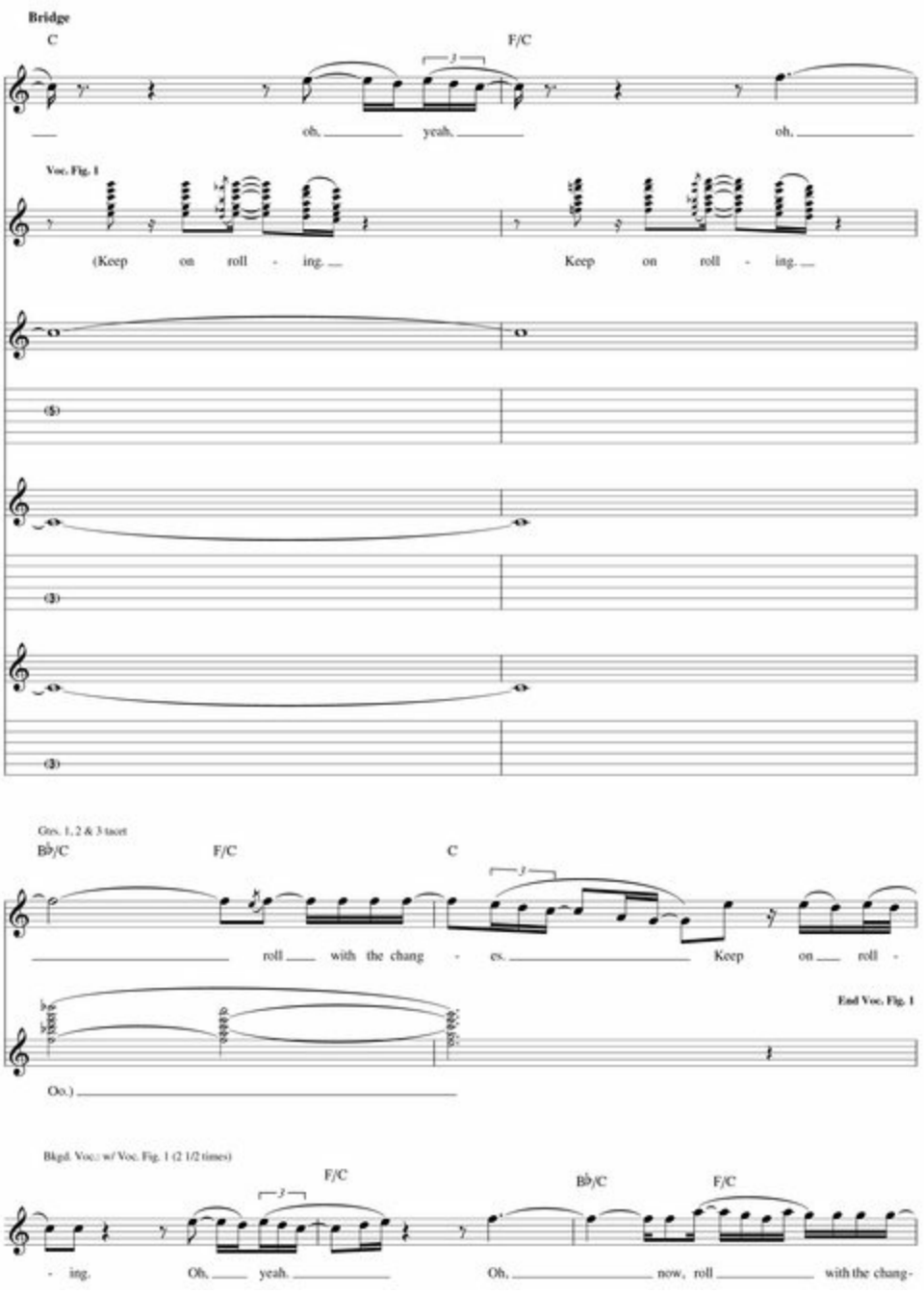
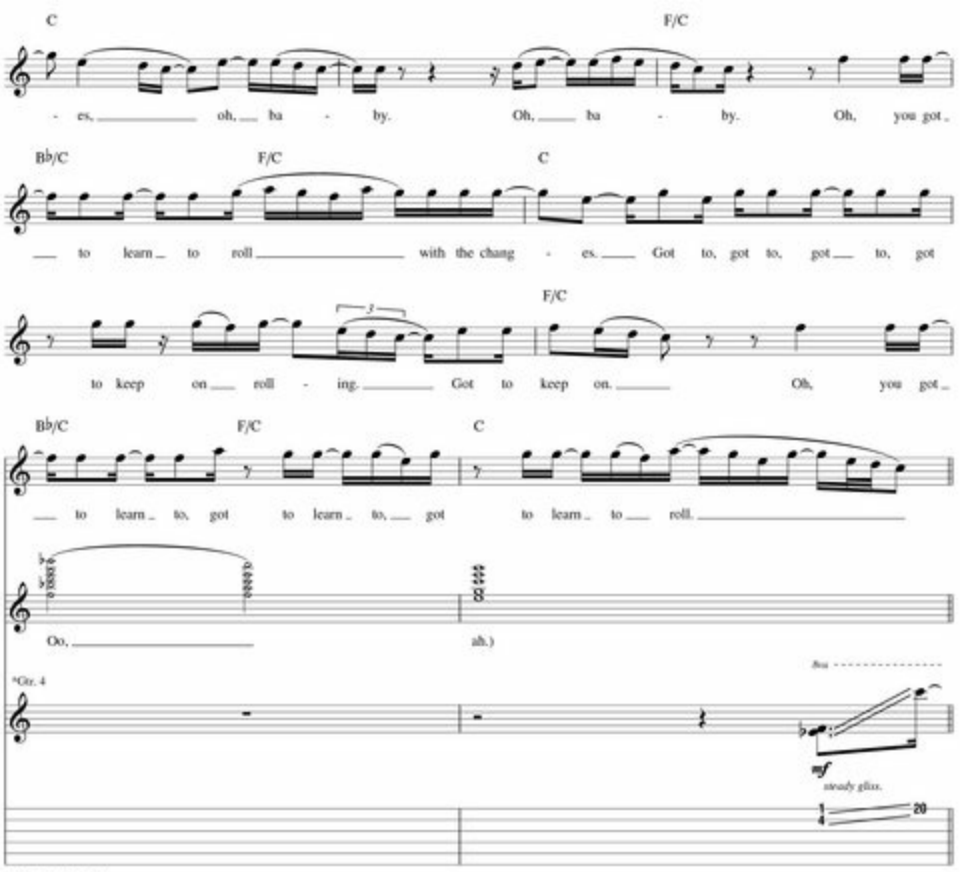
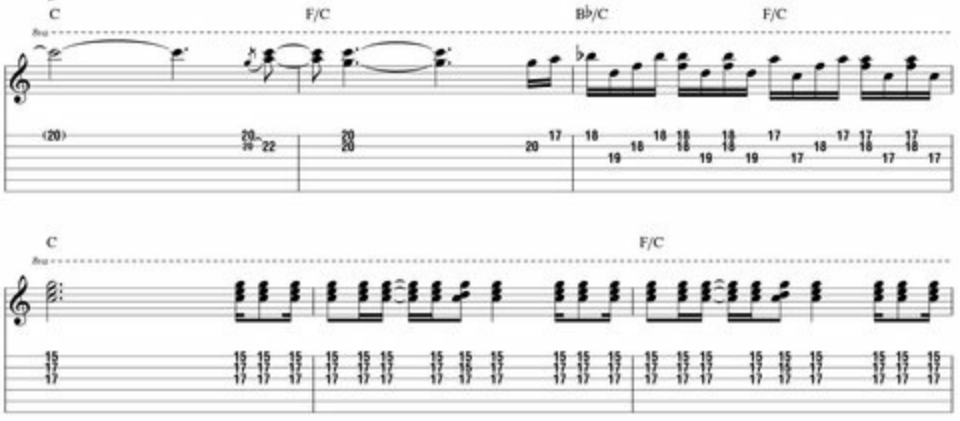
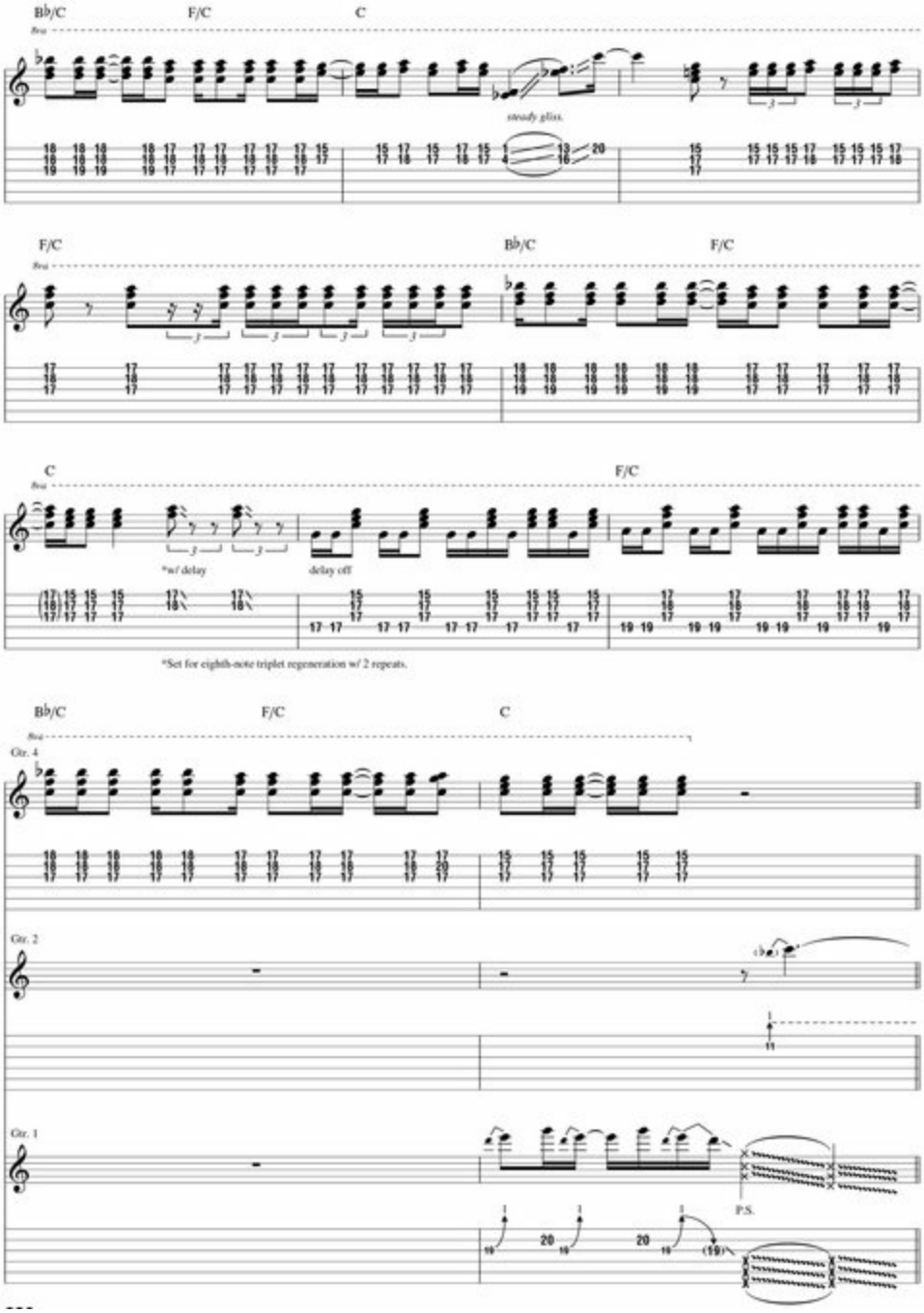

Verse
Gtr. 1 tacet
C
F/C
- ble, wom - an, I am will - ing to make
B♭/C
F/C
C
the break, that, uh, we are on the brink of. My cup is on the ta -
F/C
- ble. My love is spill - ing, wait -
B♭/C
F/C
C
- ing here for you to take and drink of.
Gtr. 1
Chorus
B♭
Dm
C
C/E
Dm(add4)
C
So if you're tired of the same old sto - ry.

B♭
Dm
C
oh, turn some pag - es.
B♭
Dm
C
C/E
Dm(add4)
C
I'll be here when you are read - y to roll with the chang-
To Coda
G7
- es,
yeah, ee, yeah, oo.
oh,
semi-harm.
Guitar Solo
C
F/C

B♭/C
F/C
C
N.C.
C
2. I knew it had to hap -
Verse
Gtr. 1 tacet
C
F/C
B♭/C
F/C
- pen. Felt the ta - bles turn - ing. Got me through my dark - est hour.
C
I heard the thun - der clap - ping. Felt the des - ert burn -
Gtr. 1
D.S. al Coda
F/C
B♭/C
F/C
C
- ing un - til you poured on me like a sweet sun show - er.
grad. bend
fdbk.
grad. release

Coda
Guitar Solo
C
C
Gtr. 2 (dist.)
f
Gtr. 1
3 3 3 3 3 3 3 3
F/C
yeah.

Gtr. 1 tacet
B♭/C
F/C
C
Gtr. 2
F/C
B♭/C
F/C
let ring
let ring
C
So,
Gtr. 2
let ring
P.S.
Gtr. 1
P.S.

Chorus
Gtr. 2 tacet
B♭
Dm
C
C/E
Dm(add4)
C
if you're tired of the same old sto - ry.
Gtr. 1
B♭
Dm
C
oh, ba - by, turn some pag - es.
B♭
Dm
C
C/E
Dm(add4)
C
I'll be here when you are read - y to roll with the chang-

G7
- es, ba - by. Roll with the chang-
C
- es. Oh, you know, you know, you know you got to
Gtr. 2
Gtr. 3 (dist.)
mf
Gtr. 1

Bridge
C
F/C
3
oh, yeah, oh,
Voc. Fig. 1
(Keep on roll - ing. Keep on roll - ing.
Gtrs. 1, 2 & 3 tacet
B♭/C
F/C
C
3
roll with the chang - es. Keep on roll -
End Voc. Fig. 1
Oo.)
Bkgd. Voc.: w/ Voc. Fig. 1 (2 1/2 times)
F/C
3
B♭/C
F/C
- ing. Oh, yeah. Oh, now, roll with the chang -



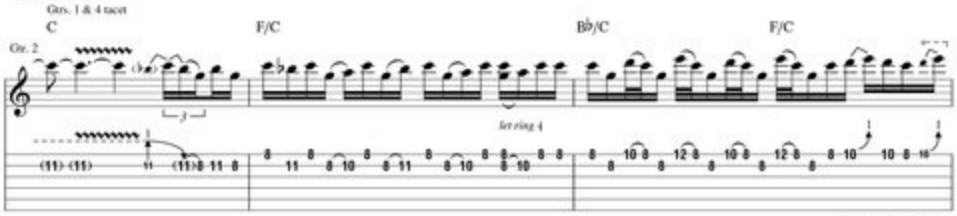
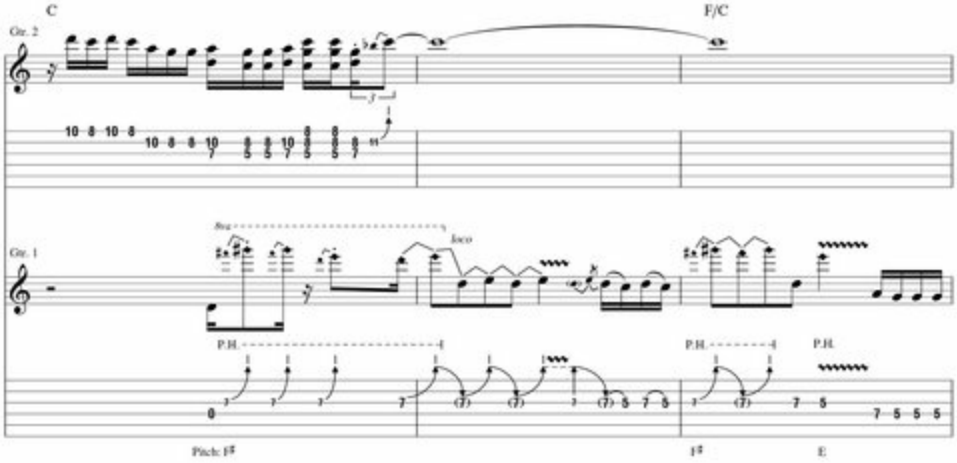
*Organ arr. for gtr.

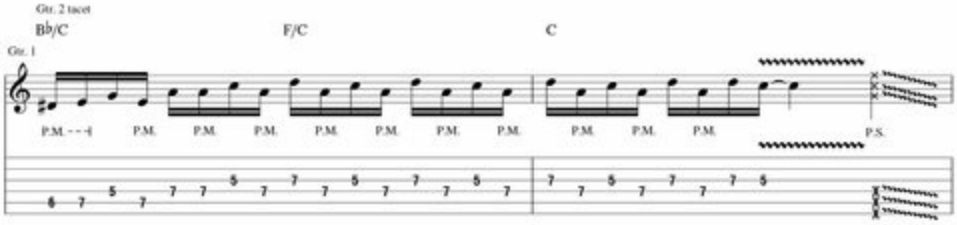
Organ Solo



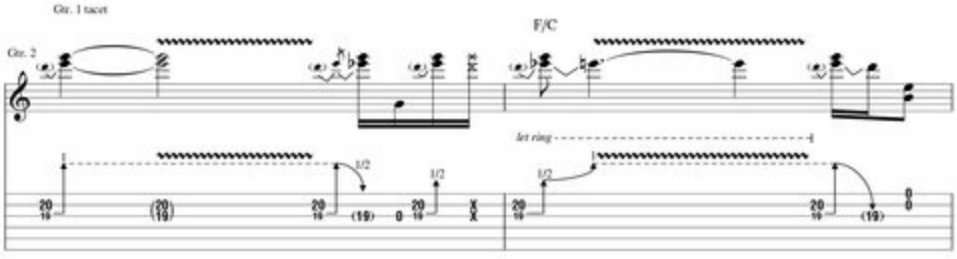
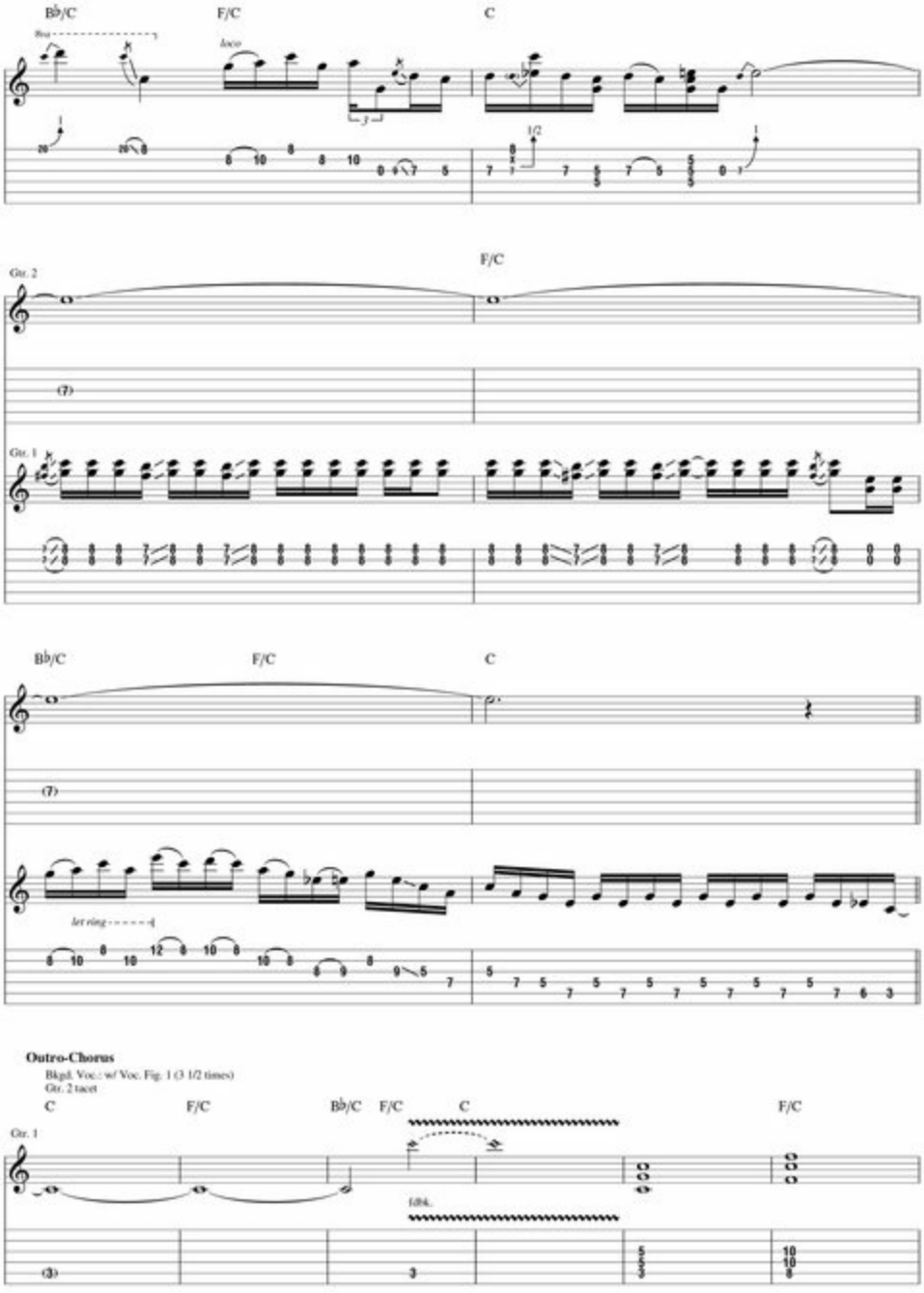
B♭/C
F/C
C
Rhy.
steady gliss.
F/C
B♭/C
F/C
C
F/C
Rhy.
*w/ delay
delay off
*Set for eighth-note triplet regeneration w/ 2 repeats.
B♭/C
F/C
C
Rhy.
Gtr. 4
Gtr. 2
Gtr. 1
P.S.

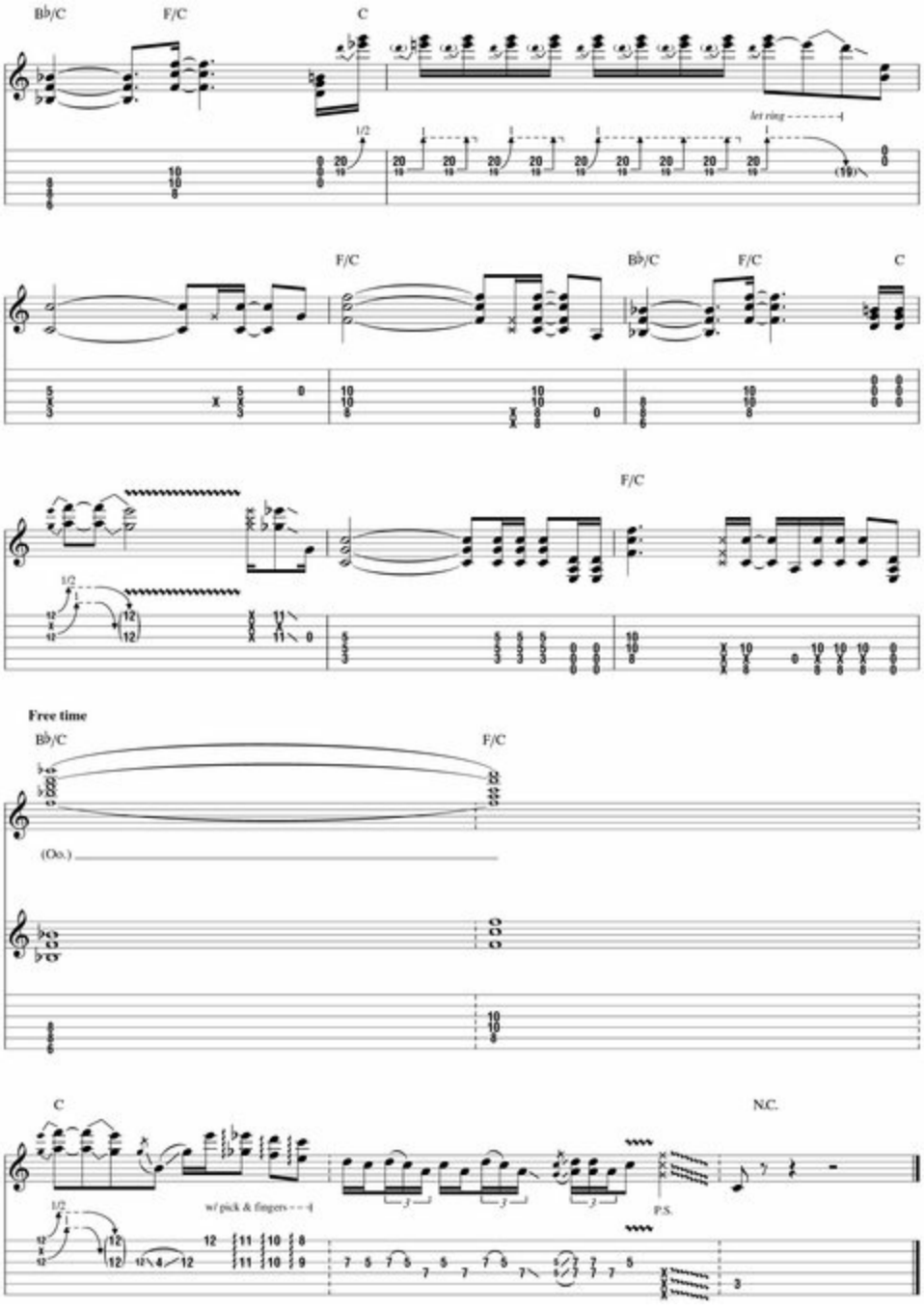
Guitar Solo

Grs. 1 & 4 tacet

*Played behind the beat.

Gtr. 2 tacet



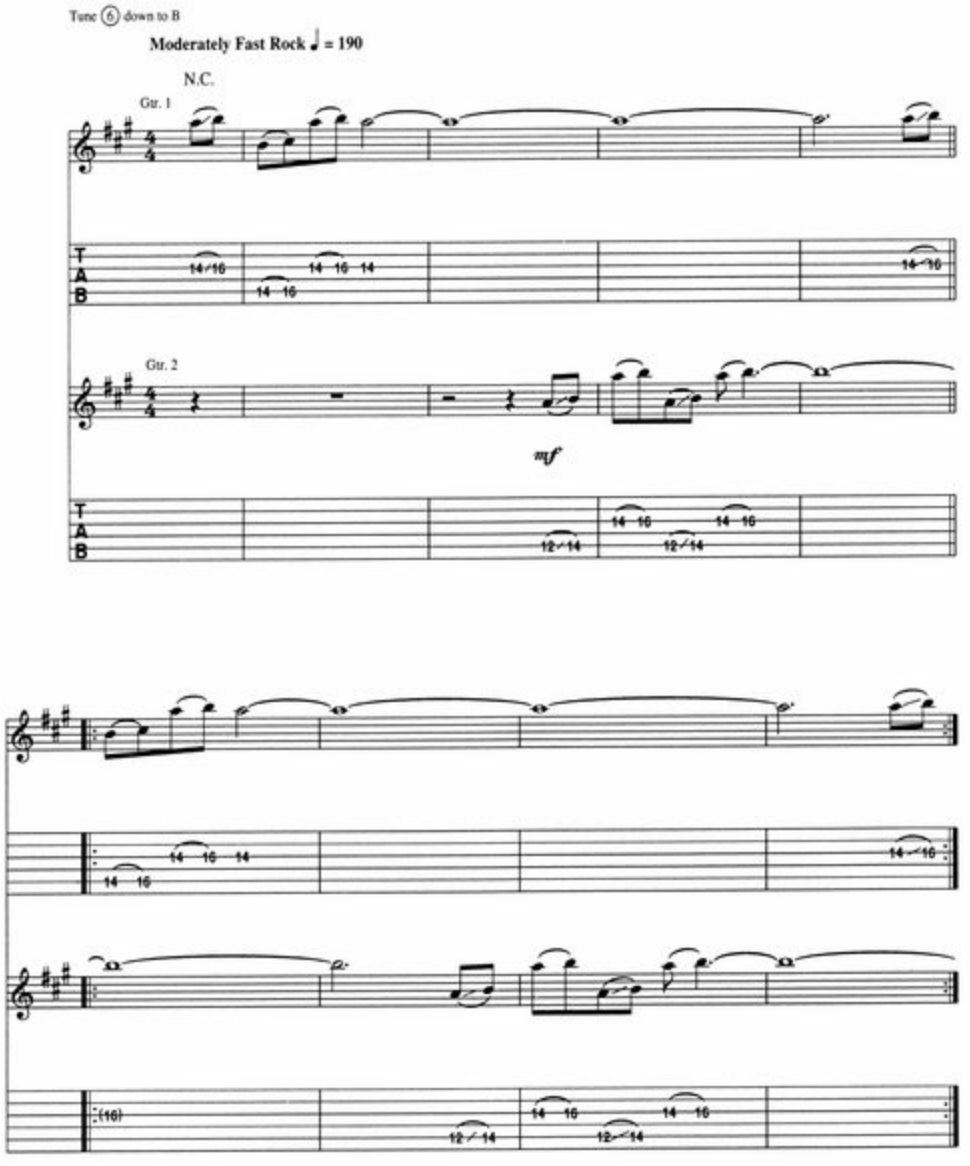
Gtr. 1 tacet



B♭/C
F/C
C
Bsa
loco
1/2
Gtr. 2
F/C
(7)
Gtr. 1
B♭/C
F/C
C
(7)
let ring
Outro-Chorus
Bkgd. Voc.: w/ Voc. Fig. 1 (3 1/2 times)
Gtr. 2 tacet
C
F/C
B♭/C
F/C
C
F/C
Gtr. 1
1/4.
(3)

B♭/C
F/C
C
let ring
F/C
B♭/C
F/C
C
F/C
Free time
B♭/C
F/C
(Oo.)
C
N.C.
w/ pick & fingers
P.S.

from Soundgarden - *Badmotorfinger*

Rusty Cage

Words and Music by Chris Cornell

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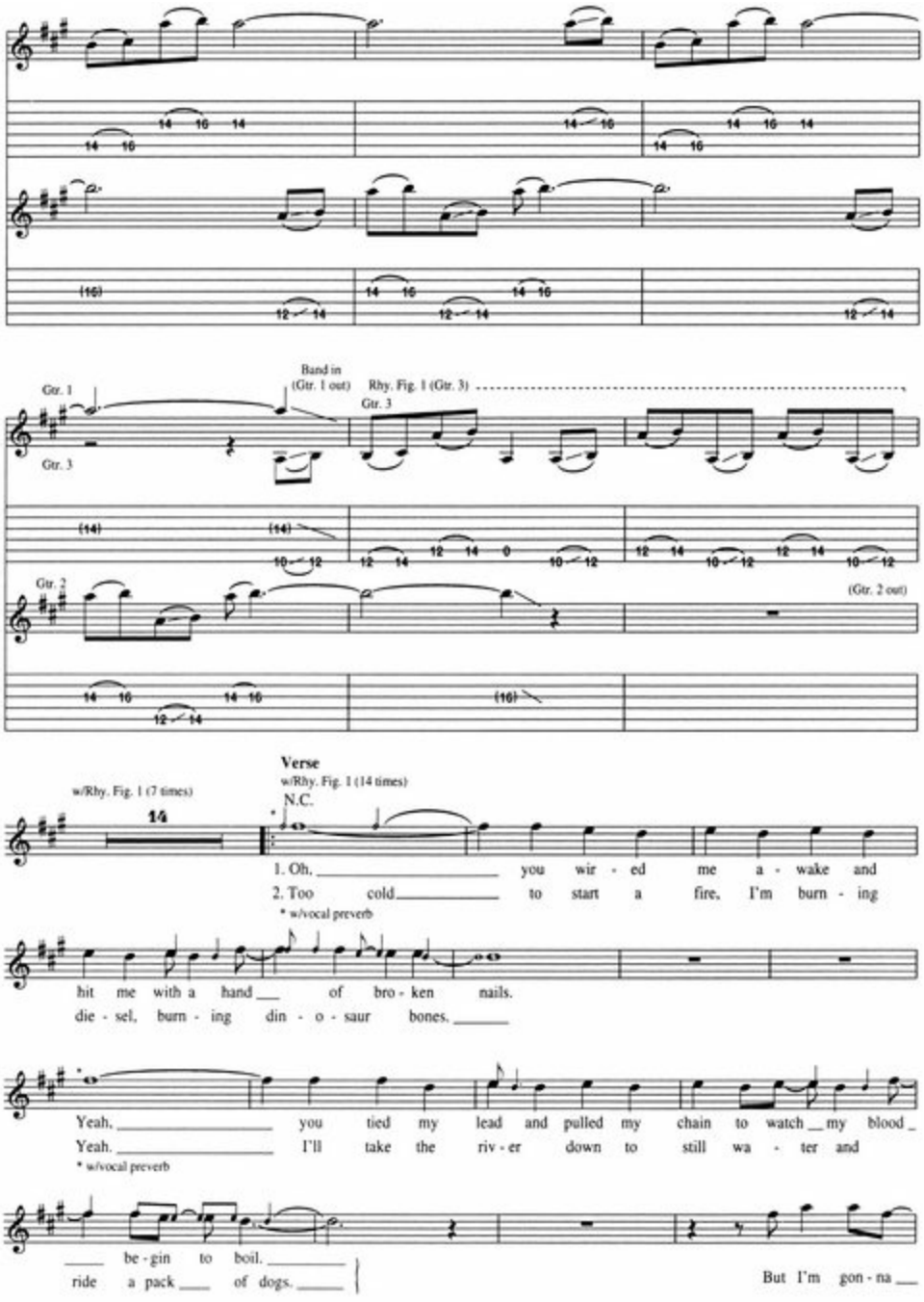
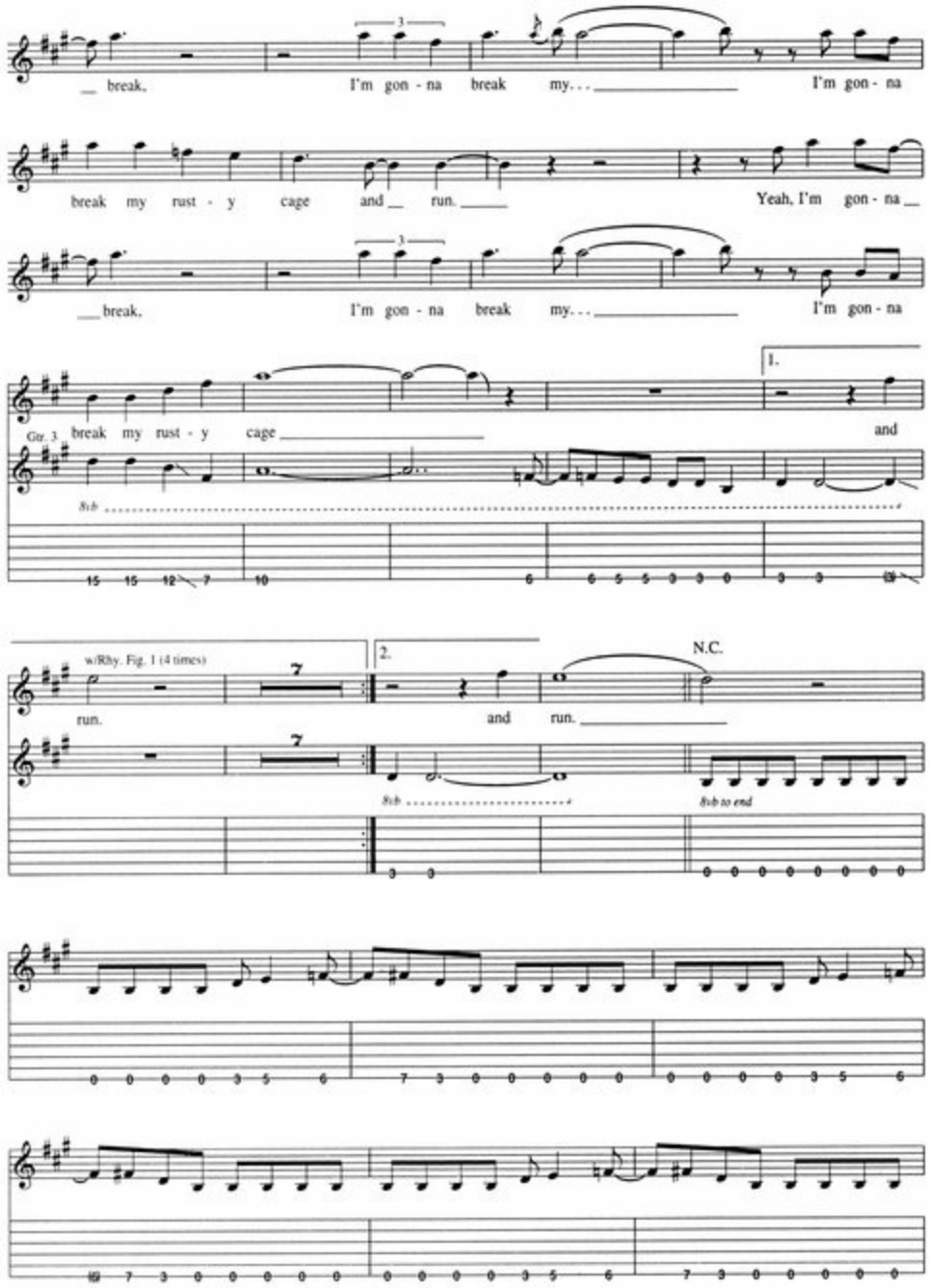
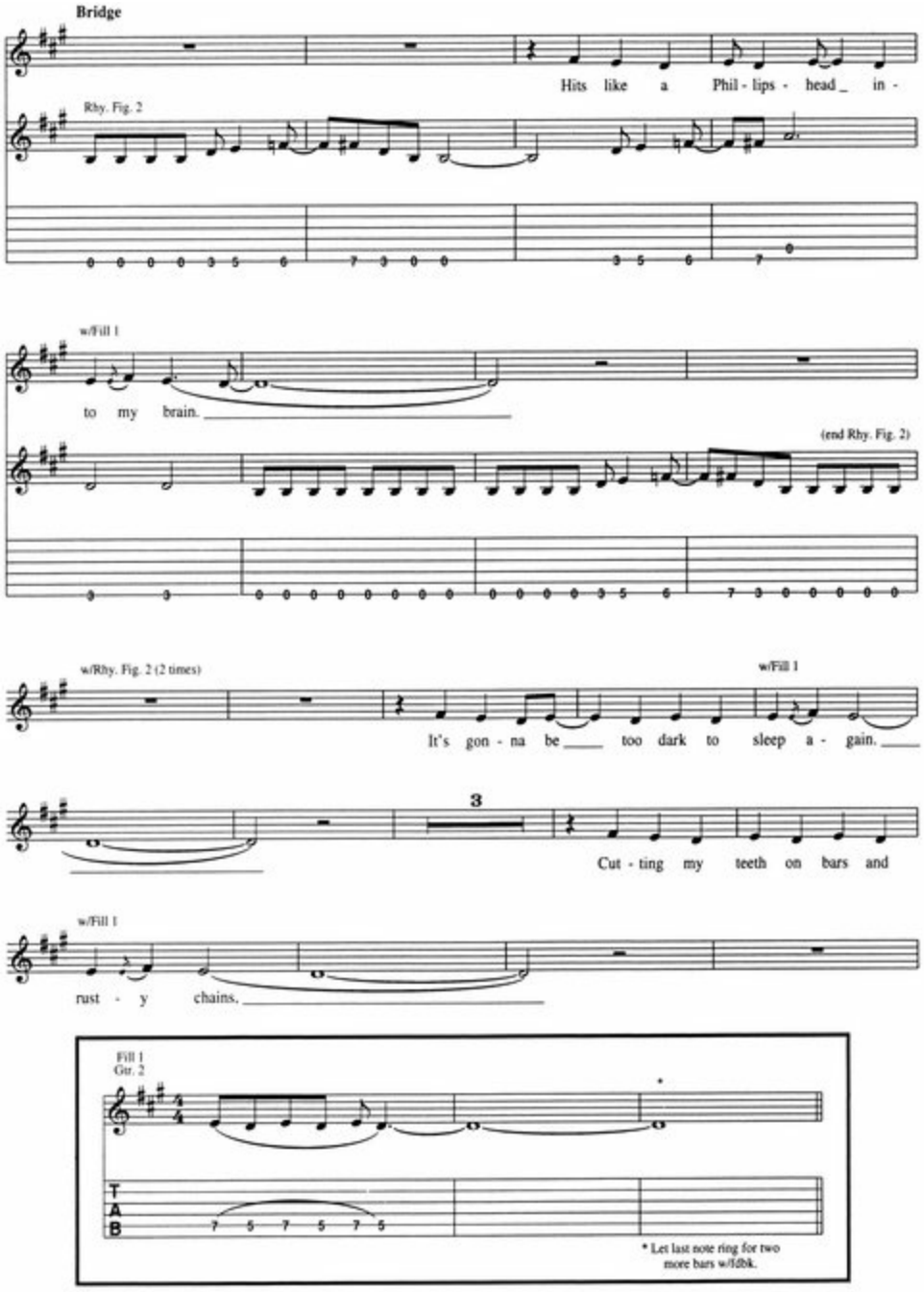
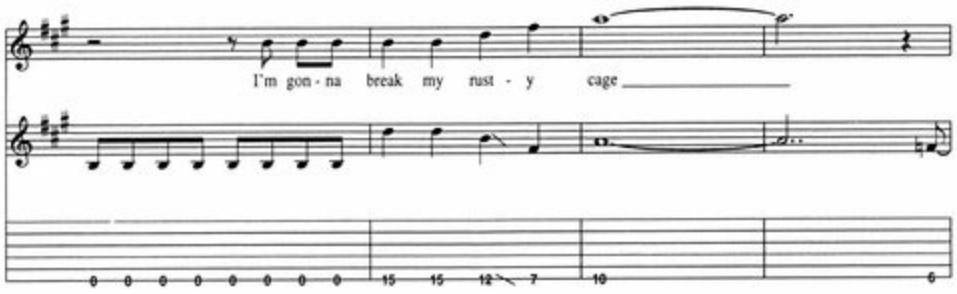
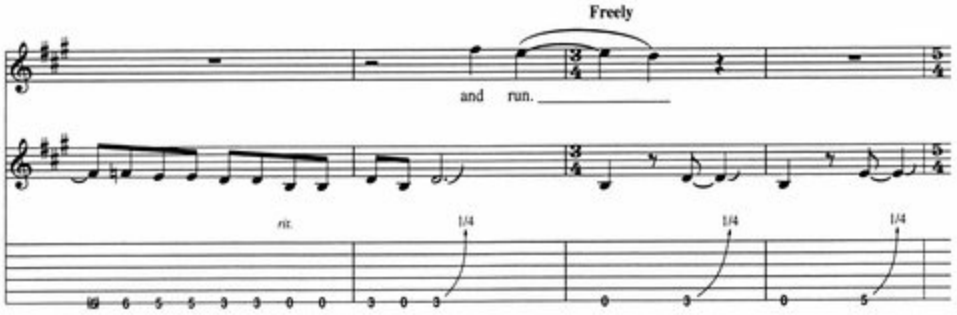
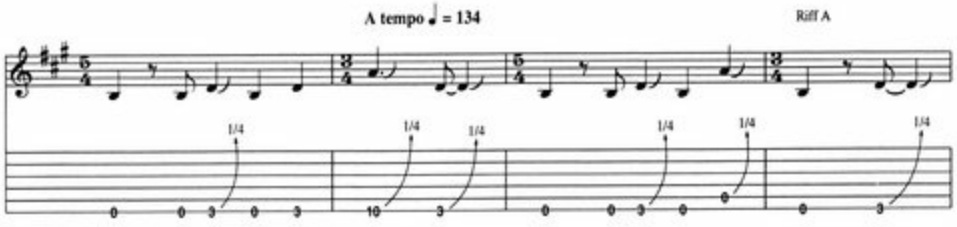
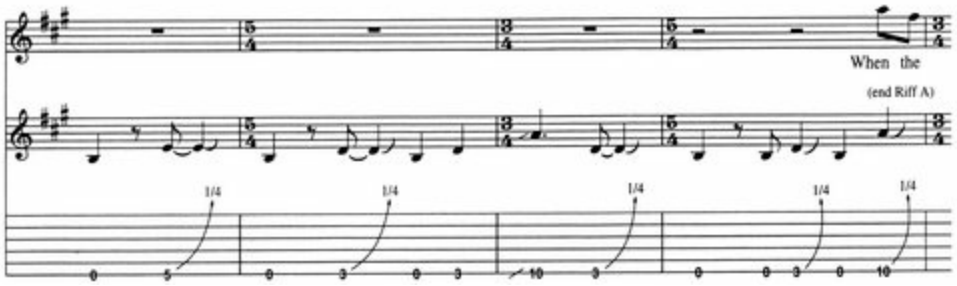

Gtr. 1
Gtr. 3
Band in
(Gtr. 1 out)
Rhy. Fig. 1 (Gtr. 3)
Gtr. 3
Gtr. 2
(Gtr. 2 out)
w/Rhy. Fig. 1 (7 times)
14
Verse
w/Rhy. Fig. 1 (14 times)
N.C.
1. Oh, you wir - ed me a - wake and
2. Too cold to start a fire, I'm burn - ing
* w/vocal preverb
hit me with a hand of bro - ken nails.
die - sel, burn - ing din - o - saur bones.
Yeah, you tied my lead and pulled my chain to watch my blood
Yeah. I'll take the riv - er down to still wa - ter and
* w/vocal preverb
be - gin to boil.
ride a pack of dogs.
But I'm gon - na

break,
I'm gon - na break my. . .
I'm gon - na
break my rust - y cage and run.
Yeah, I'm gon - na
break,
I'm gon - na break my. . .
I'm gon - na
1.
Gtr. 3
break my rust - y cage
and
8vb
w/Rhy. Fig. 1 (4 times)
run.
2.
and run.
N.C.
8vb
8vb to end


Bridge
Hits like a Phil - lips - head_ in -
Rhy. Fig. 2
w/Fill 1
to my brain.
(end Rhy. Fig. 2)
w/Rhy. Fig. 2 (2 times)
w/Fill 1
It's gon - na be___ too dark to sleep a - gain.___
3
Cut - ting my teeth on bars and
w/Fill 1
rust - y chains.
Fill 1
Gtr. 2
T
A
B
7 5 7 5 7 5
* Let last note ring for two more bars w/fdbk.

I'm gon - na break my rust - y cage


Freely
and run.
rit.

A tempo ♩ = 134
Riff A

When the
(end Riff A)

Outro

w/Riff A (7 times)

for - est burns _ a - long the road, _____ like

God's eyes in my head - lights. _____ And when the

dogs are look- ing for their bones, _____ and it's

rain - ing ice - picks __ on your steel shore, _____ well, I'm gon - na

break, I'm gon - na break my. . . _____ I'm gon - na

break my rust - y cage and run. ___

Well, I'm gon - na break, I'm gon - na break my. . . _____

Freely

w/Fill 2

I'm gon - na break my rust - y cage and run. _____

Gtr. 3

1/4

3 0 3 12 7 10 (10)

Fill 2

Fdbk.

Gtr. 1

Gtr. 2

Fdbk.

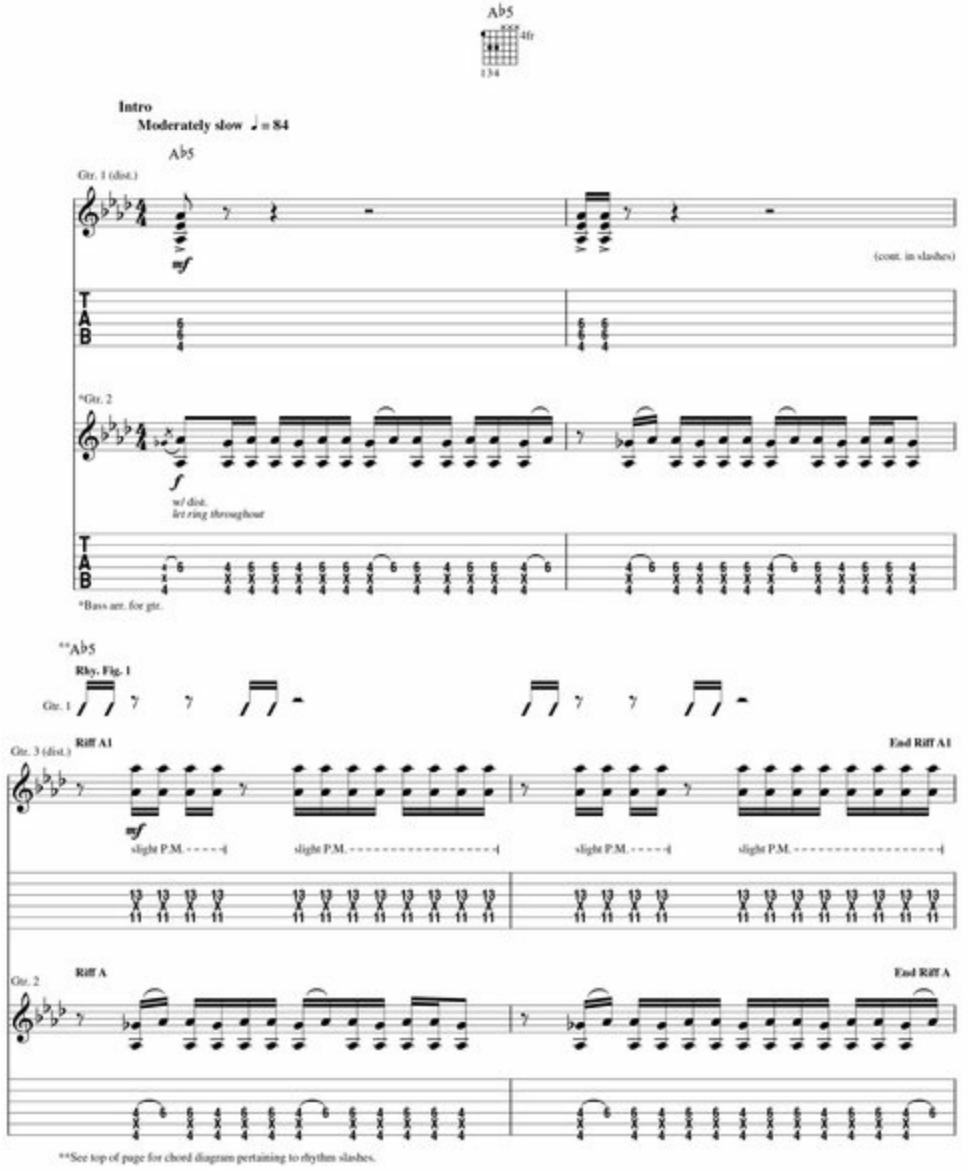
T
A
B

1014

* Gtr. 2 tabbed to right of slash.

from Beastie Boys - *Ill Communication*

S a b o t a g e

Words and Music by Michael Diamond, Adam Yauch and Adam Horovitz

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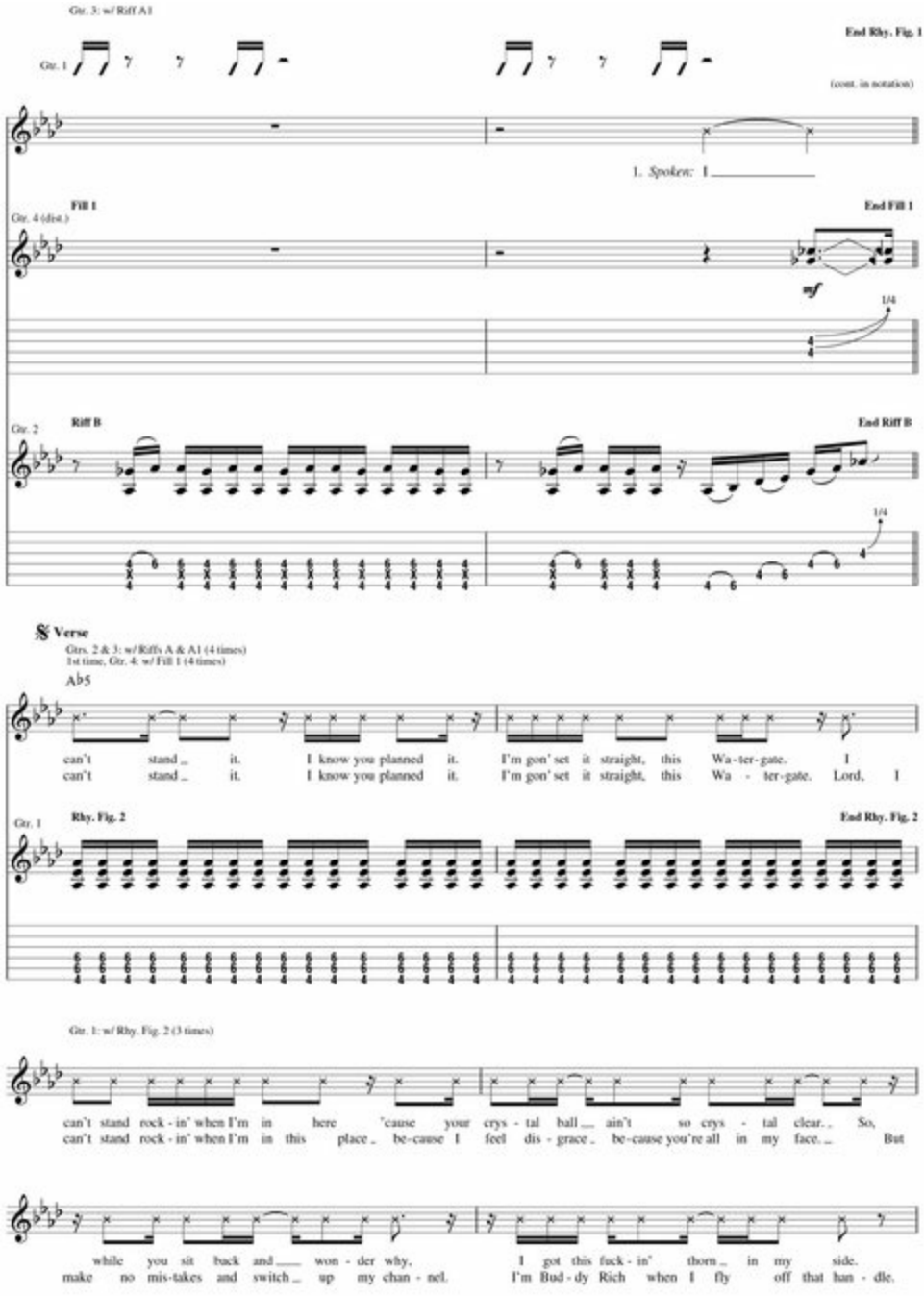
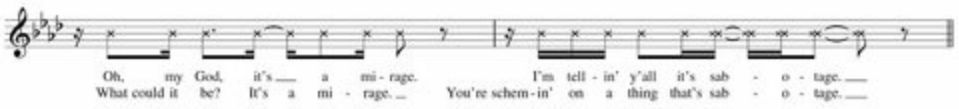
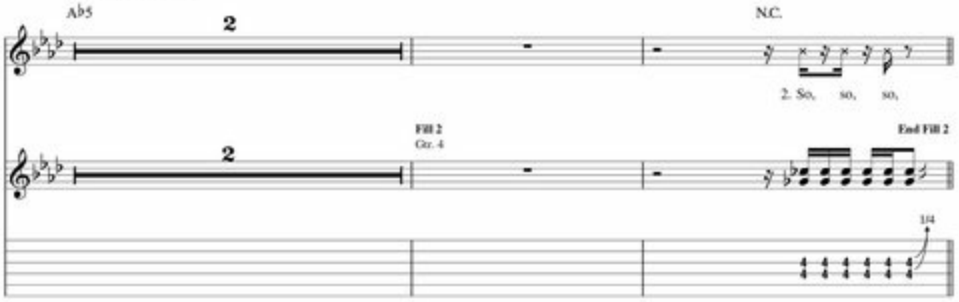

Gtr. 3: w/ Riff A1
End Rhy. Fig. 1
Gtr. 1
(cont. in notation)
1. Spoken: I
Fill 1
End Fill 1
Gtr. 4 (dist.)
mf
1/4
Riff B
End Riff B
Gtr. 2
1/4
Verse
Gtrs. 2 & 3: w/ Riffs A & A1 (4 times)
1st time, Gtr. 4: w/ Fill 1 (4 times)
A♭5
can't stand it. I know you planned it. I'm gon' set it straight, this Wa-ter-gate. I
can't stand it. I know you planned it. I'm gon' set it straight, this Wa - ter-gate. Lord, I
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1
Gtr. 1: w/ Rhy. Fig. 2 (3 times)
can't stand rock-in' when I'm in here 'cause your crys-tal ball ain't so crys - tal clear. So,
can't stand rock-in' when I'm in this place be-cause I feel dis-grace be-cause you're all in my face. But
while you sit back and won-der why, I got this fuck-in' thorn in my side.
make no mis-takes and switch up my chan-nel. I'm Bud-dy Rich when I fly off that han-dle.

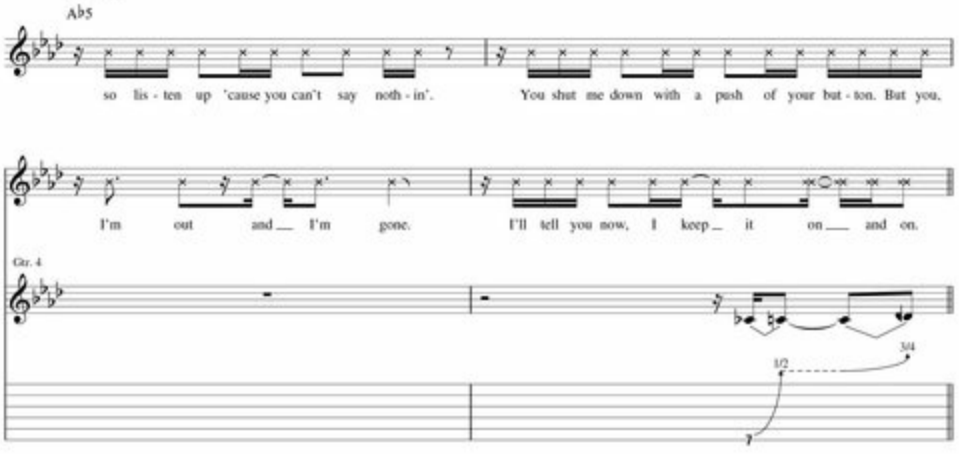
To Coda

Turntable Solo

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A
Gtr. 3: w/ Riff A1 (2 times)

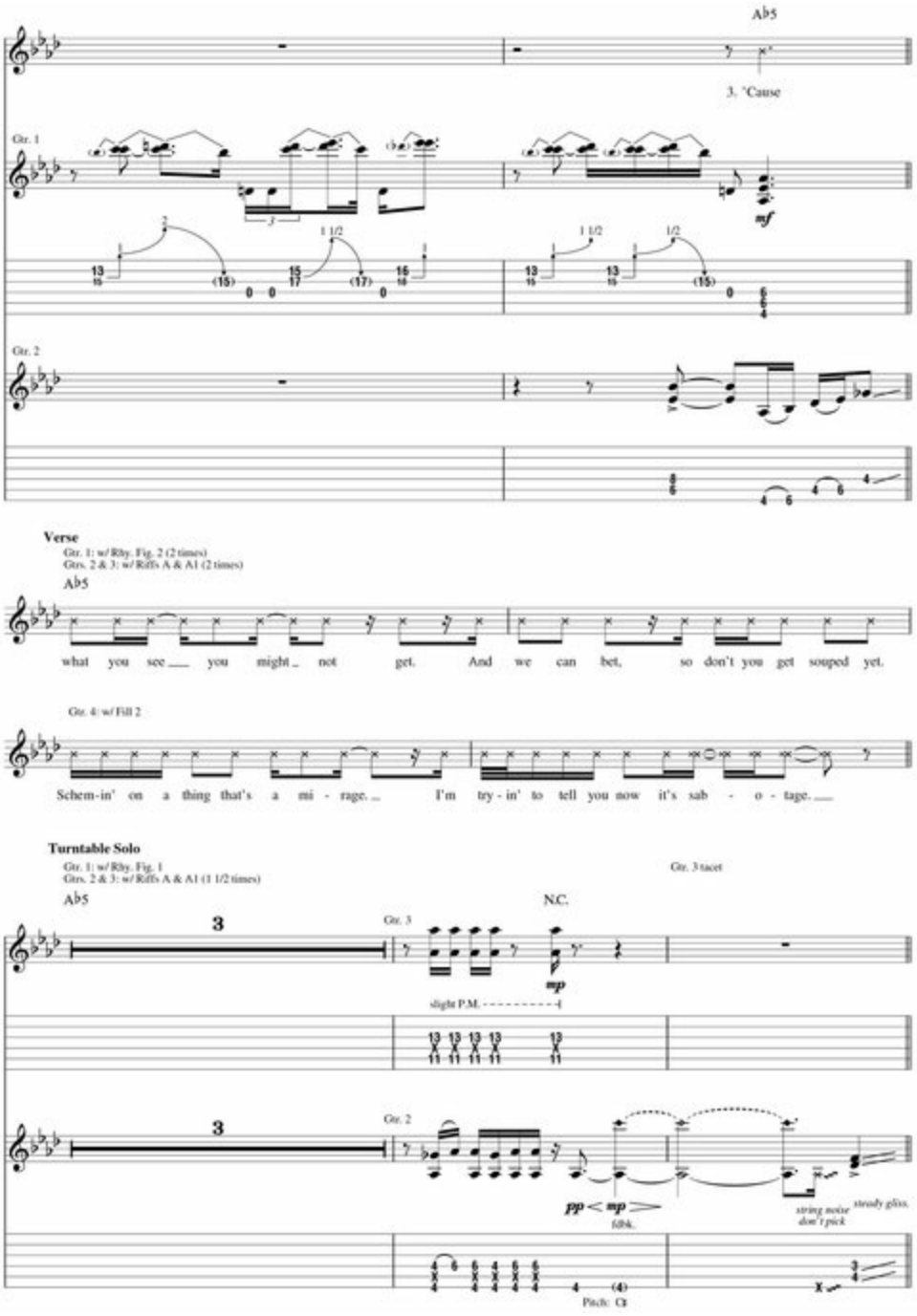
Gtr. 2: w/ Riff B



Verse

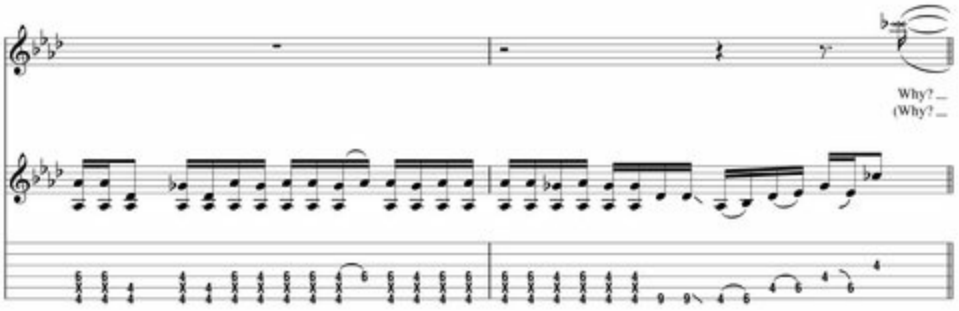
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)
Gtr. 4 tacet

Guitar Solo

Gtr. 4 tacet

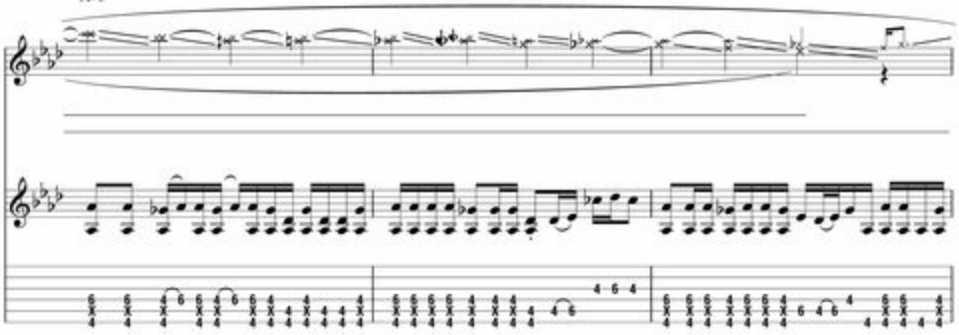
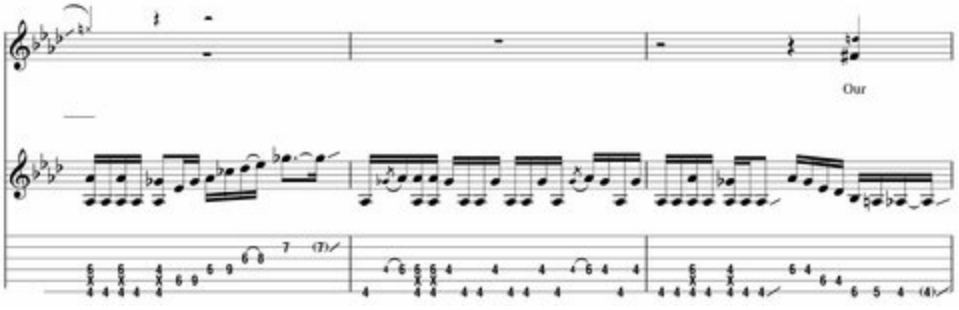
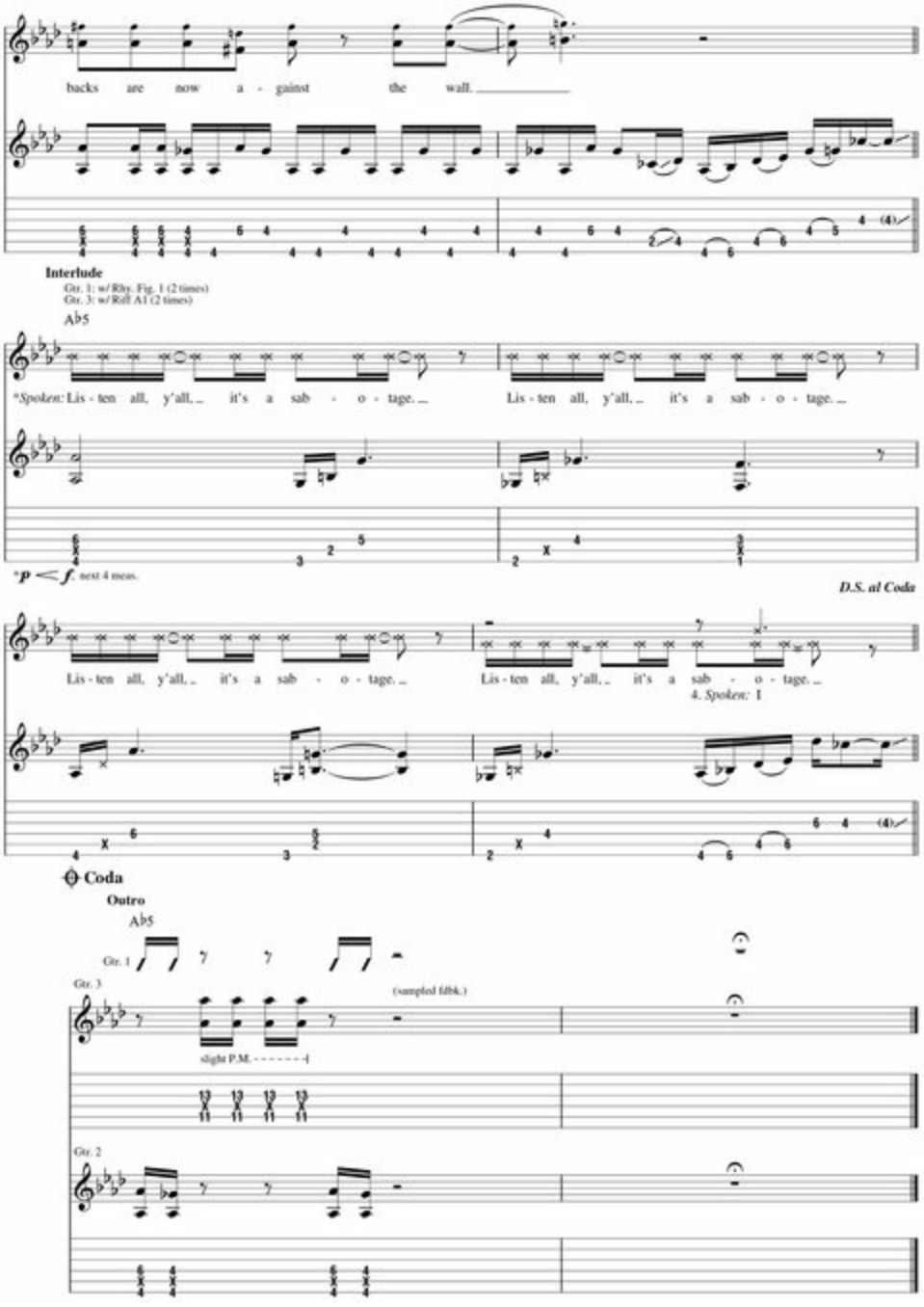
N.C.

A♭5
3. 'Cause
Gtr. 1
mf
1 1/2
1 1/2
1/2
Gtr. 2
Verse
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)
A♭5
what you see ___ you might _ not get. And we can bet, so don't you get souped yet.
Gtr. 4: w/ Fill 2
Schem-in' on a thing that's a mi - rage. _ I'm try - in' to tell you now it's xab - o - tage. ___
Turntable Solo
Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 2 & 3: w/ Riffs A & A1 (1 1/2 times)
Gtr. 3 tacet
A♭5
N.C.
3
Gtr. 3
mp
slight P.M.
3
Gtr. 2
pp < mp
fdbk.
string noise
don't pick
steady gliss.
Pitch: C3

Bass Solo

Gtr. 2

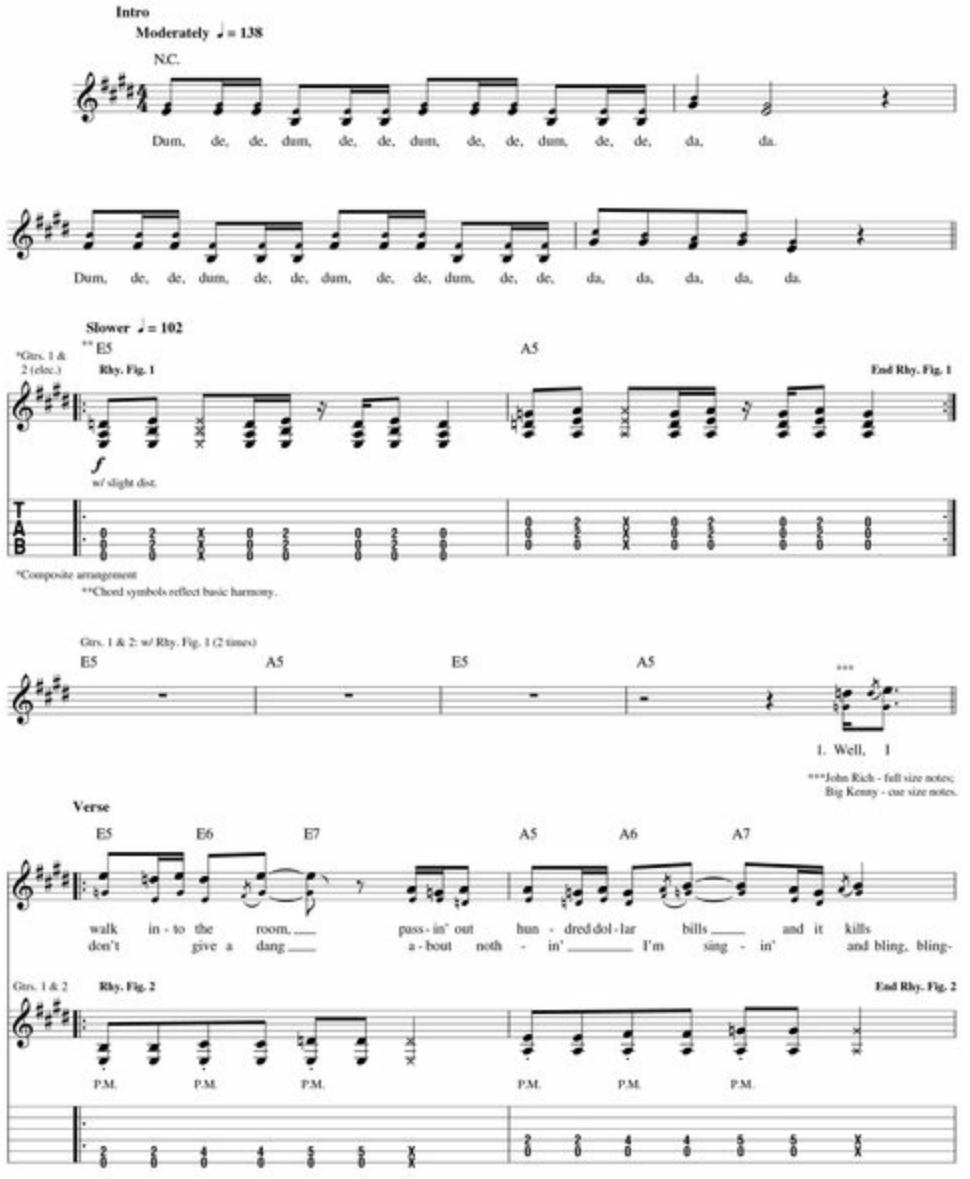
N.C.

Bridge

Gtr. 1: w/ Rhy. Fig. 2 (4 times)
Gtr. 3: w/ Riff A1 (4 times)

A♭5

backs are now a - gainst the wall.
Interlude
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Riff A1 (2 times)
A♭5
*Spoken: Lis - ten all, y'all, it's a sab - o - tage.
Lis - ten all, y'all, it's a sab - o - tage.
*p < f next 4 meas.
D.S. al Coda
Lis - ten all, y'all, it's a sab - o - tage.
Lis - ten all, y'all, it's a sab - o - tage.
4. Spoken: I
Coda
Outro
A♭5
Gtr. 1
Gtr. 3
(sampled fdbk.)
slight P.M. - - - - - - -
Gtr. 2

from Big & Rich - *Horse of a Different Color*

Save a Horse (Ride a Cowboy)

Words and Music by John Rich and Big Kenny

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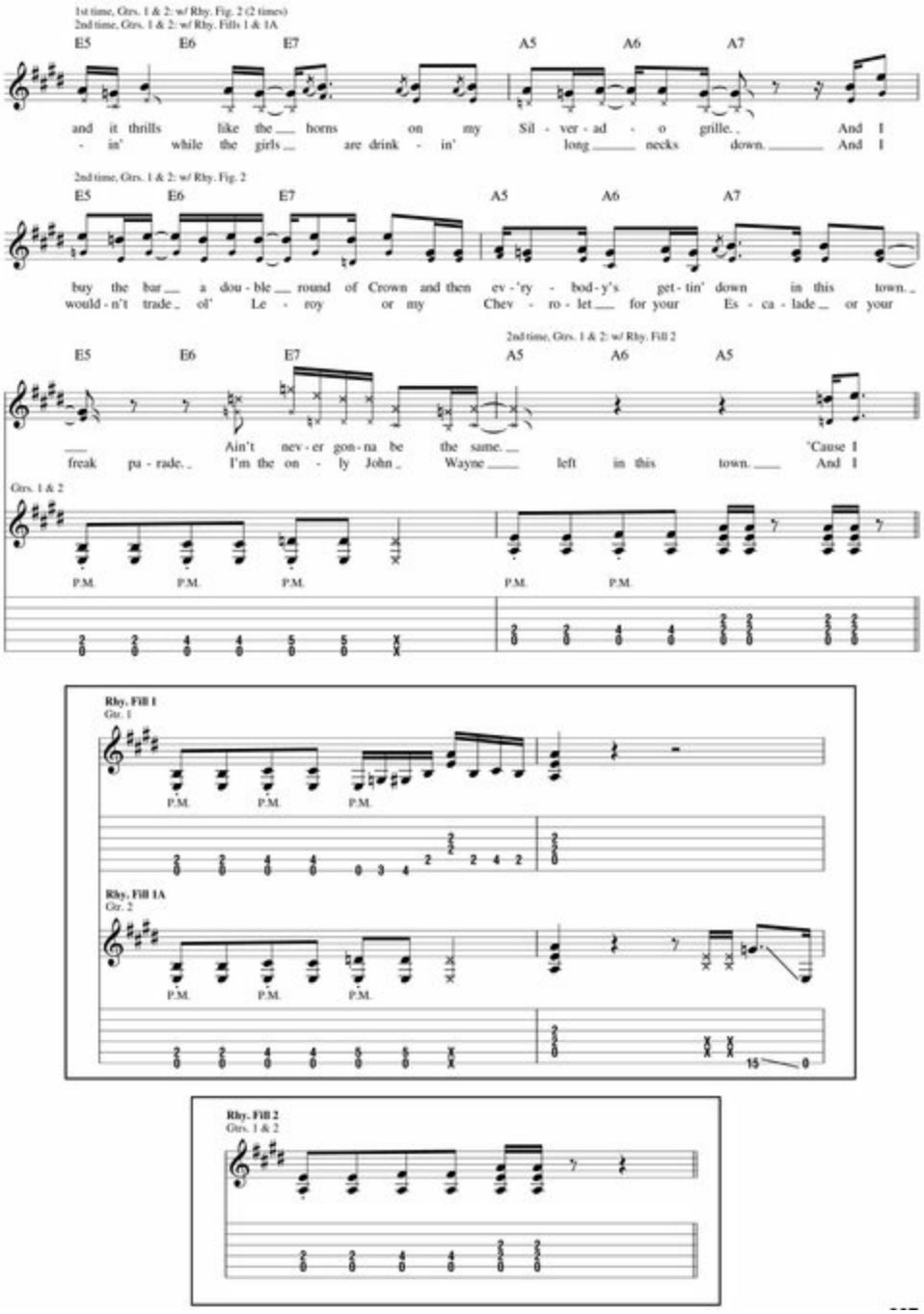

1st time, Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
2nd time, Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A
E5 E6 E7 A5 A6 A7
and it thrills like the horns on my Sil - ver - ad - o grille. And I
- in' while the girls are drink - in' long necks down. And I
2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5 E6 E7 A5 A6 A7
buy the bar a dou - ble round of Crown and then ev - 'ry - bod - y's get - tin' down in this town.
would - n't trade ol' Le - roy or my Chev - ro - let for your Es - ca - lade or your
2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 2
E5 E6 E7 A5 A6 A5
Ain't nev - er gon - na be the same. 'Cause I
freak pa - rade. I'm the on - ly John Wayne left in this town. And I
Gtrs. 1 & 2
P.M. P.M. P.M. P.M. P.M.
Rhy. Fill 1
Gtr. 1
P.M. P.M. P.M.
Rhy. Fill 1A
Gtr. 2
P.M. P.M. P.M.
15 0
Rhy. Fill 2
Gtrs. 1 & 2

Chorus

3rd time, Gtr. 5 tacet

E5 A5

sad - dle up my horse and I ride in - to the cit - y. I

Rhy. Fig. 3

3rd time, Gtrs. 1 & 2: w/ Rhy. Fill 3

E5 A5

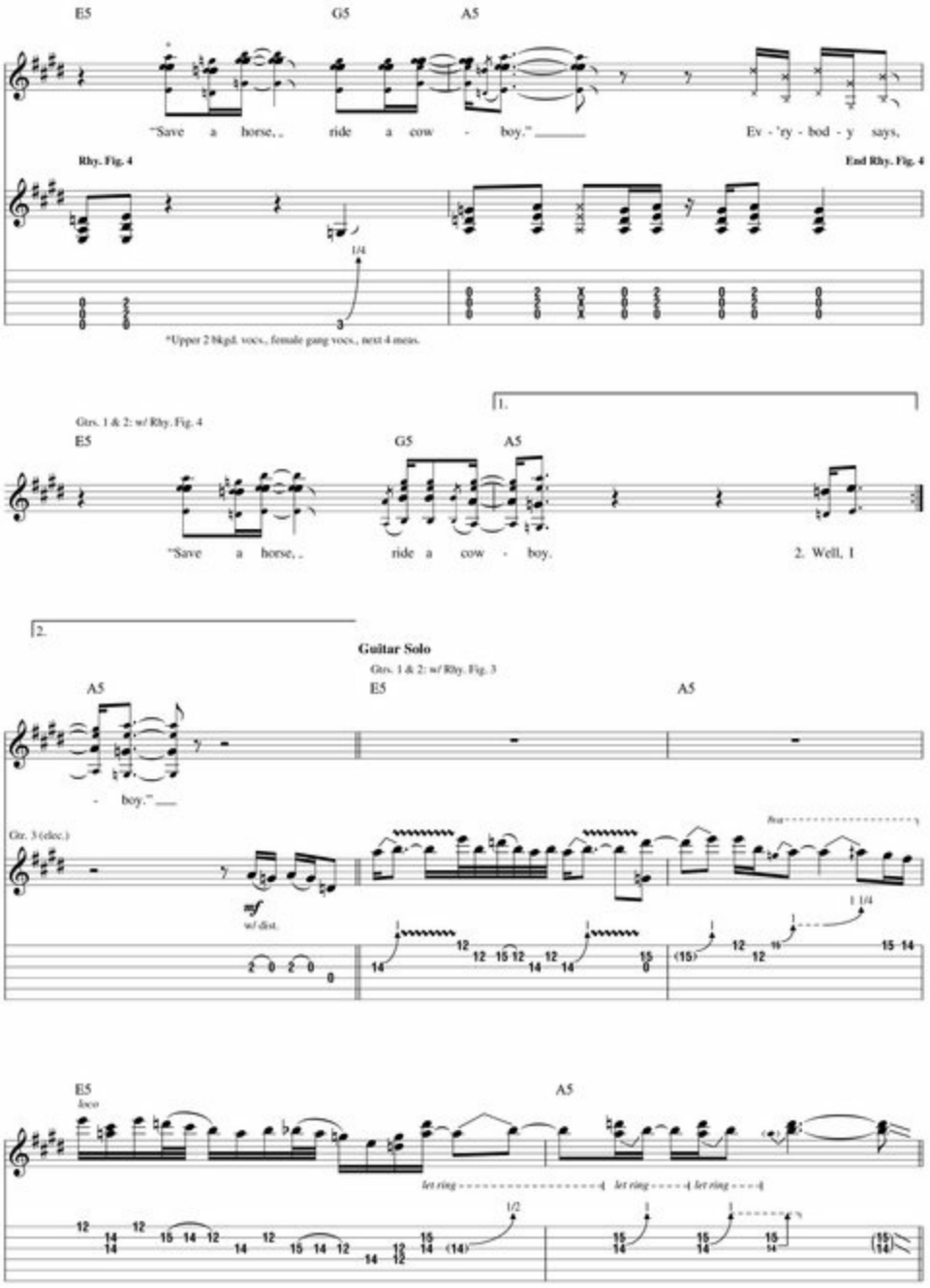
make a lot of noise 'cause the girls, they are so pret - ty.

End Rhy. Fig. 3

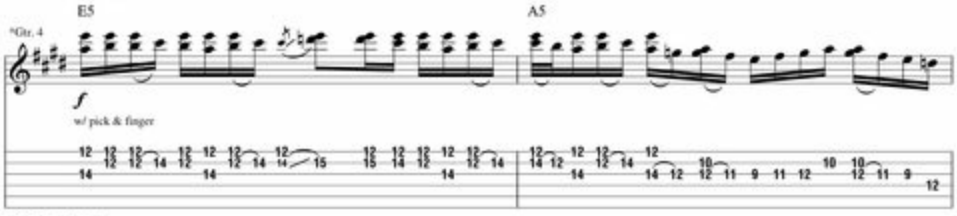
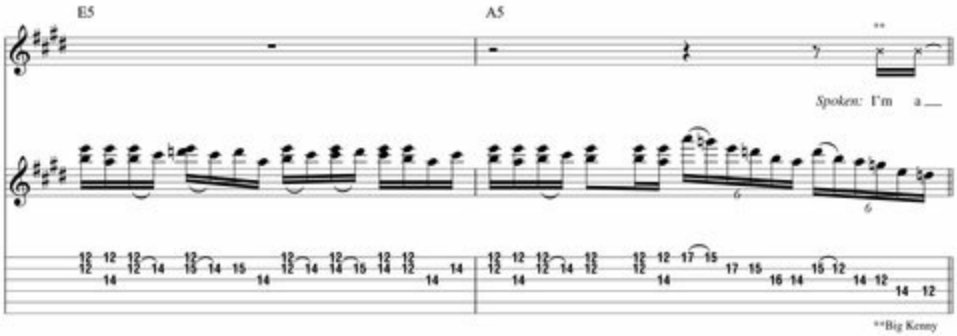
To Coda

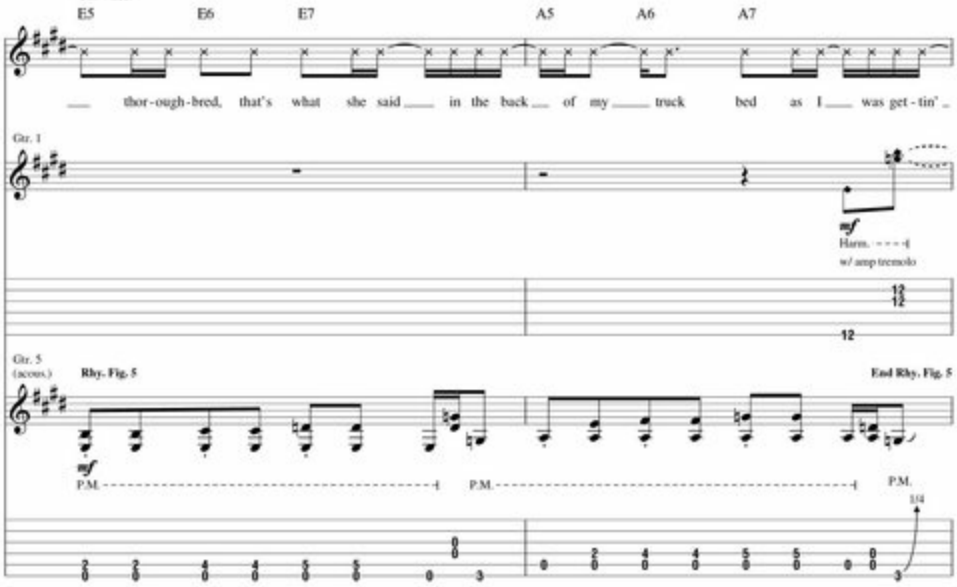
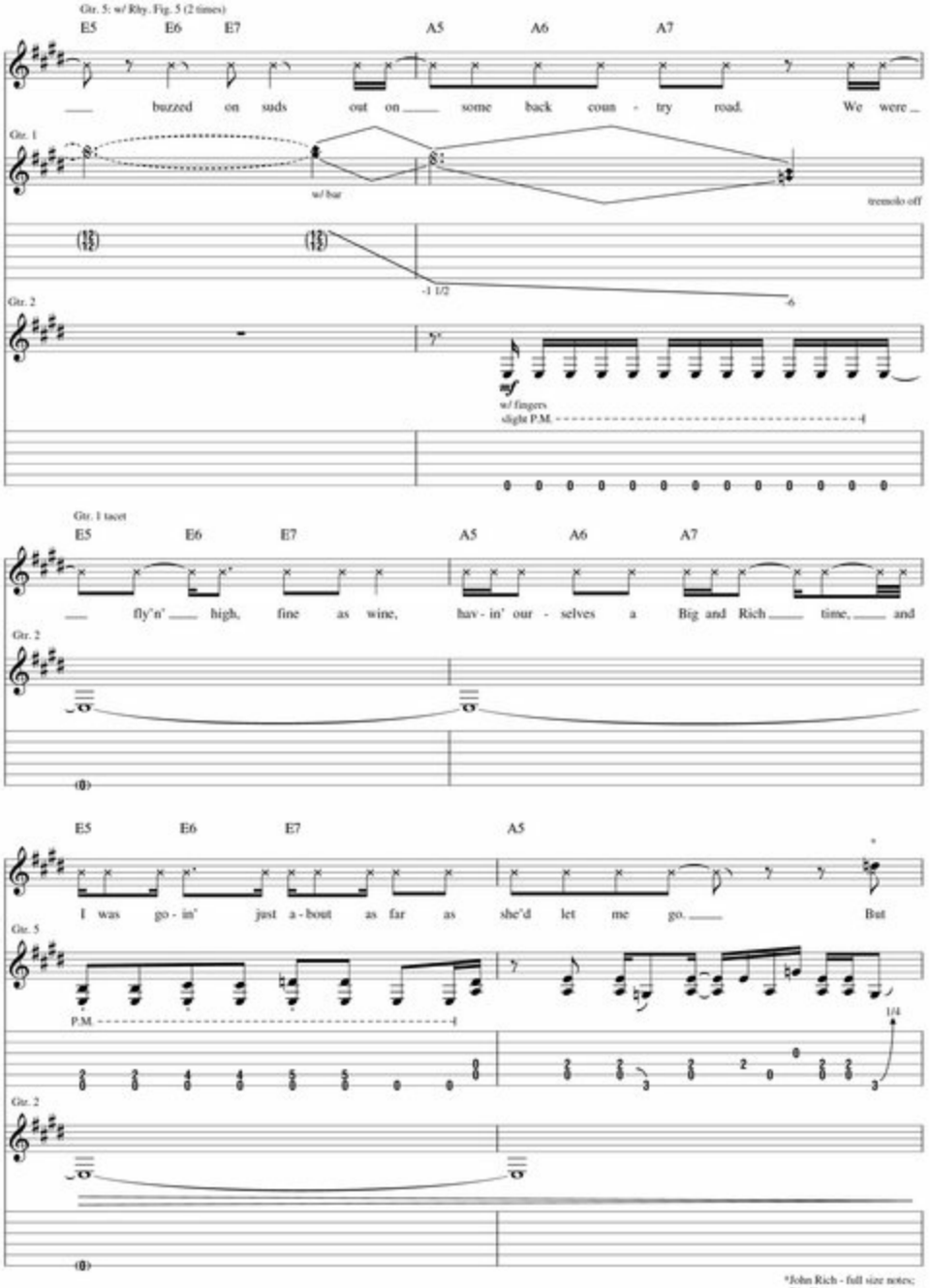
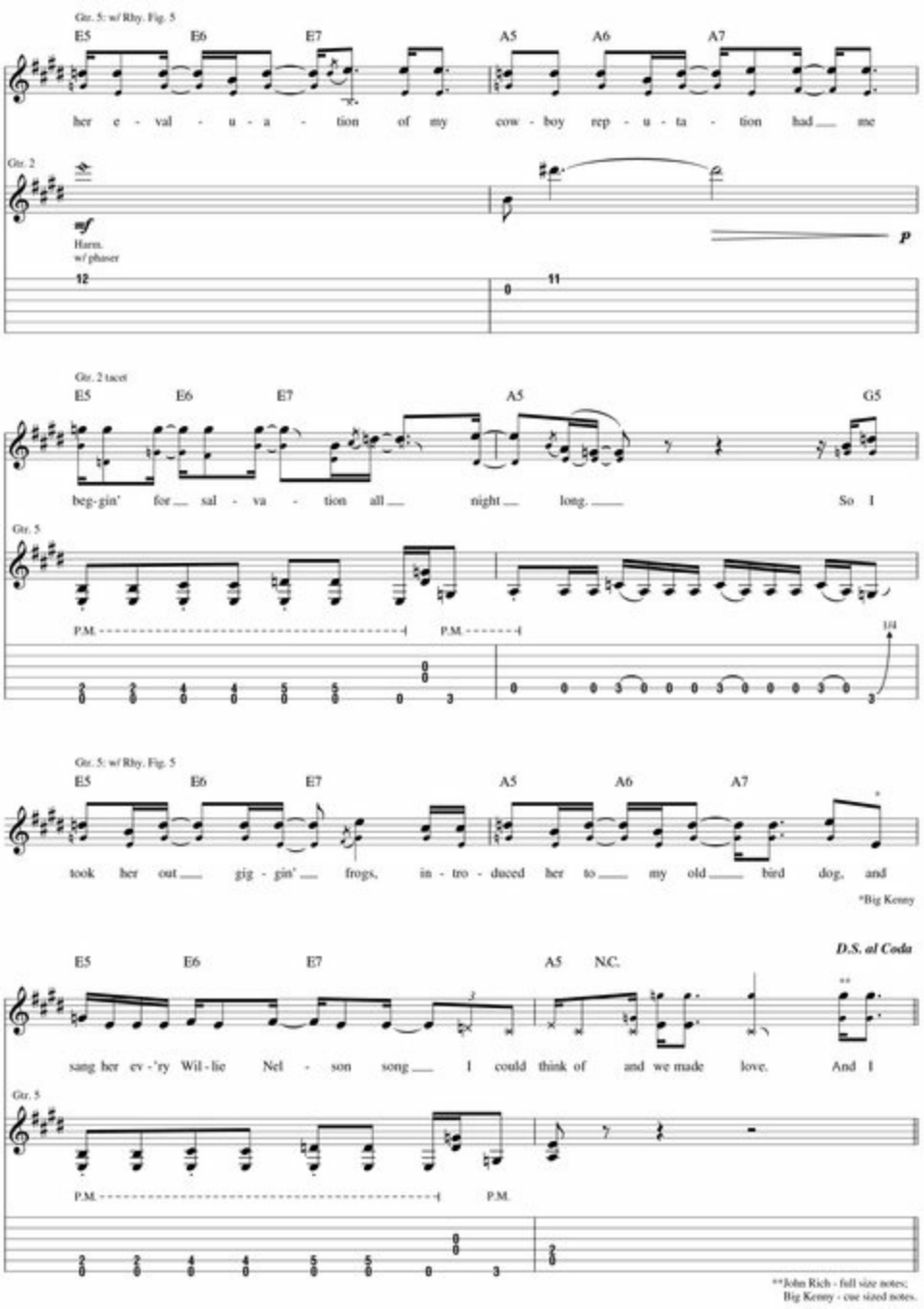
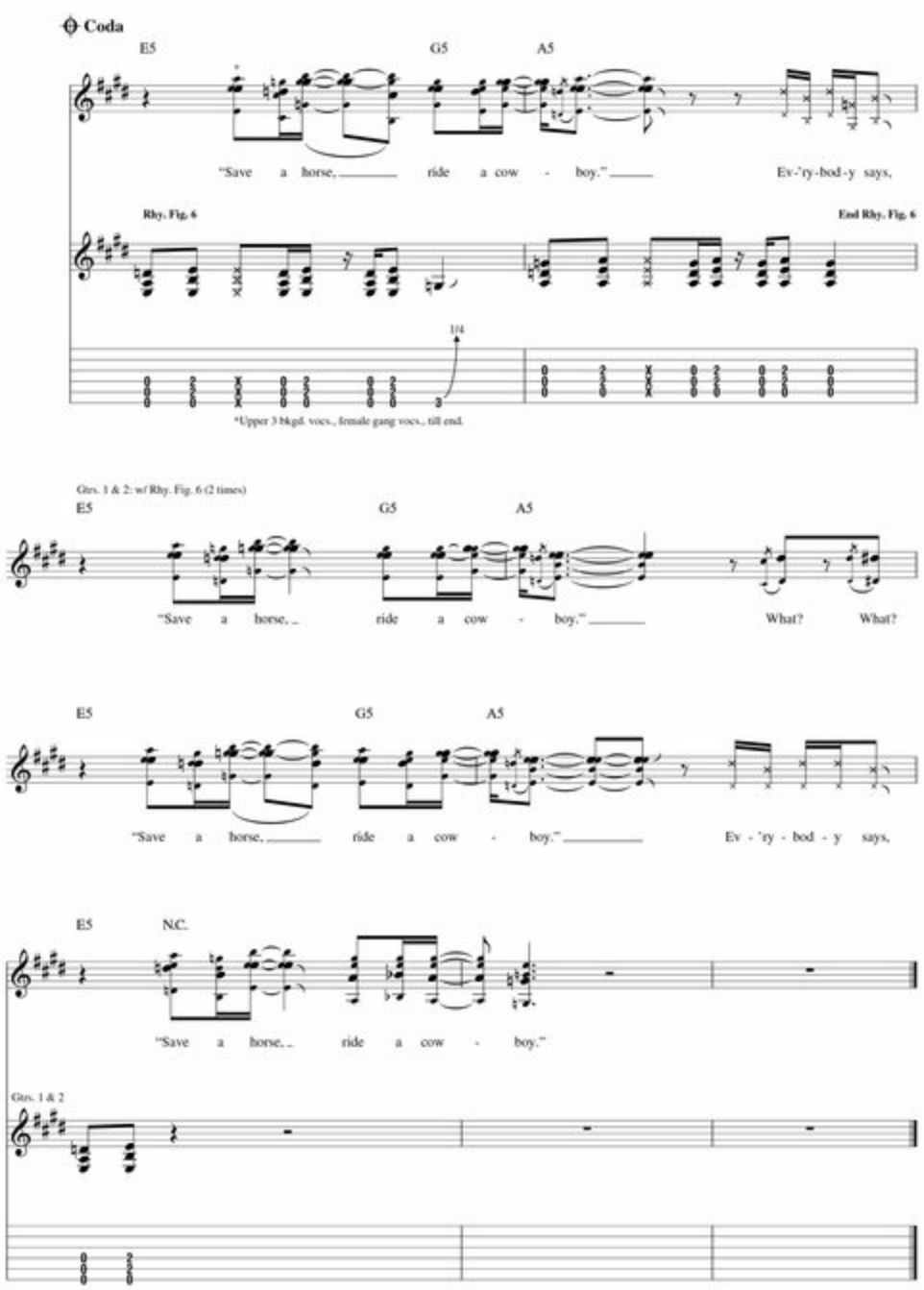
E5 A5

Rid - in' up and down Broad - way on my old stud, Le - roy. And the girls say,

Rhy. Fill 3
Gtrs. 1 & 2

E5
G5
A5
"Save a horse, ride a cow - boy." Ev - 'ry - bod - y says,
Rhy. Fig. 4
End Rhy. Fig. 4
1/4
*Upper 2 bkgd. vocs., female gang vocs., next 4 meas.
1.
Gtrs. 1 & 2: w/ Rhy. Fig. 4
E5
G5
A5
"Save a horse, ride a cow - boy. 2. Well, I
2.
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 3
A5
E5
A5
- boy."
Gtr. 3 (elec.)
mf
w/ dist.
1 1/4
E5
loco
A5
let ring
let ring
let ring
1/2

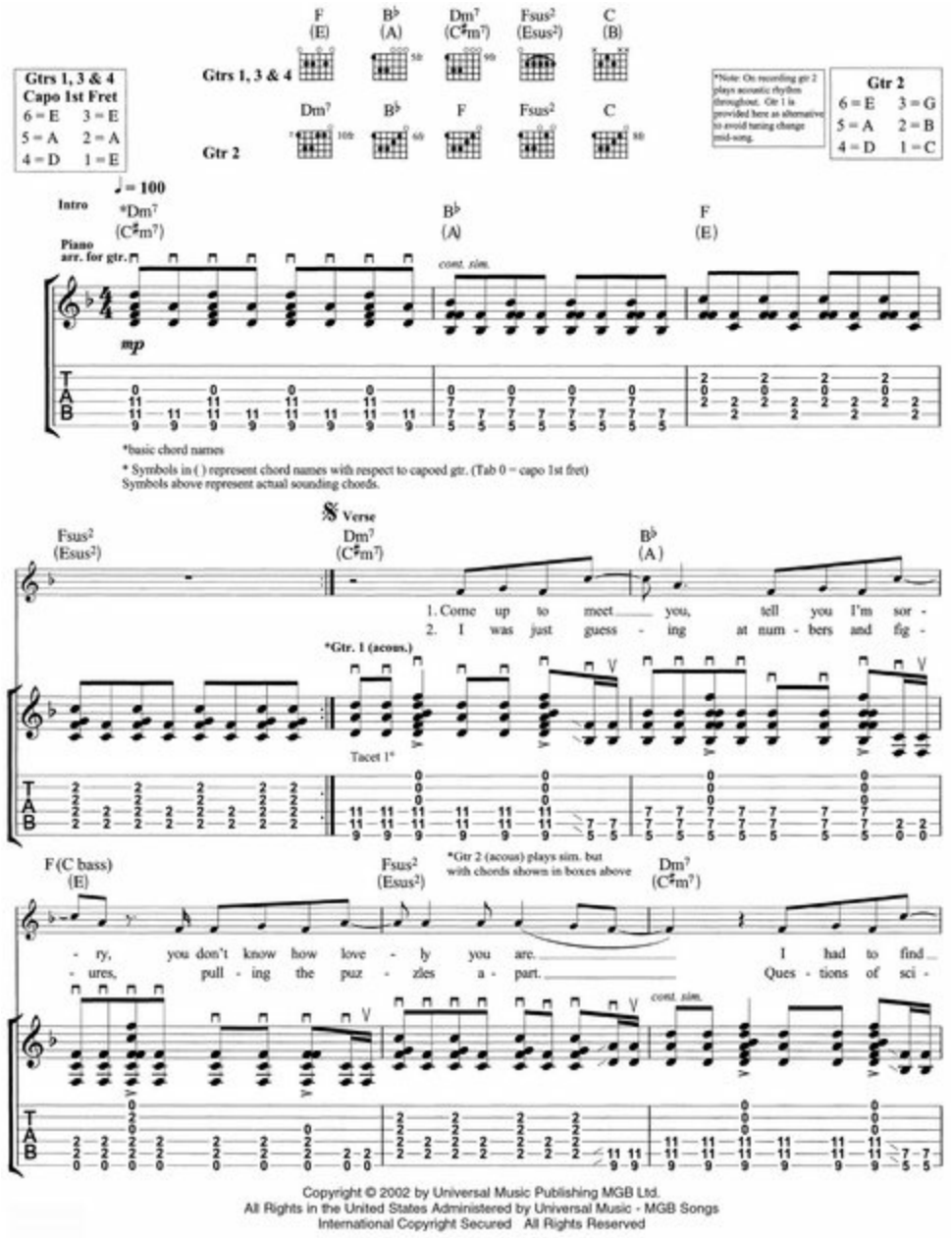
Fiddle Solo

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3 tacet

*Fiddle arr. for gtr.

Bridge

Gtr. 4 tacet

*John Rich - full size notes;
Big Kenny - cue sized notes.

Gtr. 5: w/ Rhy. Fig. 5
E5 E6 E7 A5 A6 A7
her e - val - u - a - tion of my cow - boy rep - u - ta - tion had me
Gtr. 2
mf
Harm.
w/ phaser
P
12 0 11
Gtr. 2 tacet
E5 E6 E7 A5 G5
beg - gin' for sal - va - tion all night long. So I
Gtr. 5
P.M. P.M.
1/4
Gtr. 5: w/ Rhy. Fig. 5
E5 E6 E7 A5 A6 A7
took her out gig - gin' frogs, in - tro - duced her to my old bird dog, and
*Big Kenny
D.S. al Coda
E5 E6 E7 A5 N.C.
sang her ev - 'ry Wil - lie Nel - son song I could think of and we made love. And I
Gtr. 5
P.M. P.M.
**John Rich - full size notes;
Big Kenny - cue sized notes.

Coda
E5
G5
A5
"Save a horse, ride a cow - boy." Ev-'ry-bod-y says,
Rhy. Fig. 6
End Rhy. Fig. 6
1/4
*Upper 3 bkgd. vocs., female gang vocs., till end.
Gtrs. 1 & 2: w/ Rhy. Fig. 6 (2 times)
E5
G5
A5
"Save a horse, ride a cow - boy." What? What?
E5
G5
A5
"Save a horse, ride a cow - boy." Ev - 'ry - bod - y says,
E5
N.C.
"Save a horse, ride a cow - boy."
Gtrs. 1 & 2

from Coldplay - *A Rush of Blood to the Head*

The Scientist

Words and Music by Guy Berryman, Jon Buckland, Will Champion and Chris Martin

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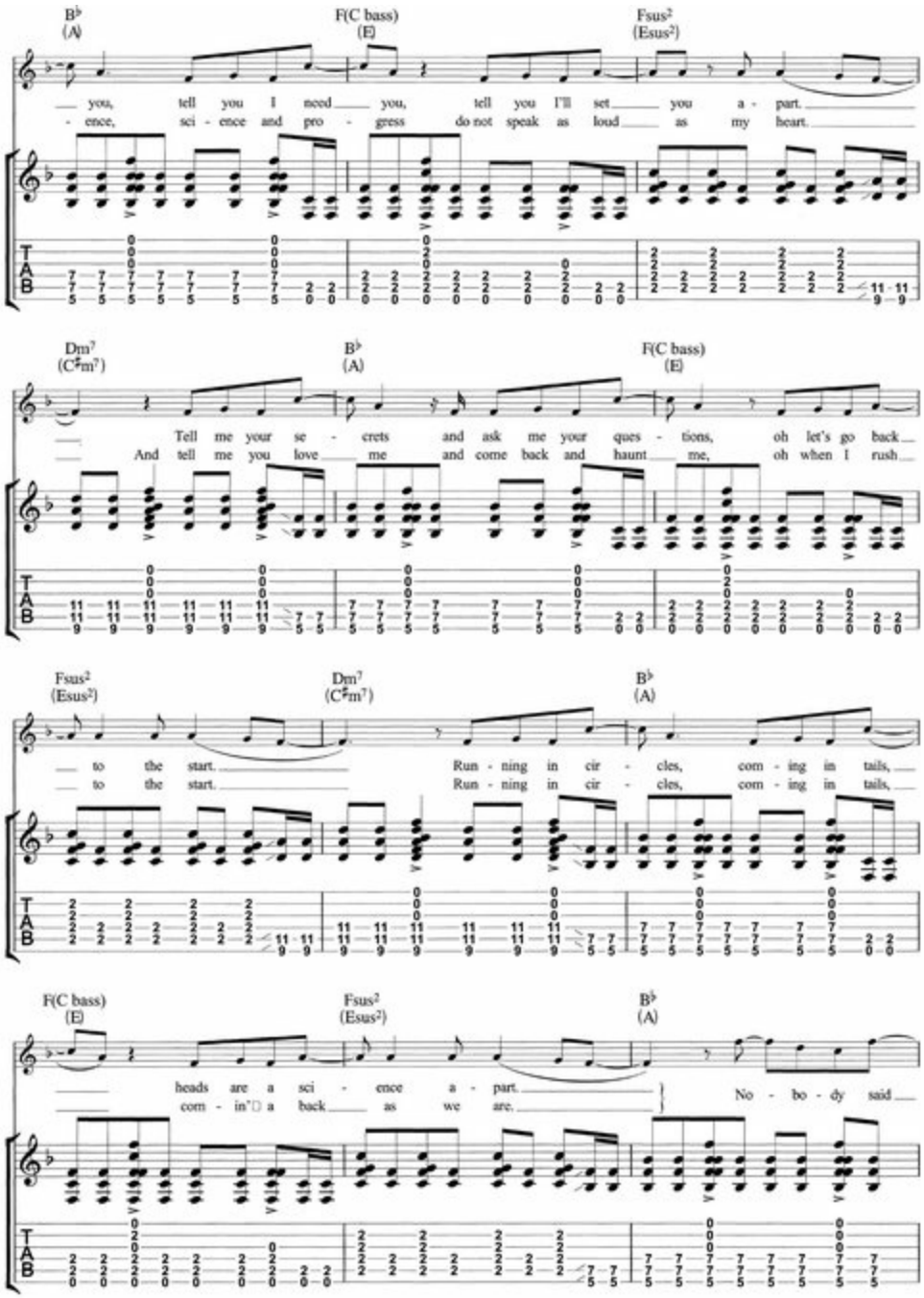
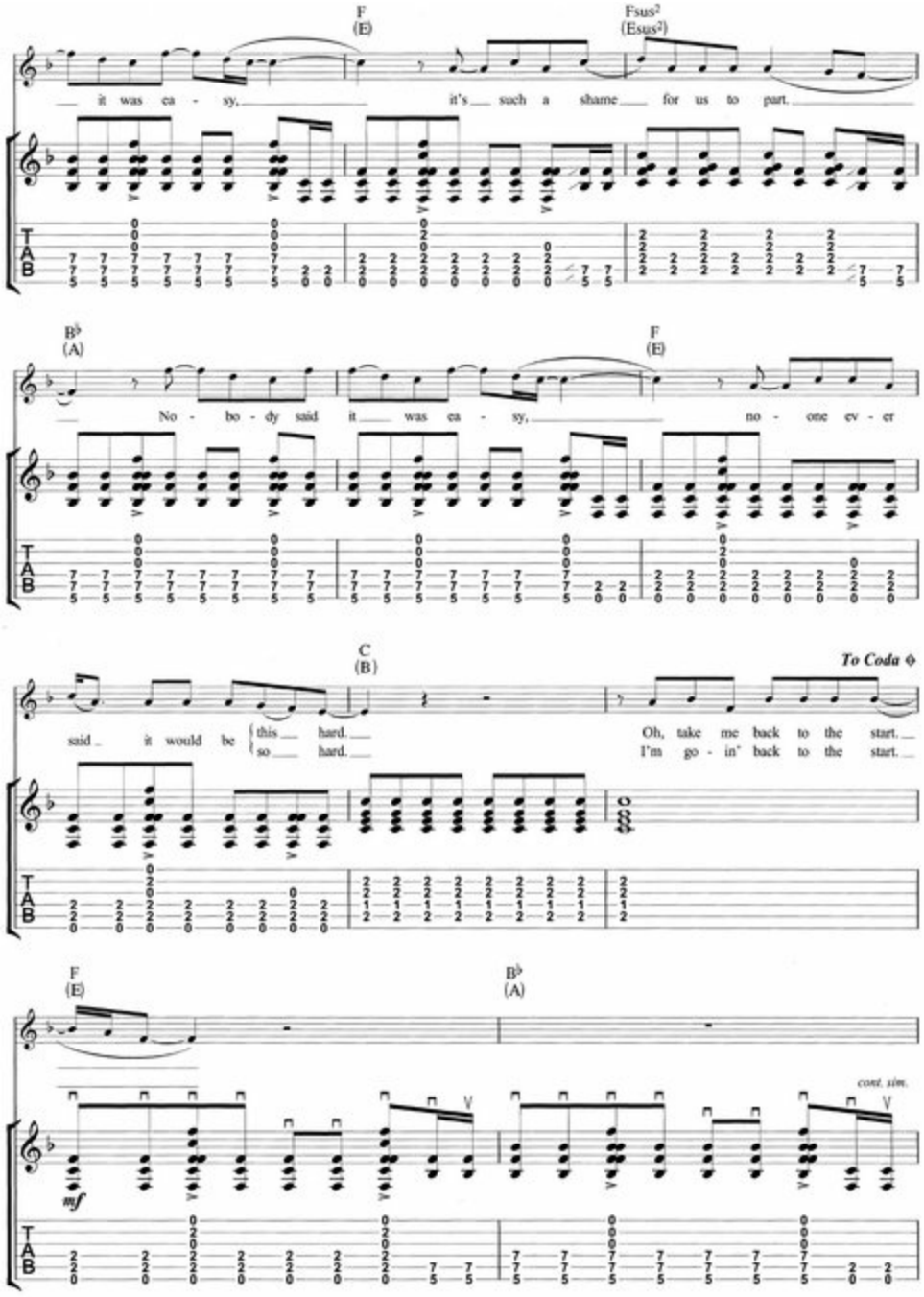
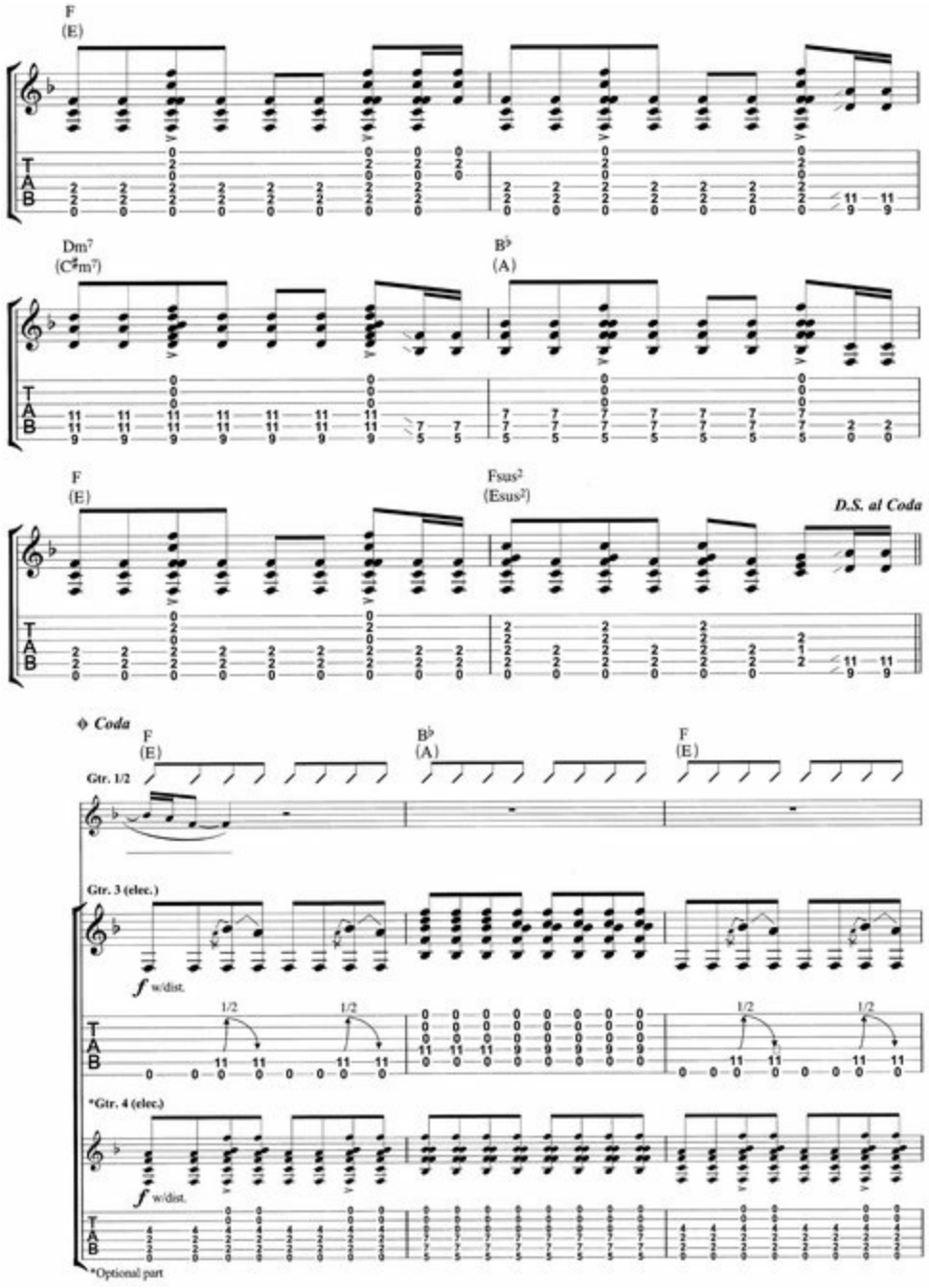
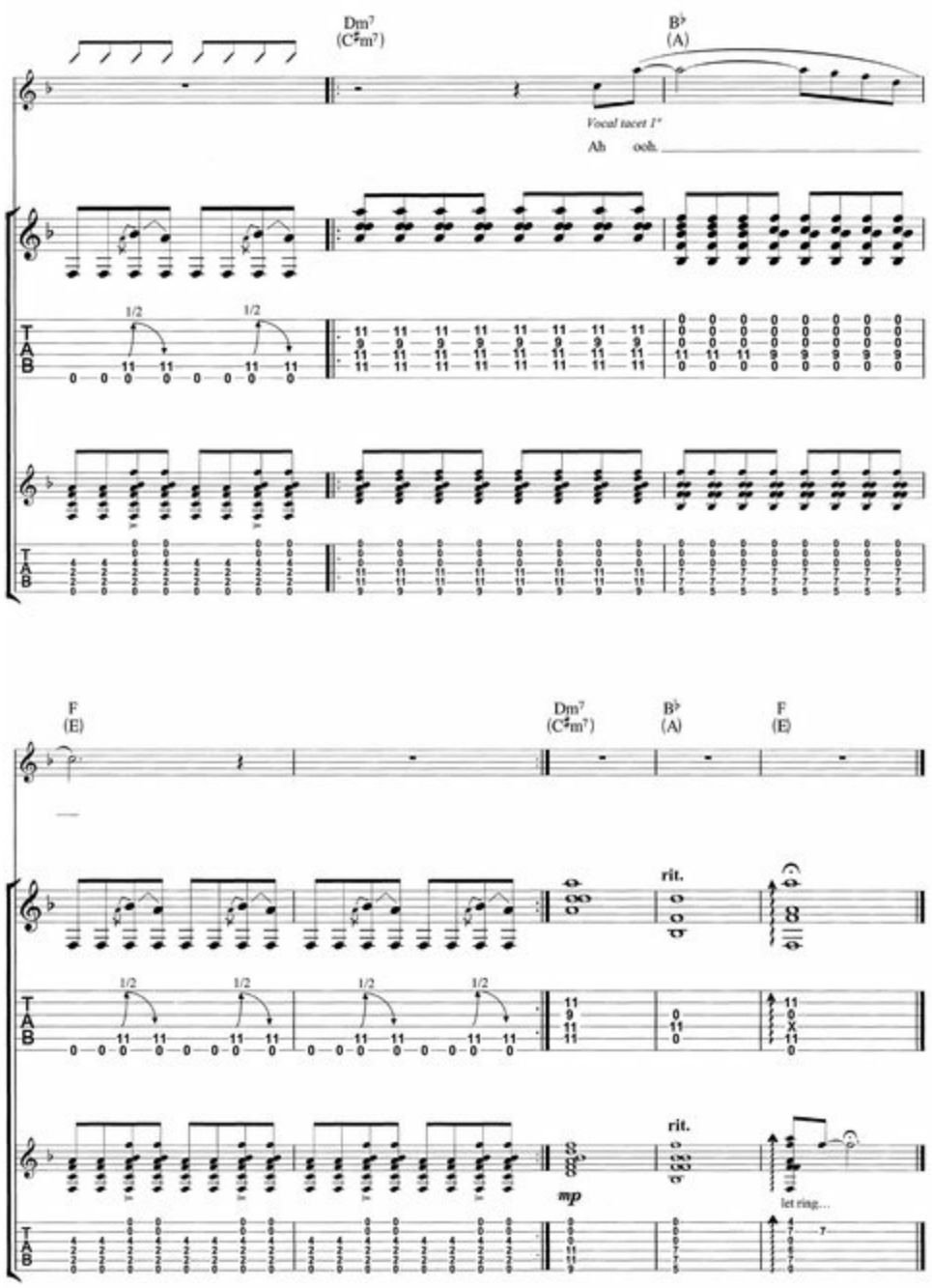
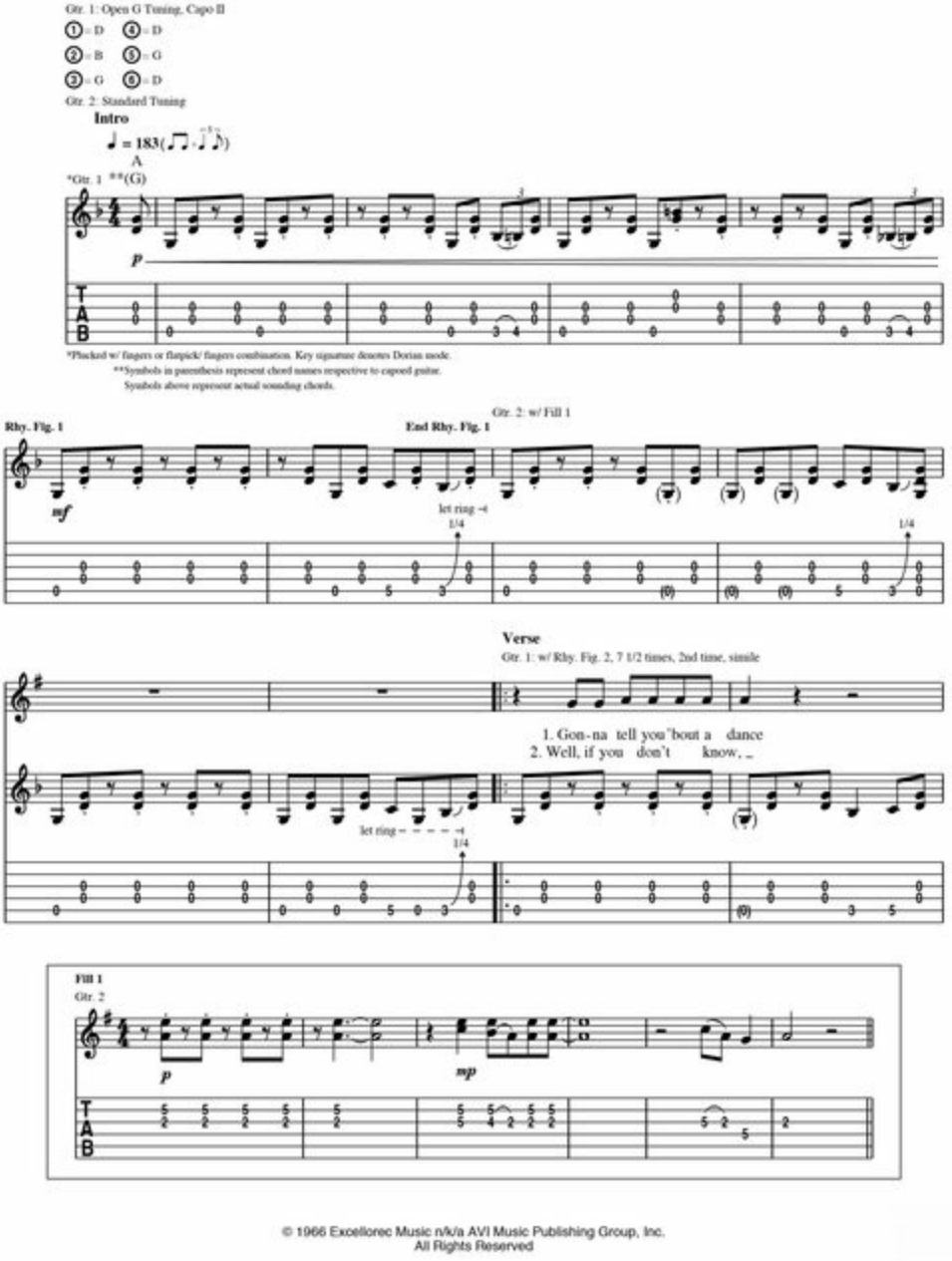

B♭ (A)
F(C bass) (E)
Fsus² (Esus²)
you, tell you I need you, tell you I'll set you a - part.
- ence, sci - ence and pro - gress do not speak as loud as my heart.
Dm⁷ (C♯m⁷)
B♭ (A)
F(C bass) (E)
Tell me your se - crets and ask me your ques - tions, oh let's go back
And tell me you love me and come back and haunt me, oh when I rush
Fsus² (Esus²)
Dm⁷ (C♯m⁷)
B♭ (A)
to the start.
to the start.
Run - ning in cir - cles, com - ing in tails,
Run - ning in cir - cles, com - ing in tails,
F(C bass) (E)
Fsus² (Esus²)
B♭ (A)
heads are a sci - ence a - part.
corn - in'□ a back as we are.
No - bo - dy said

F
(E)
Fsus²
(Esus²)
it was ea - sy, it's such a shame for us to part.
B♭
(A)
F
(E)
No - bo - dy said it was ea - sy, no - one ev - er
C
(B)
To Coda
said it would be this hard.
so hard.
Oh, take me back to the start.
I'm go - in' back to the start.
F
(E)
B♭
(A)
mf
cont. sim.

F
(E)
Dm7
(C♯m7)
B♭
(A)
F
(E)
Fsus2
(Esus2)
D.S. al Coda
𝄌 Coda
F
(E)
B♭
(A)
F
(E)
Gtr. 1/2
Gtr. 3 (elec.)
f w/dist.
1/2
*Gtr. 4 (elec.)
f w/dist.
T
A
B
*Optional part

Dm7
(C♯m7)
B♭
(A)
Vocal tacet 1st
Ah ooh
1/2
1/2
F
(E)
Dm7
(C♯m7)
B♭
(A)
F
(E)
rit.
rit.
mp
let ring...

from The Rolling Stones - *Exile on Main Street*

Shake Your Hips

Written by James Moore

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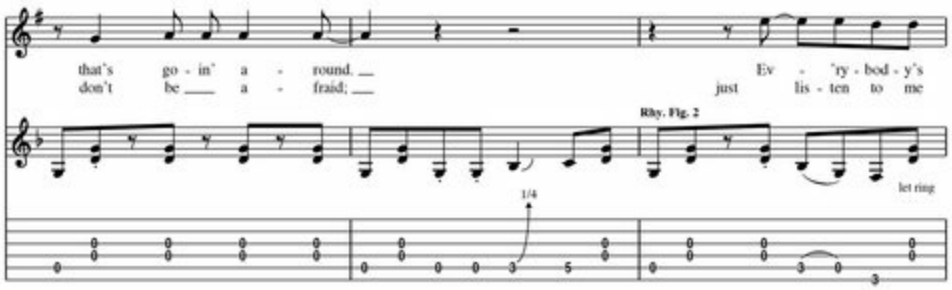
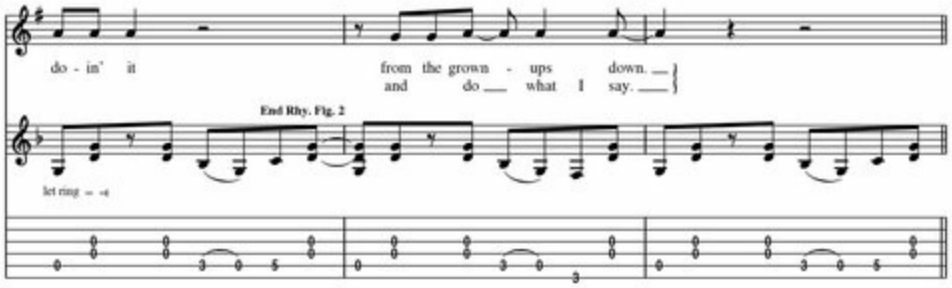
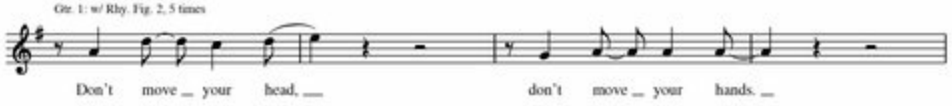
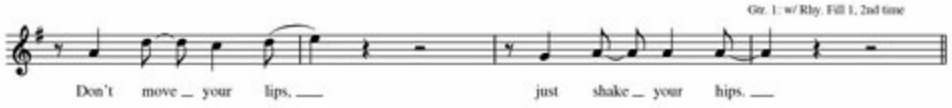
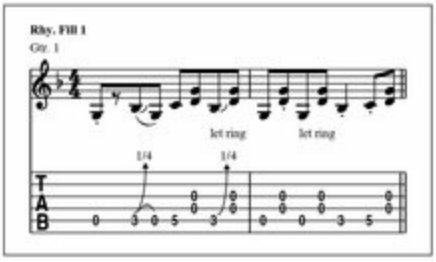

that's go - in' a - round.
don't be a - fraid;
Ev - 'ry - bod - y's
just lis - ten to me
Rhy. Fig. 2
let ring
1/4

do - in' it
from the grown - ups down.
and do what I say.
End Rhy. Fig. 2
let ring

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2, 5 times
Don't move your head,
don't move your hands.

Gtr. 1: w/ Rhy. Fill 1, 2nd time
Don't move your lips,
just shake your hips.


Rhy. Fill 1
Gtr. 1
let ring
let ring
1/4
1/4
T
A
B

Chorus

Gtr. 2: w/ Fill 2, 4 times, 1st time
Gtr. 2: w/ Fill 3, 4 times, 2nd time
Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times, 2nd time

Do the hip shake, babe. Do the hip shake, babe.

Gtr. 1
Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtr. 1: w/ Rhy. Fig. 3, 2 times

Shake your hip, babe. Shake your hip, babe.

Interlude

Well, it ain't that eas-

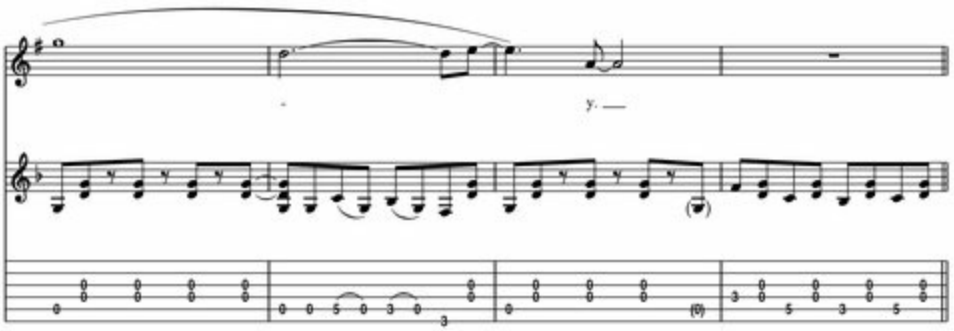
1/4

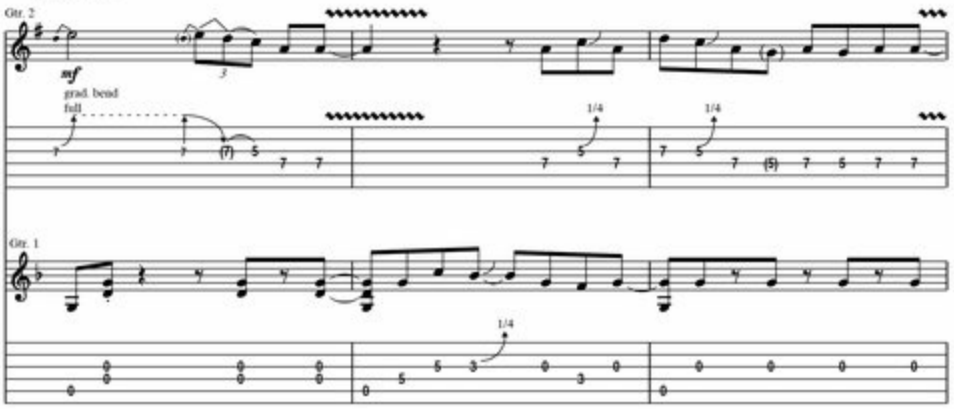
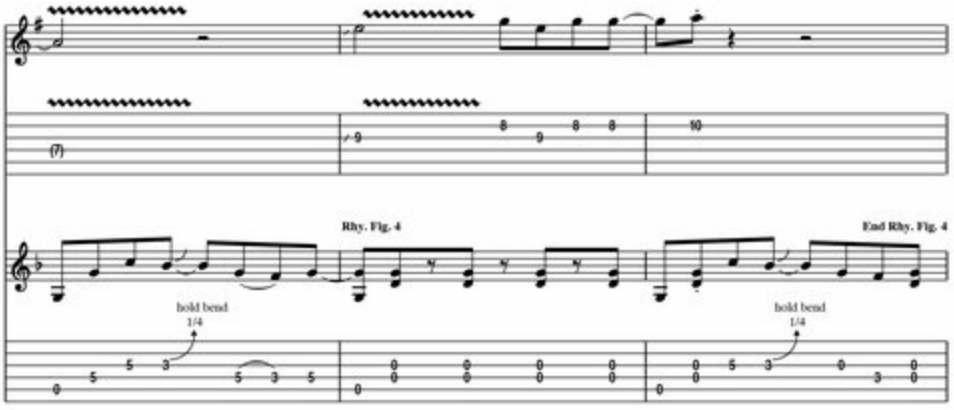
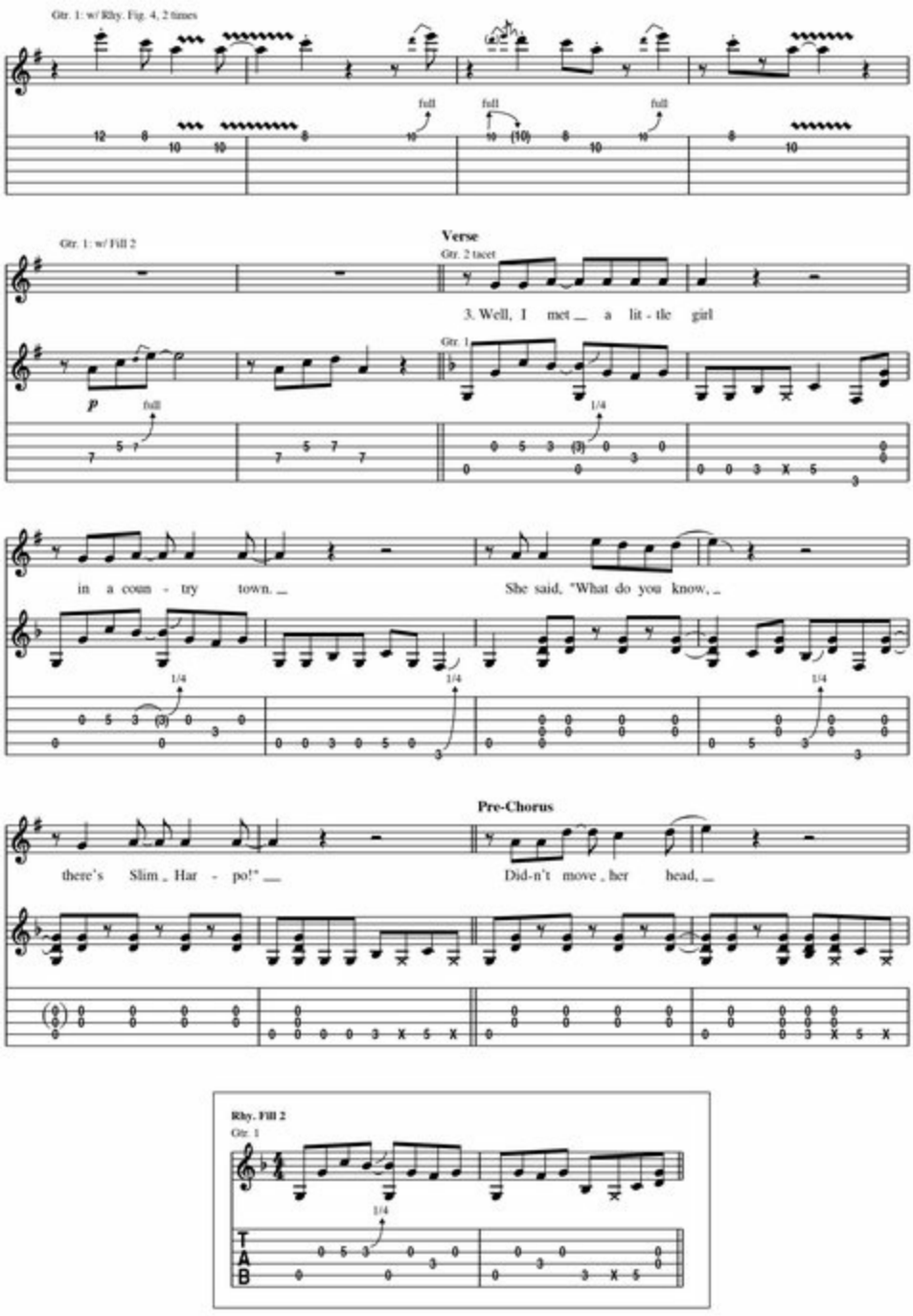
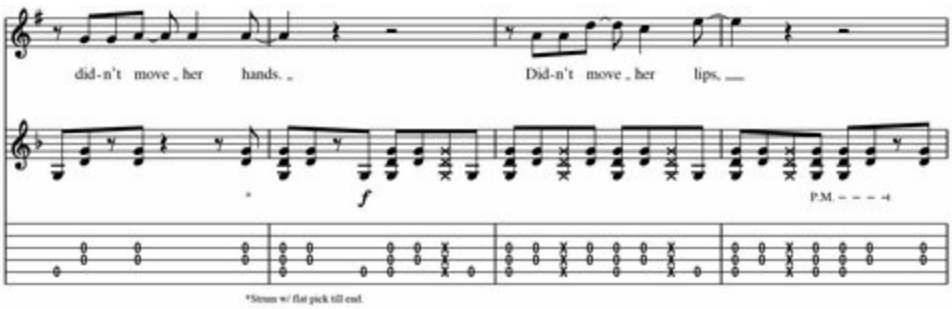
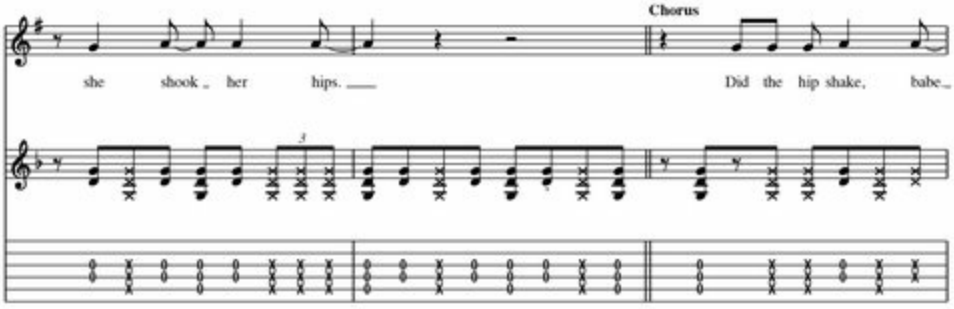
Fill 2
Gtr. 2

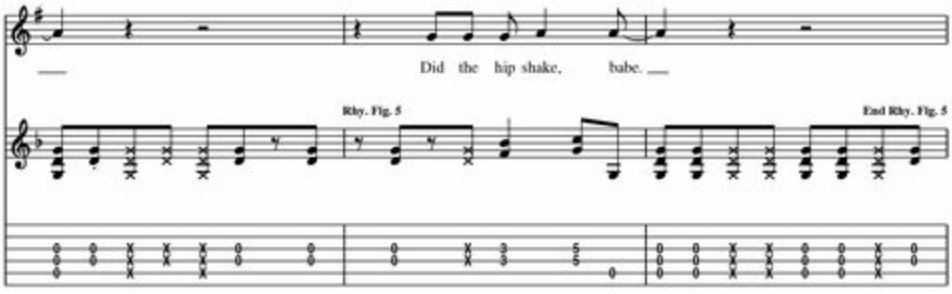
full

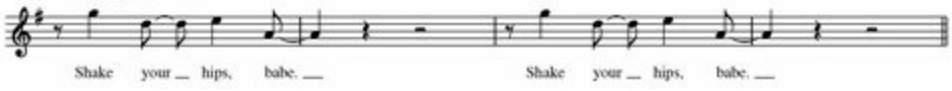
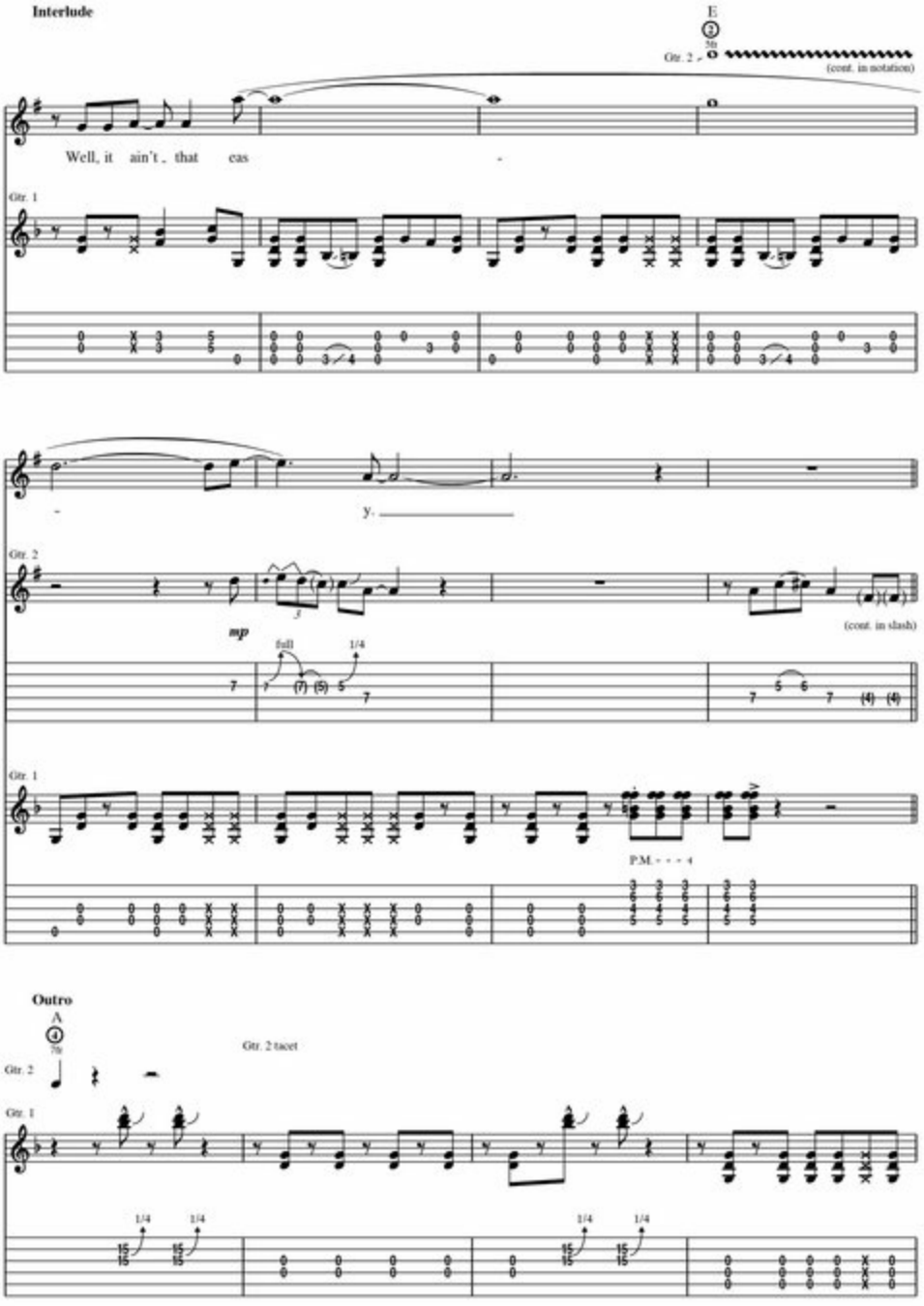
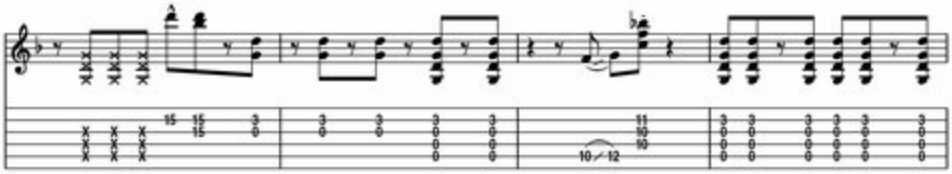
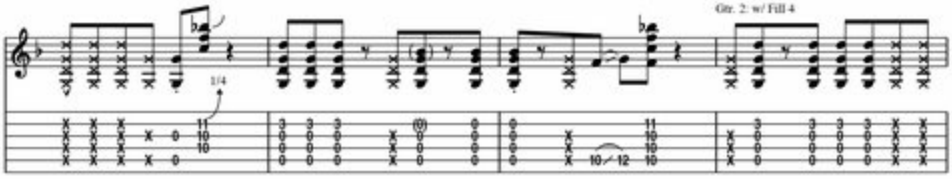
Fill 3
Gtr. 2

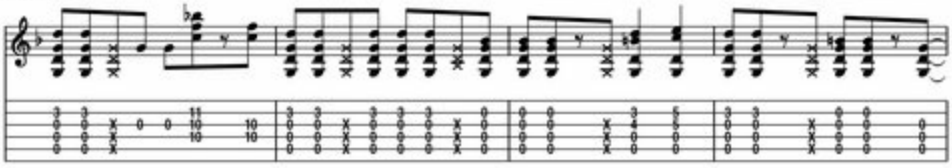
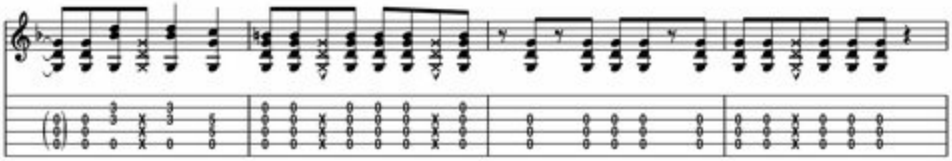
full


y.

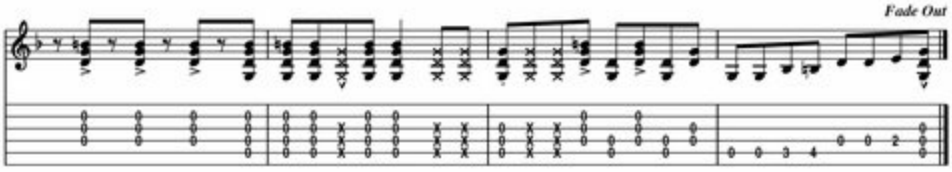
Guitar Solo

Gtr. 2
mf
grad. bend
full
1/4
1/4
Gtr. 1
1/4

Rhy. Fig. 4
End Rhy. Fig. 4
hold bend
1/4
hold bend
1/4

Gtr. 1: w/ Rhy. Fig. 4, 2 times
full
full
full
Gtr. 1: w/ Fill 2
Verse
Gtr. 2 tacet
3. Well, I met a lit - tle girl
Gtr. 1
p
full
1/4
in a coun - try town.
She said, "What do you know,
1/4
1/4
1/4
Pre-Chorus
there's Slim Har - po!"
Did-n't move her head,
Rhy. Fill 2
Gtr. 1
1/4
T
A
B

*Strum w/ flat pick till end.

Gtr. 2: w/ Fill 2, 4 times



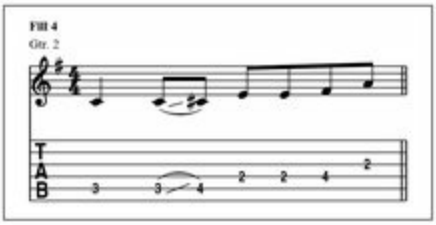
Gtr. 1: w/ Rhy. Fig. 5, 2 times

Interlude
E
2
Gtr. 2
(cont. in notation)
Well, it ain't - that eas -
Gtr. 1
- y -
Gtr. 2
mp
full
1/4
(cont. in slash)
Gtr. 1
P.M. - - - -
Outro
A
4
Gtr. 2 tacet
Gtr. 2
Gtr. 1
1/4
1/4
1/4
1/4

Begin Fade



Fade Out

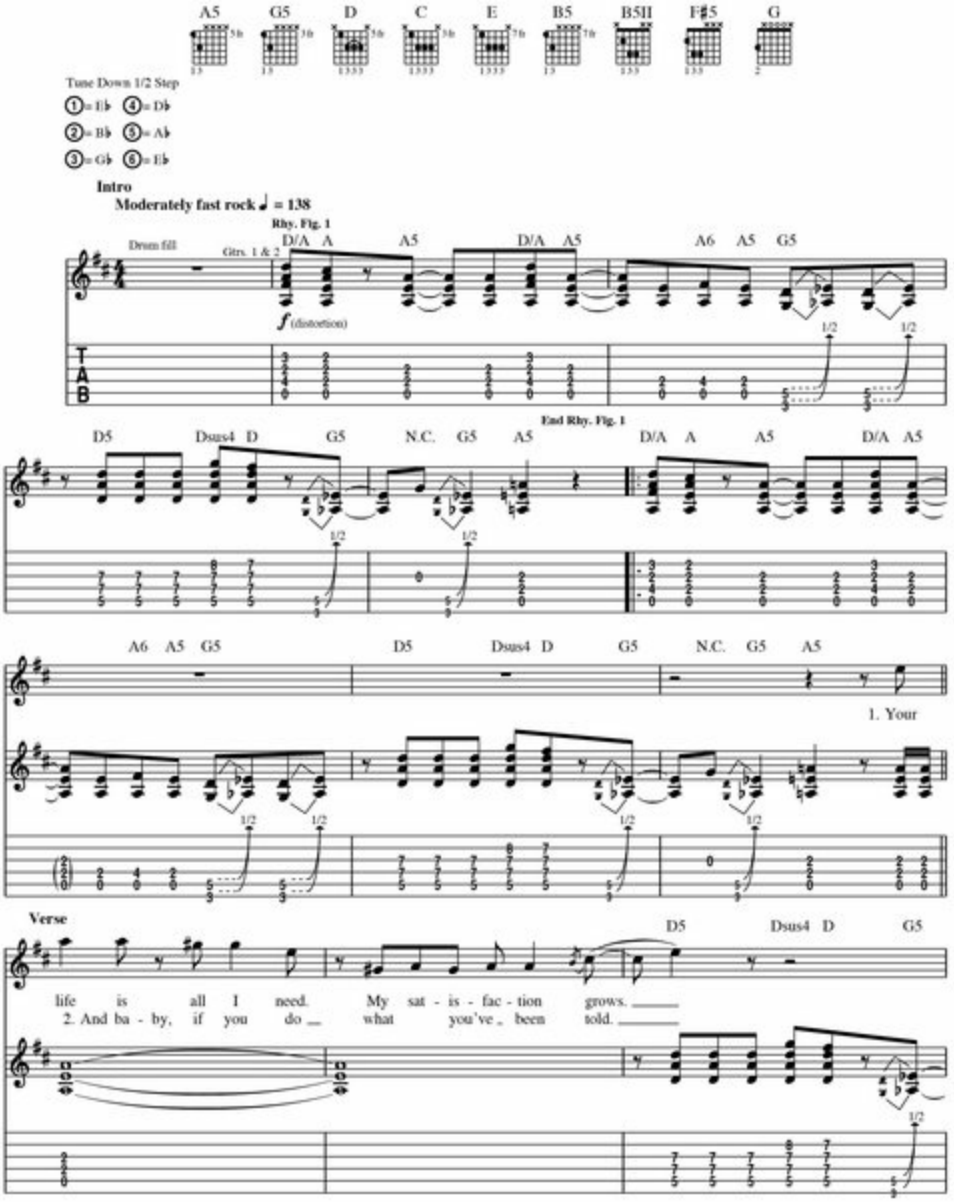


Fill 4
Gtr. 2



from Kiss - *Love Gun*

Shock Me

Words and Music by Ace Frehley

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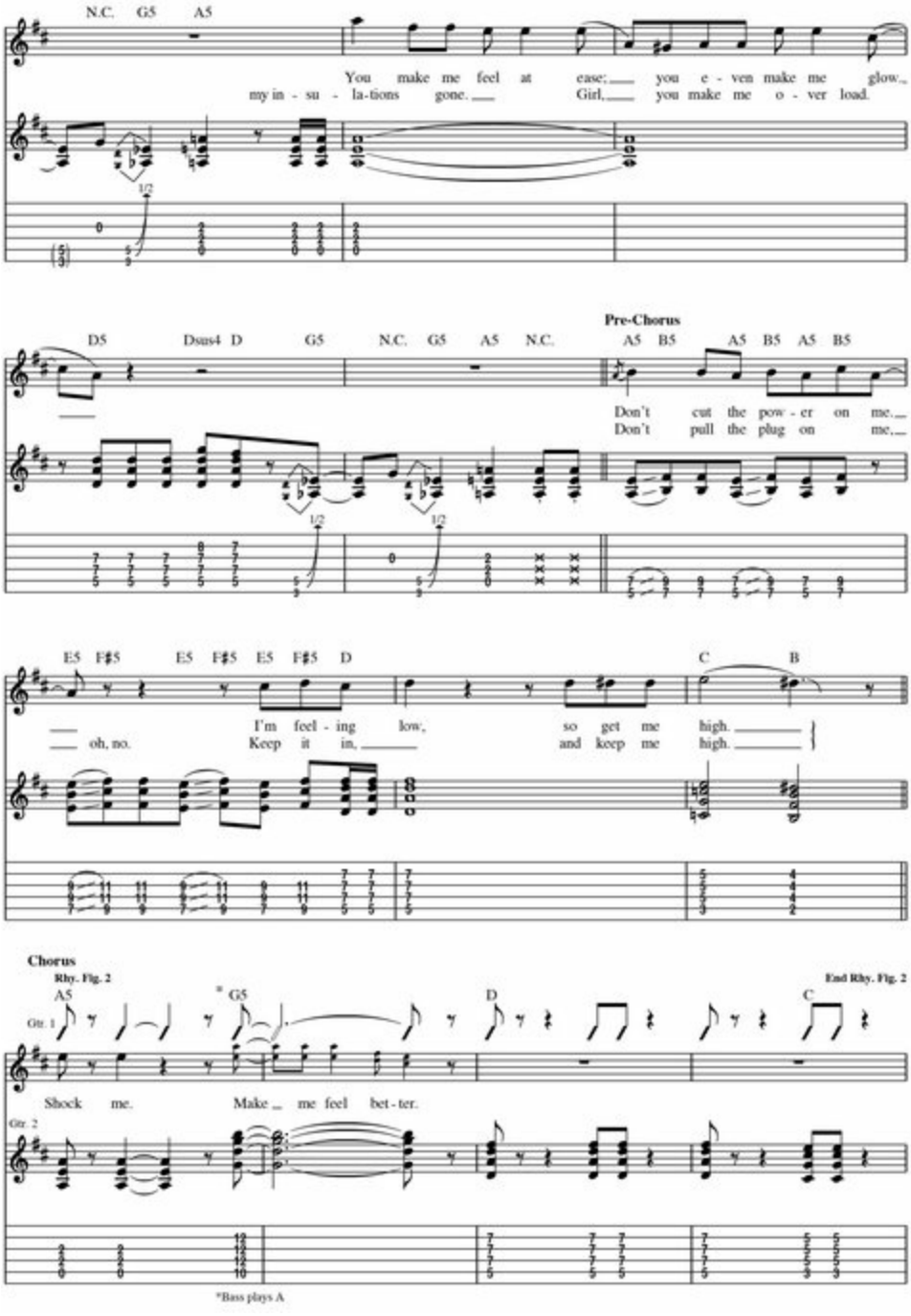
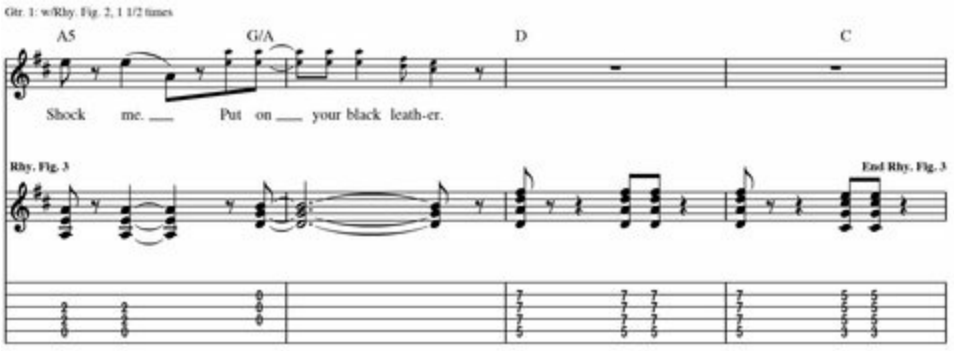
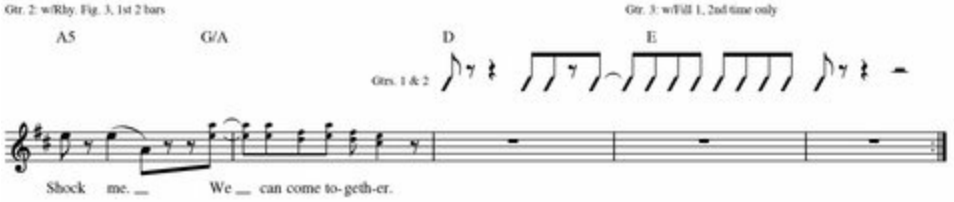
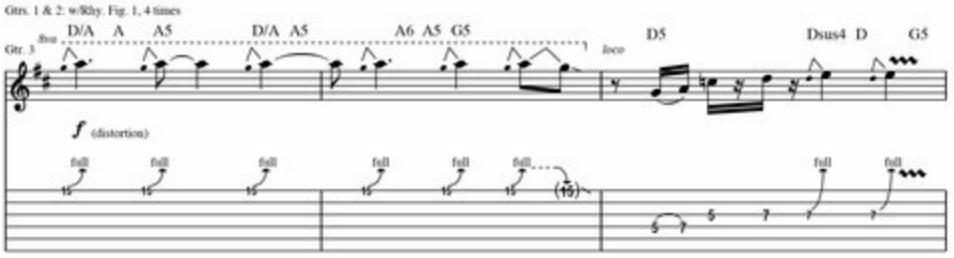
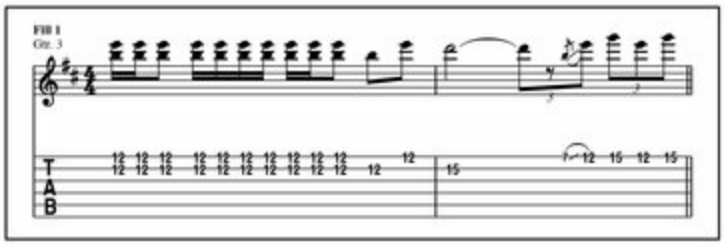
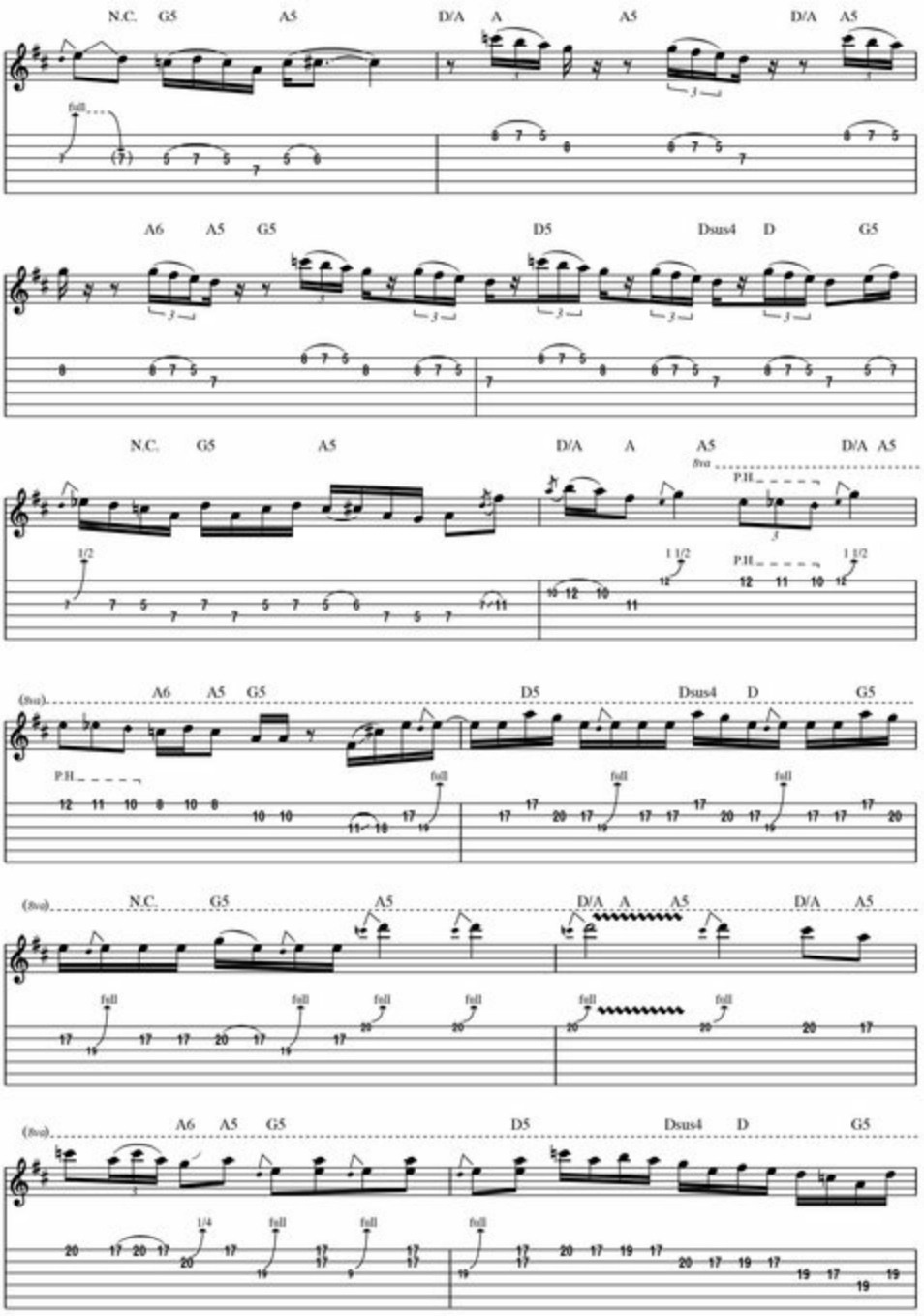
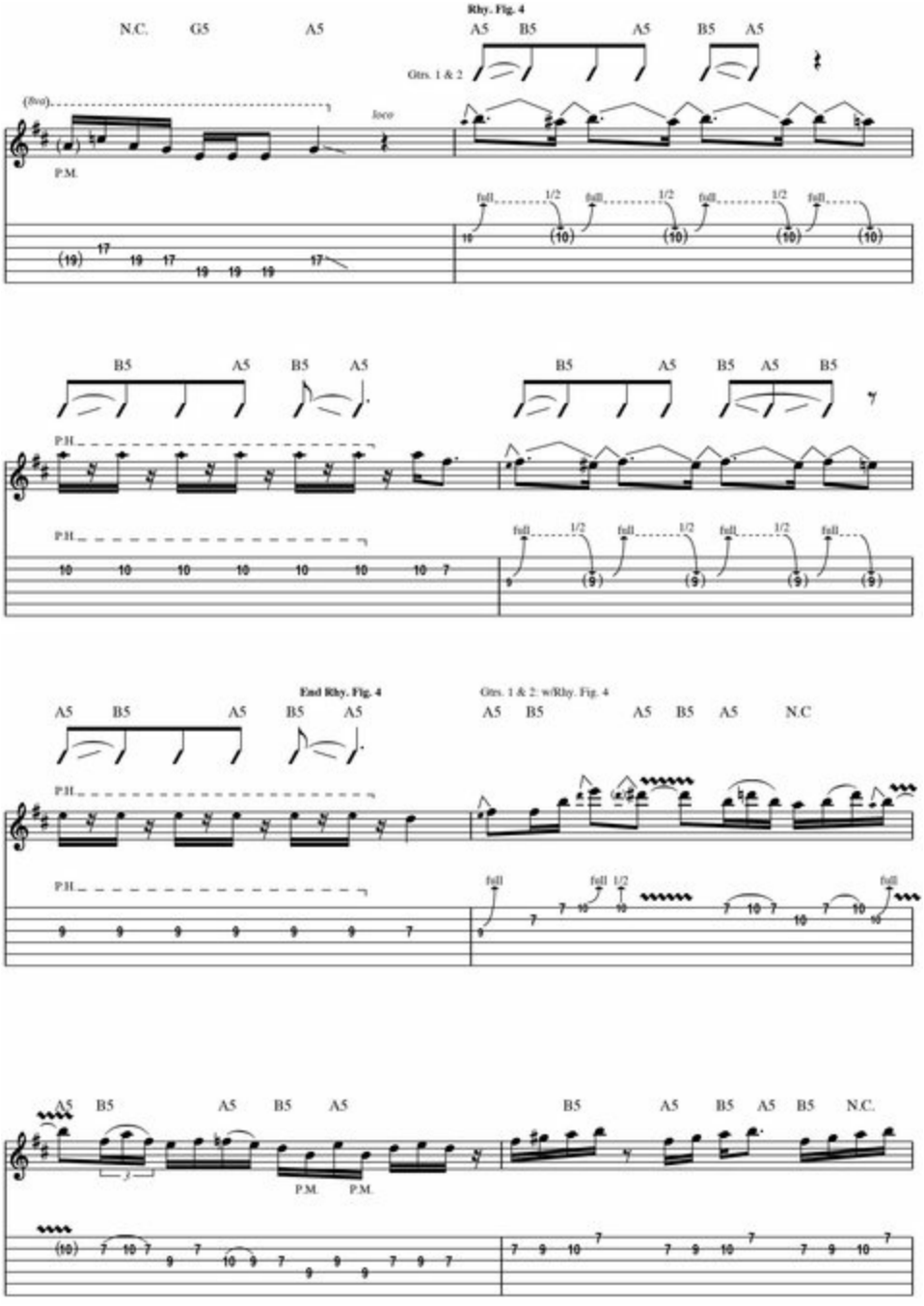
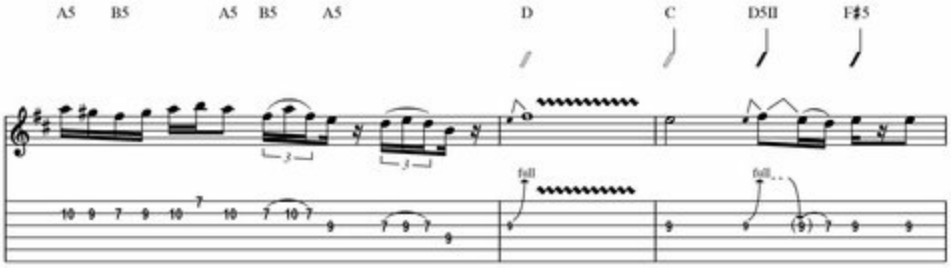

N.C. G5 A5
You make me feel at ease; you e - ven make me glow.
my in - su - la-tions gone. Girl, you make me o - ver load.
1/2
D5 Dsus4 D G5 N.C. G5 A5 N.C.
Pre-Chorus
A5 B5 A5 B5 A5 B5
Don't cut the pow - er on me.
Don't pull the plug on me.
1/2
1/2
E5 F♯5 E5 F♯5 E5 F♯5 D C B
I'm feel - ing low, so get me high.
oh, no. Keep it in, and keep me high.
Chorus
Rhy. Fig. 2
End Rhy. Fig. 2
A5 G5 D C
Gtr. 1
Shock me. Make me feel bet - ter.
Gtr. 2
*Bass plays A


Gtr. 1: w/Rhy. Fig. 2, 1 1/2 times
A5
G/A
D
C
Shock me. ___ Put on ___ your black leath-er.
Rhy. Fig. 3
End Rhy. Fig. 3

Gtr. 2: w/Rhy. Fig. 3, 1st 2 bars
Gtr. 3: w/Fill 1, 2nd time only
A5
G/A
D
E
Gtrs. 1 & 2
Shock me. __ We __ can come to- geth-er.

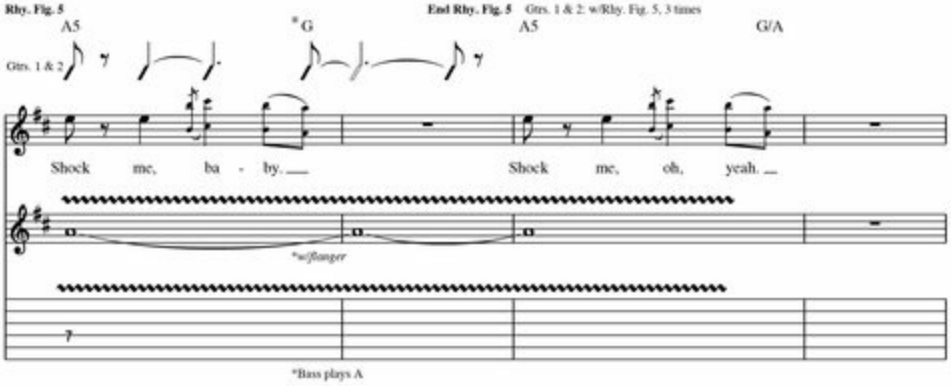
Guitar Solo

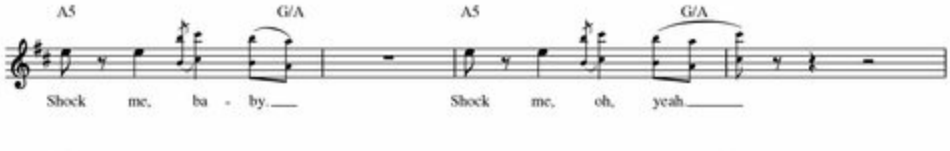
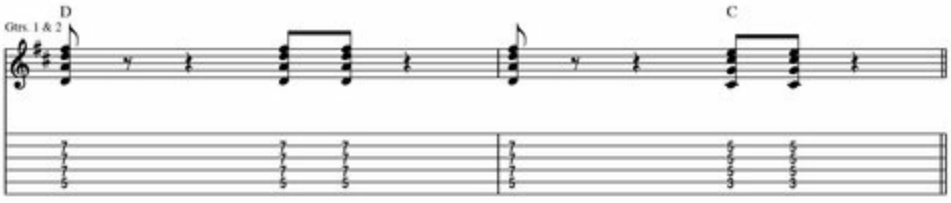

Gtrs. 1 & 2: w/Rhy. Fig. 1, 4 times
Gtr. 3
free
D/A A A5 D/A A5 A6 A5 G5
loco
D5 Dsus4 D G5
f (distortion)
full


Fill 1
Gtr. 3
T
A
B

N.C. G5 A5 D/A A A5 D/A A5
A6 A5 G5 D5 Dsus4 D G5
N.C. G5 A5 D/A A A5 D/A A5
8va
P.H.
A6 A5 G5 D5 Dsus4 D G5
(8va)
N.C. G5 A5 D/A A A5 D/A A5
A6 A5 G5 D5 Dsus4 D G5
full
1/2
1/4
1 1/2

Rhy. Fig. 4
N.C.
G5
A5
A5
B5
A5
B5
A5
Gtrs. 1 & 2
(8va)
loco
P.M.
full
1/2
B5
A5
B5
A5
B5
A5
B5
A5
P.M.
End Rhy. Fig. 4
Gtrs. 1 & 2: w/Rhy. Fig. 4
A5
B5
A5
B5
A5
A5
B5
A5
B5
A5
N.C
P.M.
A5
B5
A5
B5
A5
B5
A5
B5
A5
B5
N.C.
P.M.
P.M.



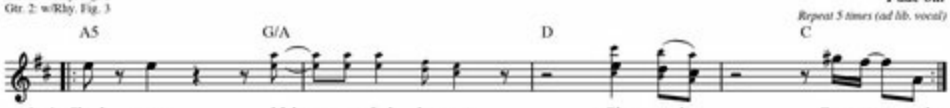
Rhy. Fig. 5 **End Rhy. Fig. 5** Gtrs. 1 & 2: w/Rhy. Fig. 5, 3 times



*Bass plays A

Chorus

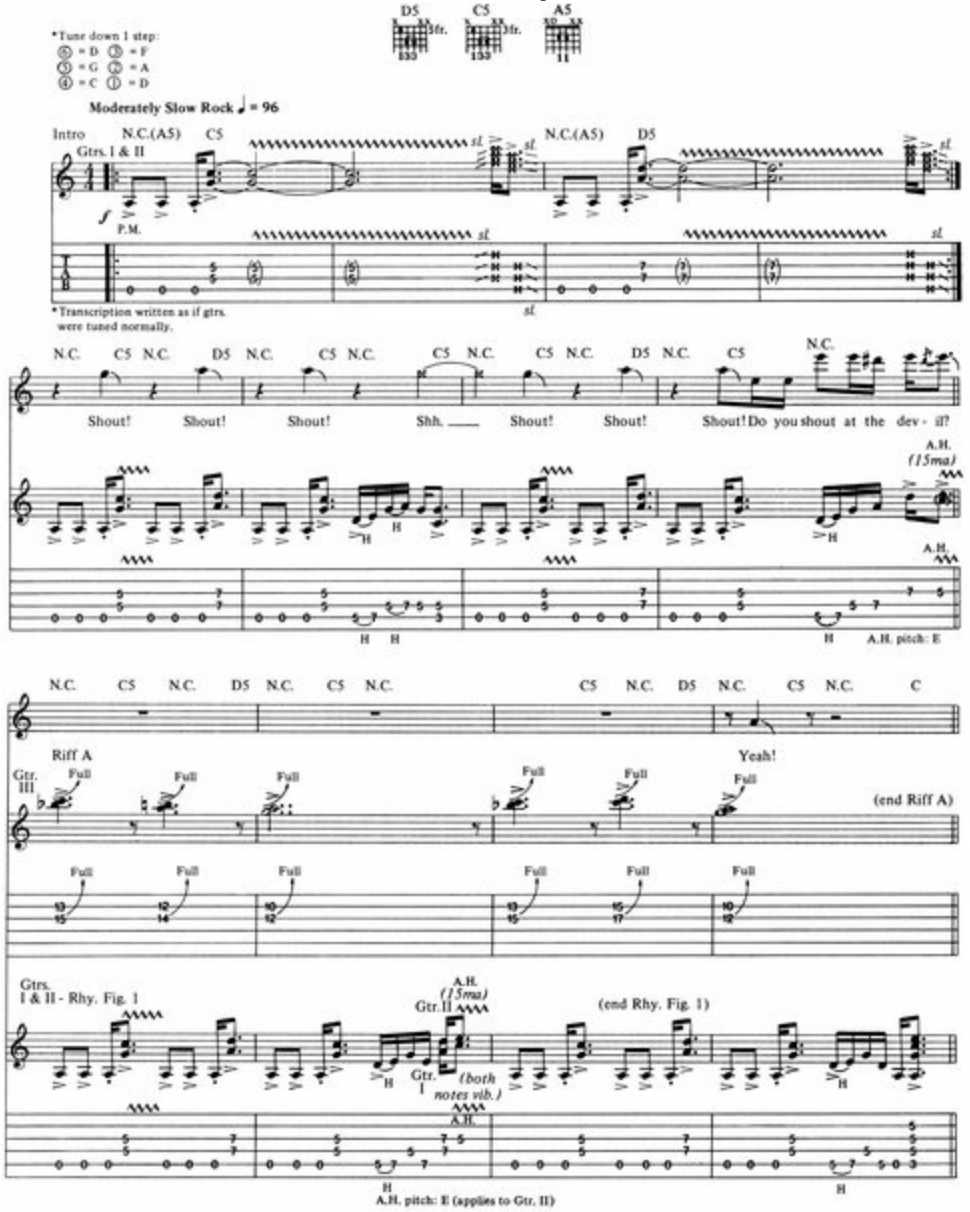
Gtr. 1: w/Rhy. Fig. 2
Gtr. 2: w/Rhy. Fig. 3

Fade out

Repeat 5 times (ad lib. vocal)

1., 4. Shock me. Make me feel bet - ter. Oh, yeah. Come on and
2., 5. shock me. Put on your black leath - er. Ba - by.
3. Shock me. We can come to - geth - er. Oh, yeah.

from Mötley Crüe - *Shout at the Devil*

Shout at the Devil

Words and Music by Nikki Sixx

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1st Verse

Gtrs. I&II
Rhy. Fig. 2

D5 C5 A5 C5 D5 C5 A5 (end Rhy. Fig. 2)

He's the wolf scream - in', lone - ly in the night. He's the blood stain on the stage. He's the

*On D.S., this chord is tied from previous bar.

w/Rhy. Fig. 2 (2 times)

D5 C5 A5 C5 D5 C5 A5

tear in your eye; been temp - ted by his lie. He's the knife in your back, he's rage! Well, he's the

D5 C5 A5 C5 D5 C5 A5

raz - or to the knife. Oh, lone - ly in our lives. My head's spin - nin' 'round and round. But in the

2nd time to Coda

D5 C5 A5 C5 C G/B

sea - sons of with - er, you stand, and de - liv - er, be strong and love my wom - an!

Gtrs. I&II

P

P

Chorus

w/Rhy. Fig. 1

N.C. C5 N.C. D5 N.C. C5 N.C. C5 N.C. D5 N.C.

w/Rhy. Fill 1

C5 N.C. C

Shout! Shout! Shout! Shout at the dev - il! Shout! Shout! Shout! He'll be the

2nd Verse

w/Rhy. Fig. 2 (3 times)

D5 C5 A5 C5 D5 C5 A5

love in your eyes, he'll be the blood bet - ween your thighs, and then he'll have you cry for more. He'll put your

D5 C5 A5 C5 D5 C5 A5

strength to the test, he'll put the thrill back in bed. I'm sure you've heard it all be - fore. He'll be the

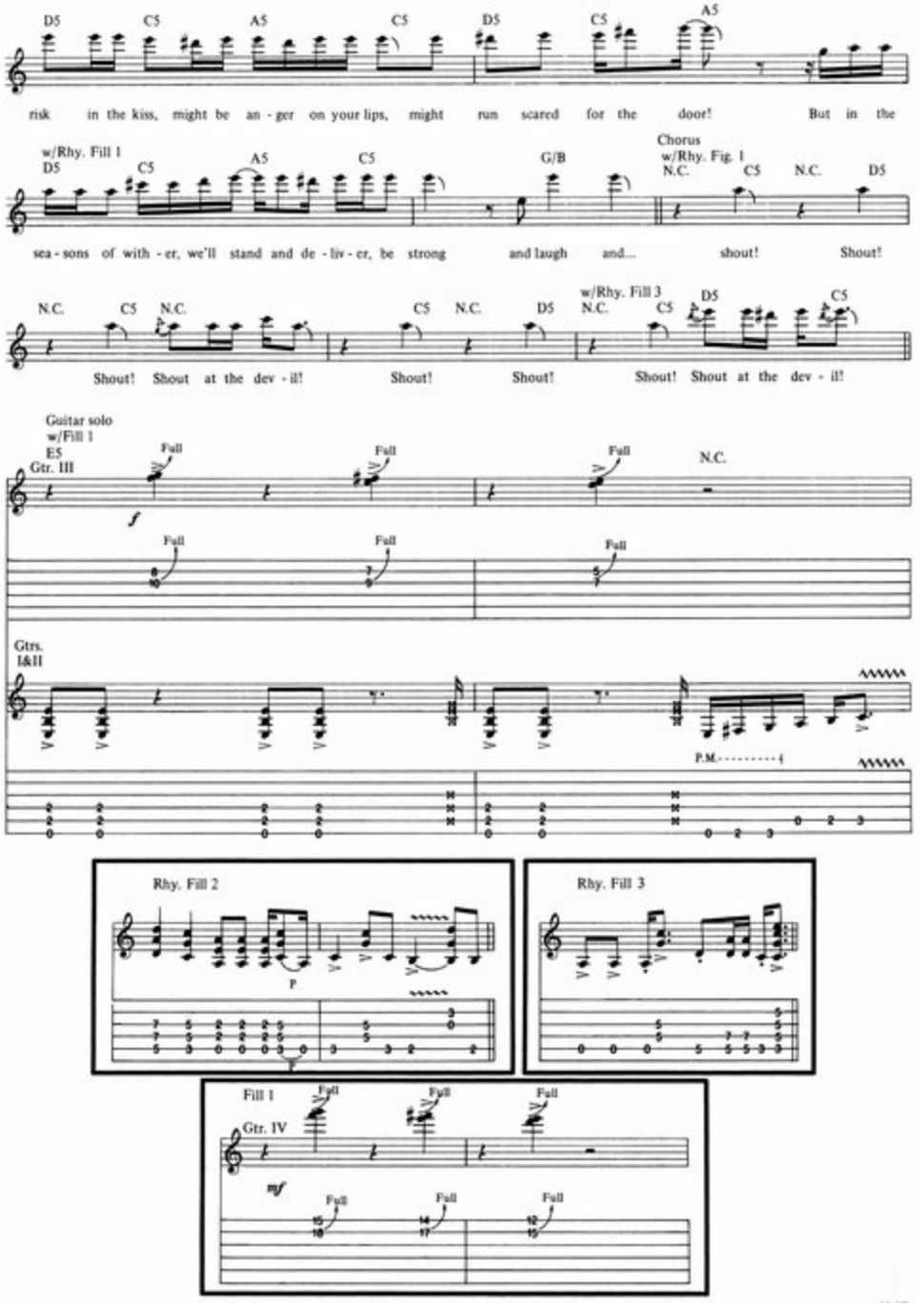
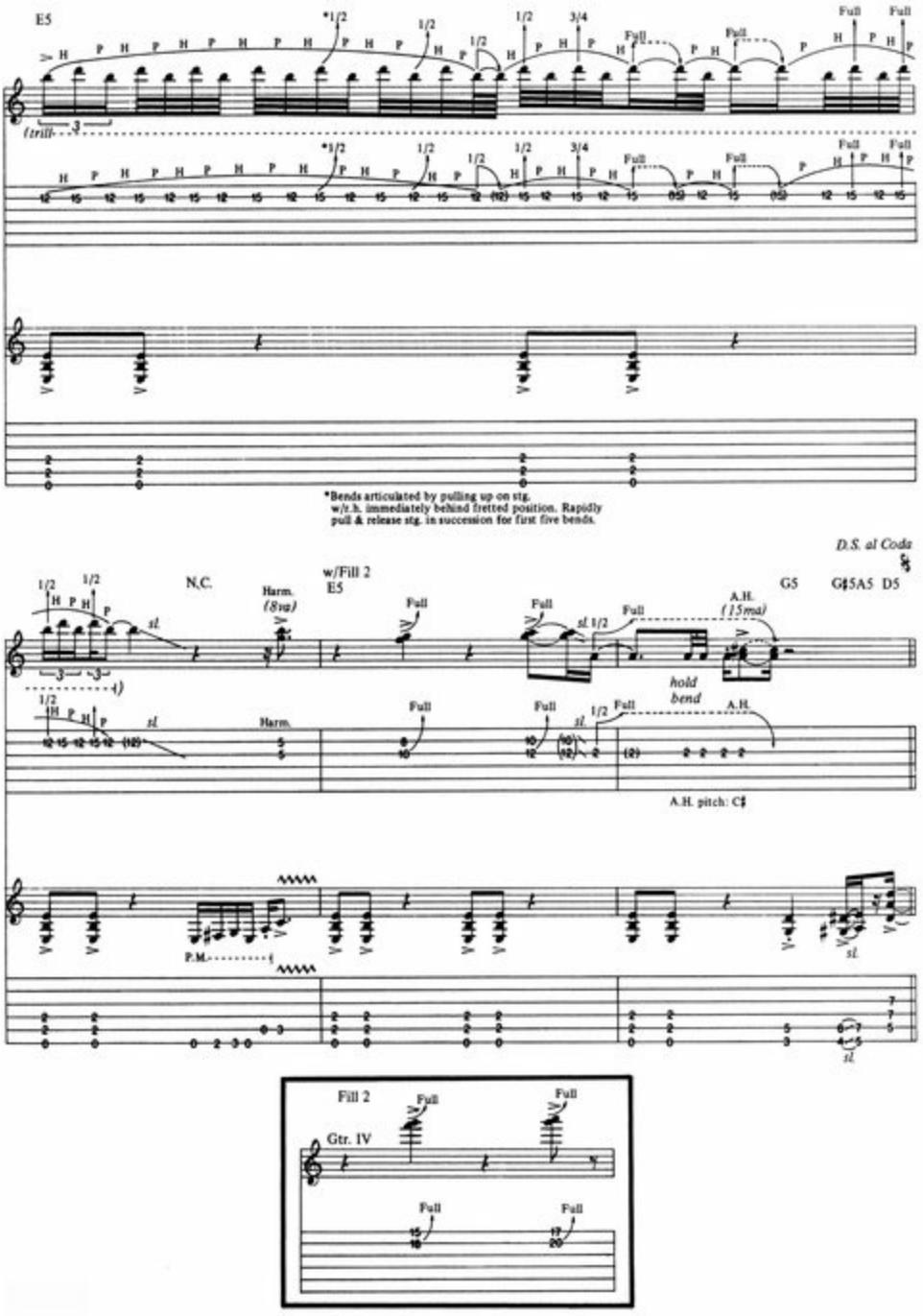
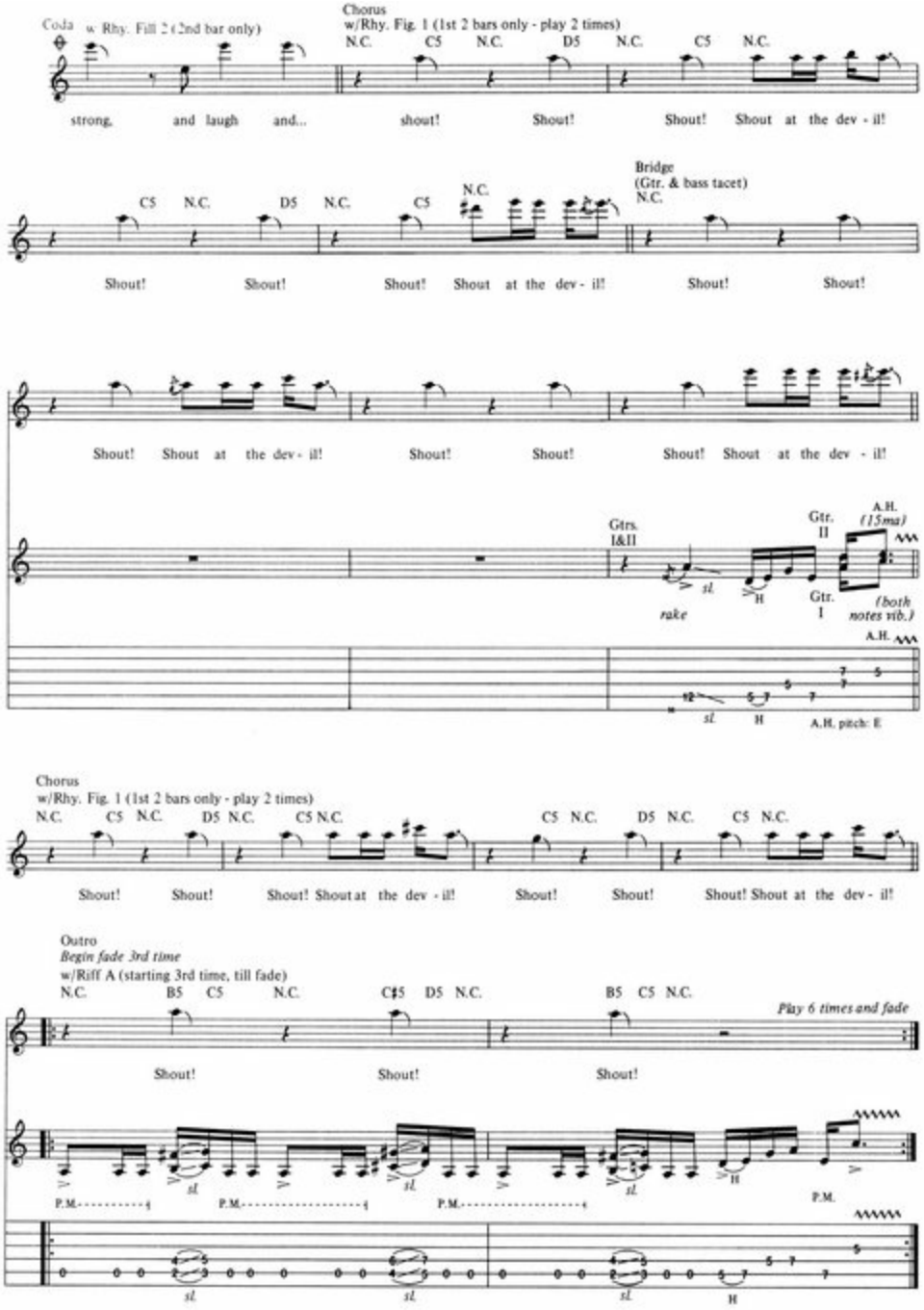
Rhy. Fill 1

Gtr. II

Gtr. I

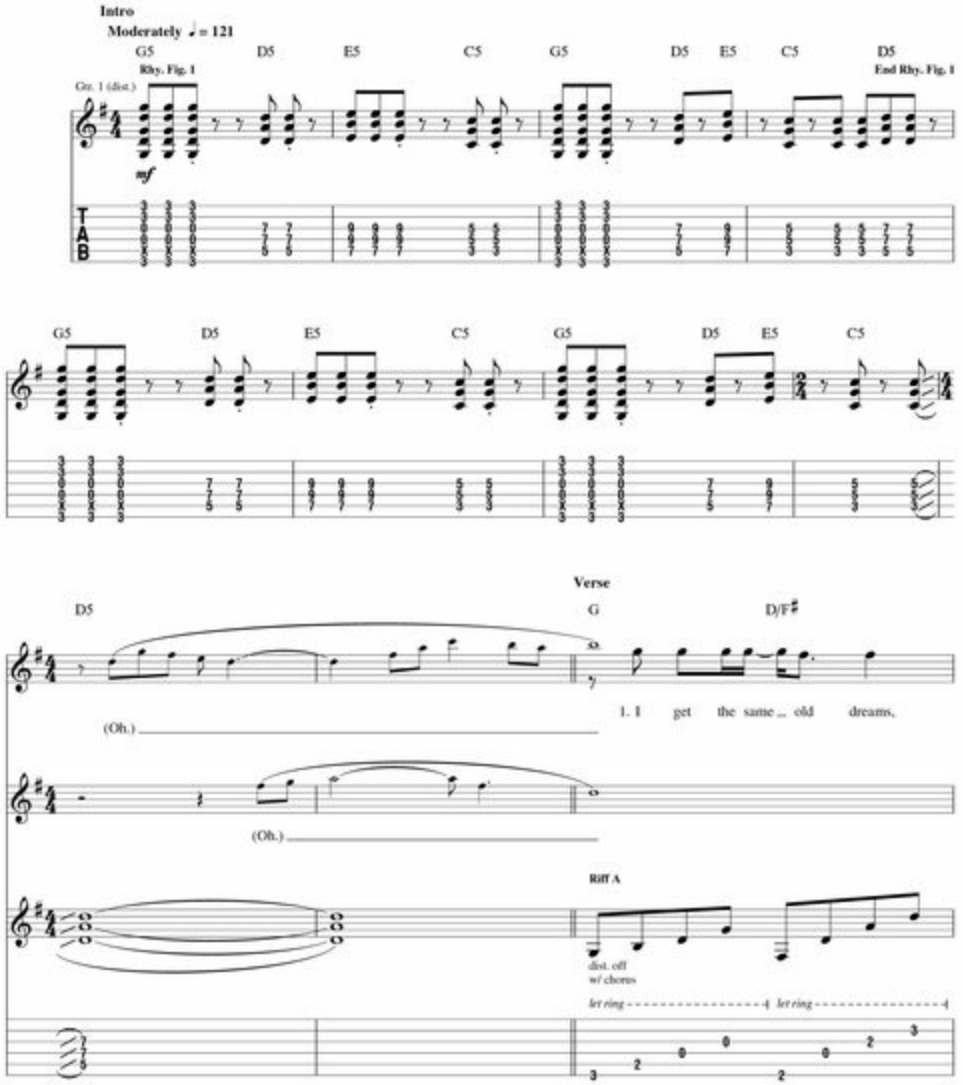
H

(Gtr. I only)

H

D5 C5 A5 C5 D5 C5 A5
risk in the kiss, might be an - ger on your lips, might run scared for the door! But in the
w/Rhy. Fill 1
D5 C5 A5 C5 G/B
Chorus
w/Rhy. Fig. 1
N.C. C5 N.C. D5
sea - sons of with - er, we'll stand and de - liv - er, be strong and laugh and... shout! Shout!
N.C. C5 N.C. C5 N.C. D5
w/Rhy. Fill 3
N.C. C5 D5 C5
Shout! Shout at the dev - il! Shout! Shout! Shout! Shout at the dev - il!
Guitar solo
w/Fill 1
E5
Gtr. III
Full Full Full N.C.
Full Full Full
Gtrs.
I&II
P.M.
Rhy. Fill 2
P
Rhy. Fill 3
Fill 1
Gtr. IV
Full Full Full
Full Full Full

E5
*1/2
1/2
3/4
Full
trill
*Bends articulated by pulling up on stg. w/r.h. immediately behind fretted position. Rapidly pull & release stg. in succession for first five bends.
D.S. al Coda
N.C.
Harm.
(8va)
w/Fill 2
E5
G5
G♯5A5 D5
A.H.
(15ma)
hold bend
A.H. pitch: C♯
P.M.
Fill 2
Gtr. IV

Coda
w/ Rhy. Fill 2 (2nd bar only)
Chorus
w/Rhy. Fig. 1 (1st 2 bars only - play 2 times)
N.C. C5 N.C. D5 N.C. C5 N.C.
strong, and laugh and... shout! Shout! Shout! Shout at the dev - il!
C5 N.C. D5 N.C. C5 N.C.
Bridge
(Gtr. & bass tacet)
N.C.
Shout! Shout! Shout! Shout at the dev - il! Shout! Shout!
Shout! Shout at the dev - il! Shout! Shout! Shout! Shout at the dev - il!
Gtrs. I&II
Gtr. II
A.H. (15ma)
sl.
H
rake
Gtr. I
(both notes vib.)
A.H.
sl. H
A.H. pitch: E
Chorus
w/Rhy. Fig. 1 (1st 2 bars only - play 2 times)
N.C. C5 N.C. D5 N.C. C5 N.C.
Shout! Shout! Shout! Shout at the dev - il! Shout! Shout! Shout! Shout at the dev - il!
Outro
Begin fade 3rd time
w/Riff A (starting 3rd time, till fade)
N.C. B5 C5 N.C. C♯5 D5 N.C. B5 C5 N.C.
Play 6 times and fade
Shout! Shout! Shout!
sl.
P.M.
H

from Rainbow - *Down to Earth*

Since You've Been Gone

Words and Music by Russell Ballard

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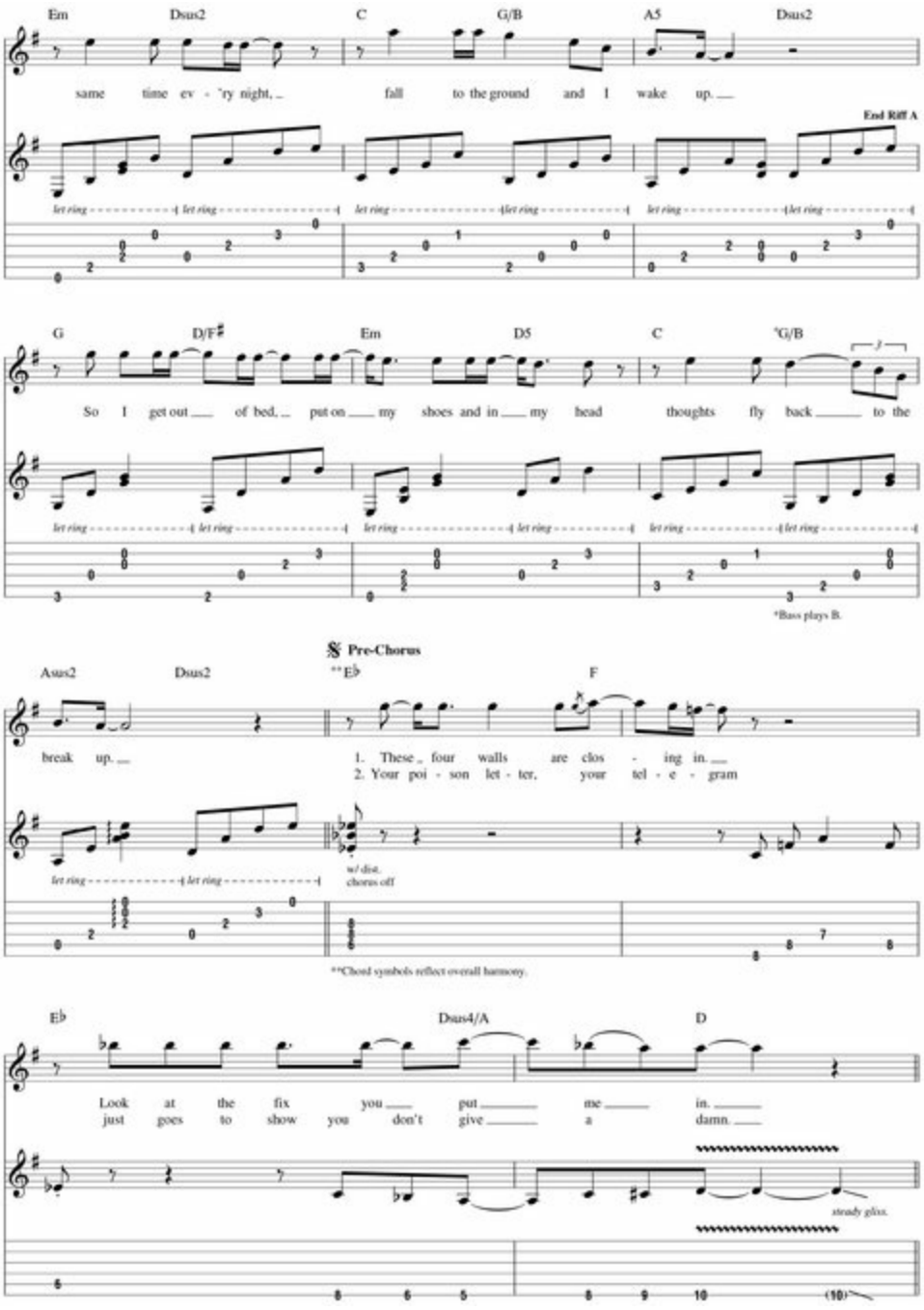
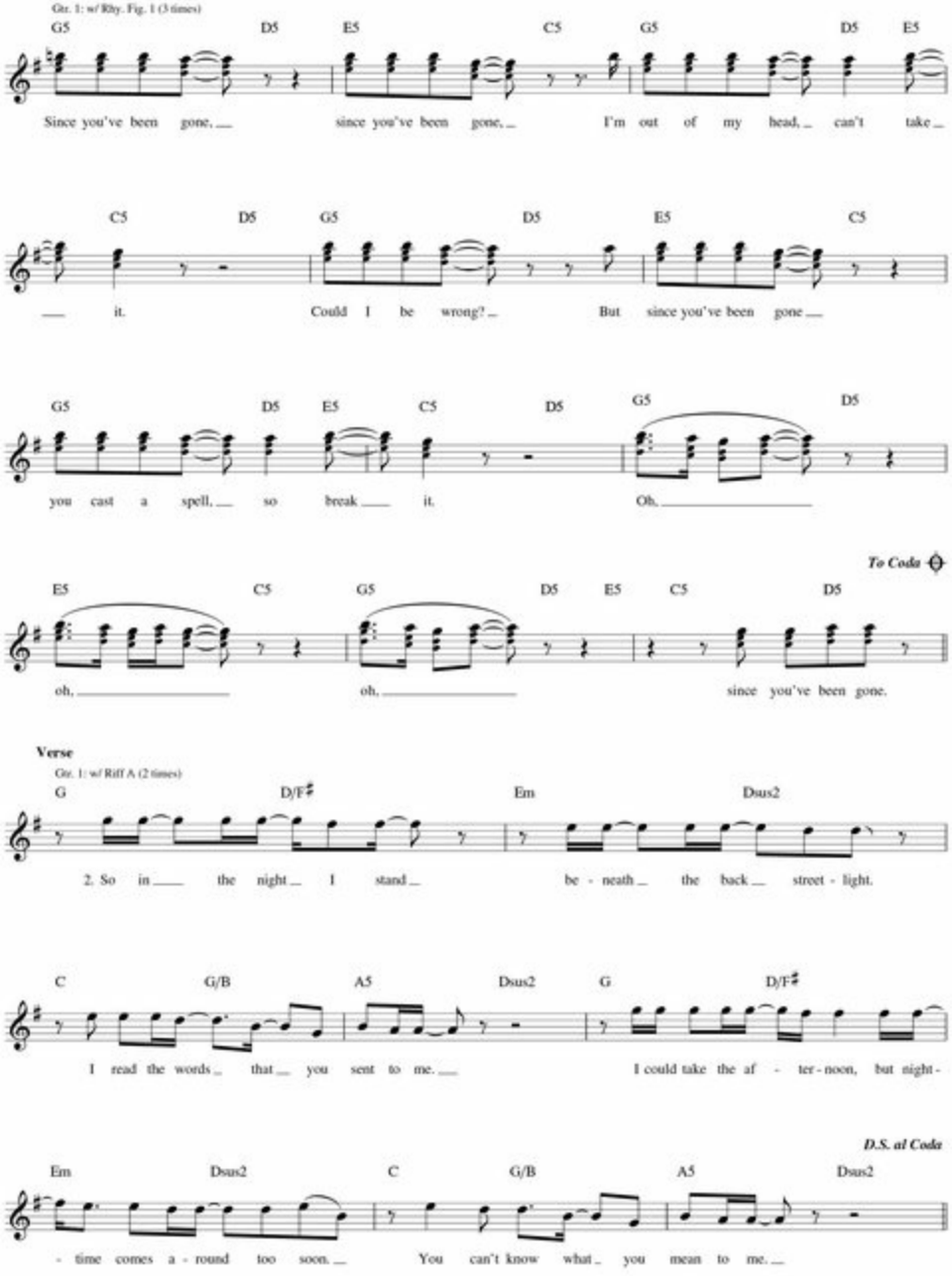
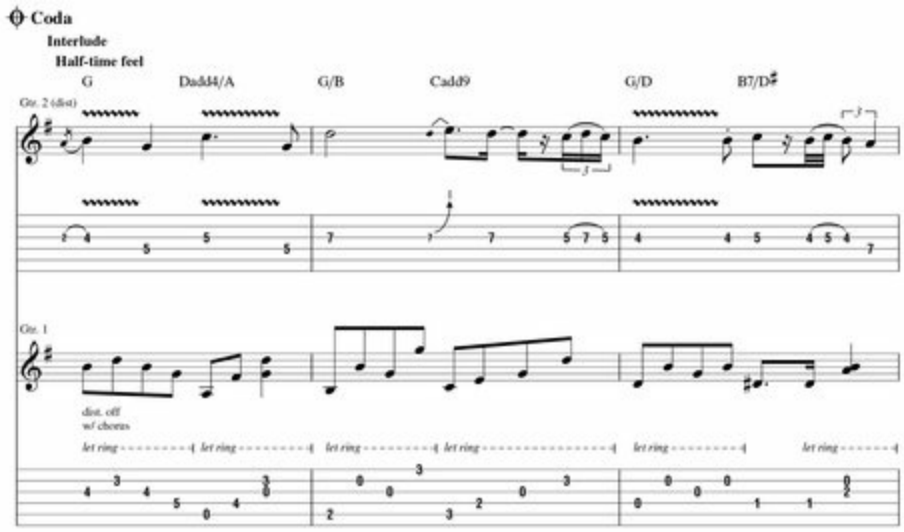
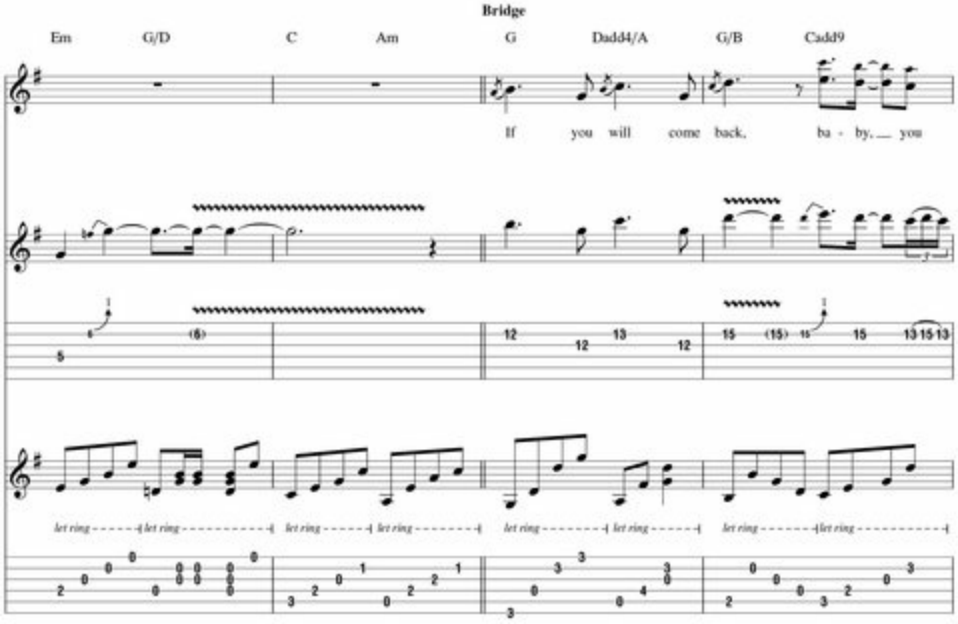
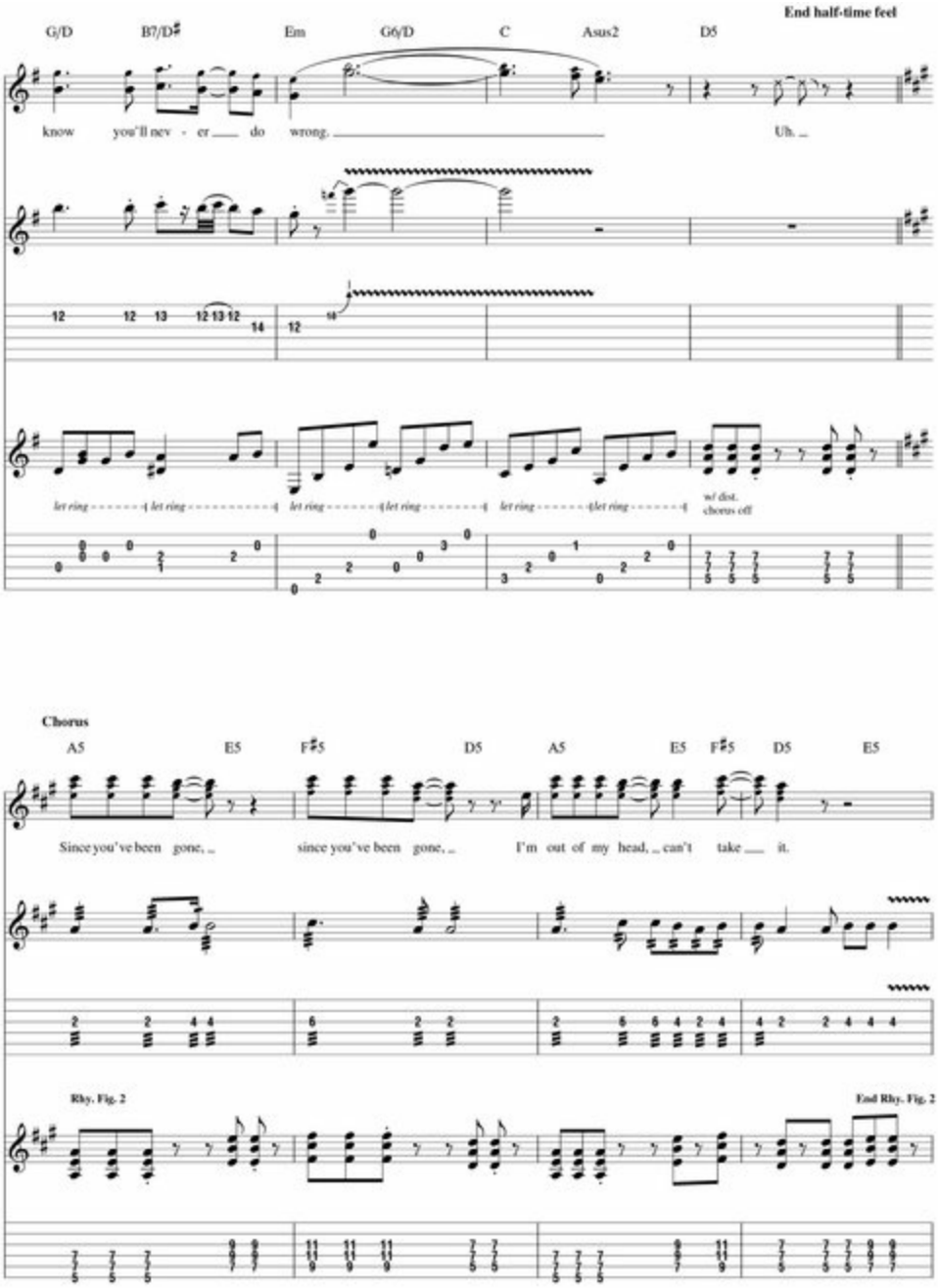
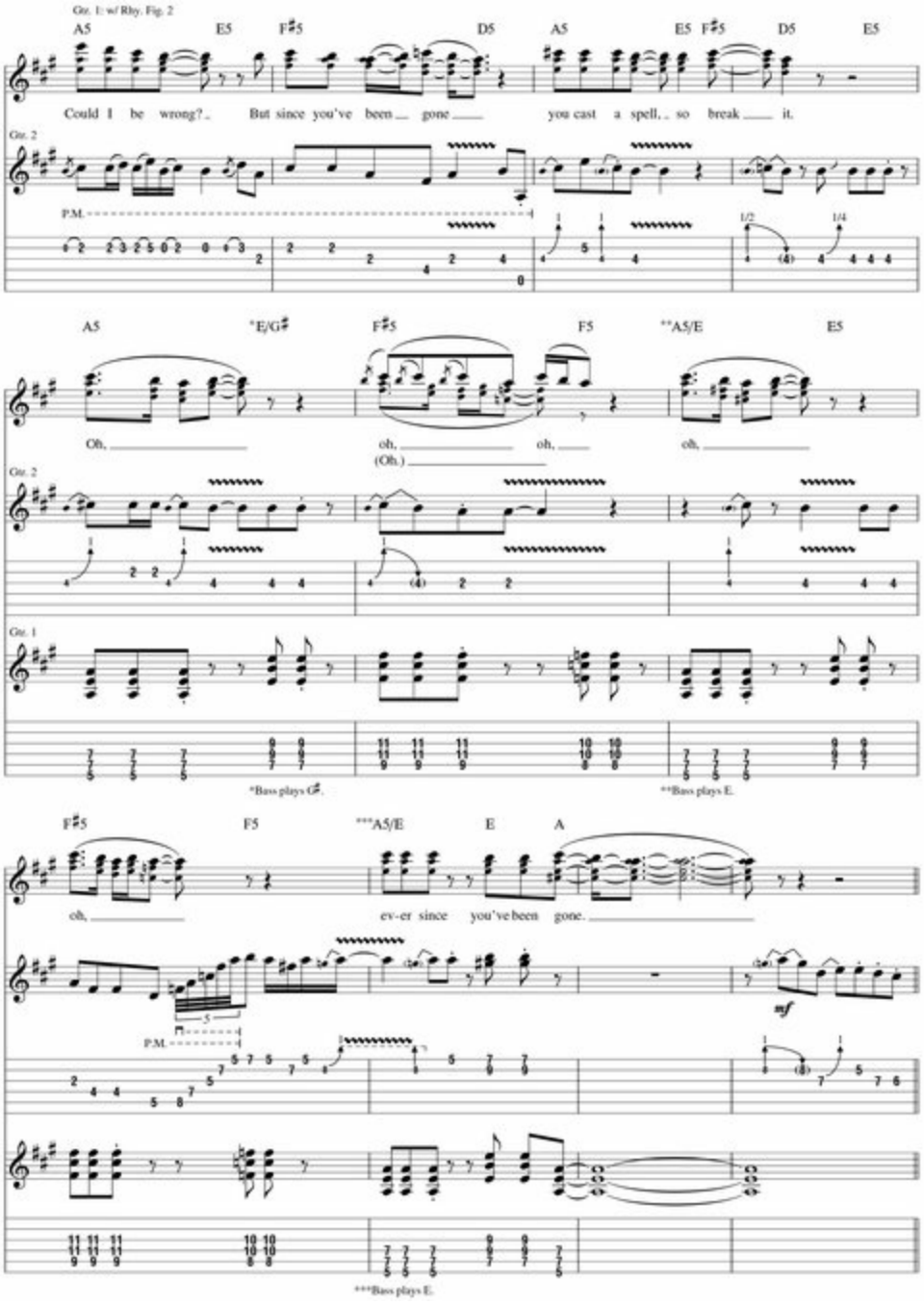

Em
Dsus2
C
G/B
A5
Dsus2
same time ev - 'ry night, fall to the ground and I wake up.
End Riff A
let ring
G
D/F♯
Em
D5
C
'G/B
So I get out of bed, put on my shoes and in my head thoughts fly back to the
*Bass plays B.
𝄋 Pre-Chorus
Asus2
Dsus2
**E♭
F
break up.
1. These four walls are clos - ing in.
2. Your poi - son let - ter, your tel - e - gram
w/ dist.
chorus off
**Chord symbols reflect overall harmony.
E♭
Dsus4/A
D
Look at the fix you put me in.
just goes to show you don't give a damn.
steady gliss.

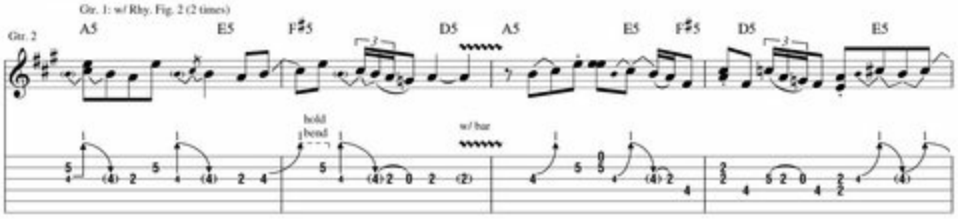
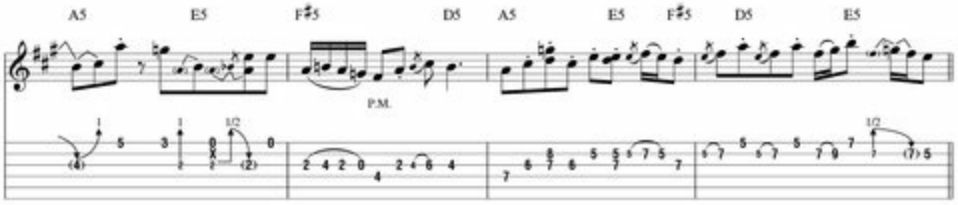
Chorus

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

Verse

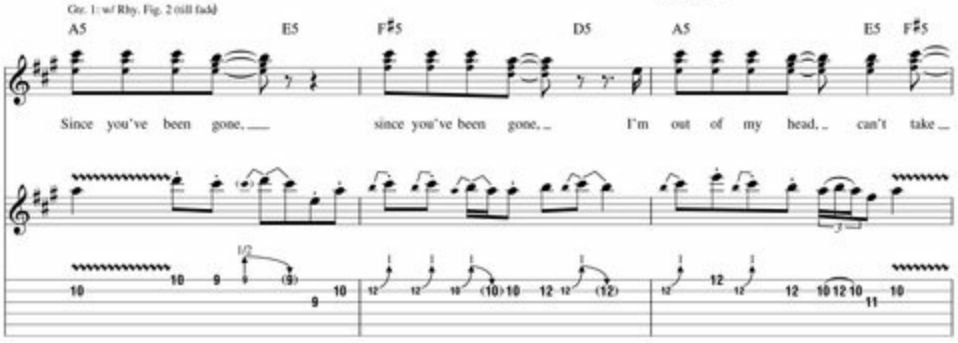
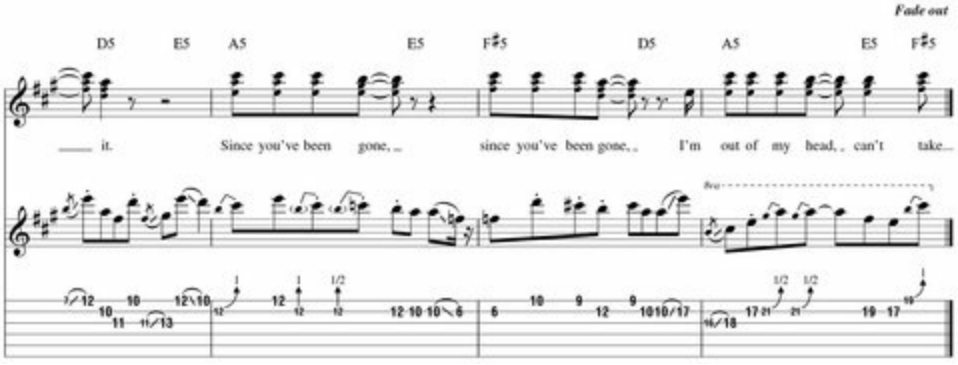
Gtr. 1: w/ Riff A (2 times)

Coda
Interlude
Half-time feel
G
Dadd4/A
G/B
Cadd9
G/D
B7/D♯
Gtr. 2 (dist)
Gtr. 1
dist. off
w/ chorus
let ring

Bridge
Em
G/D
C
Am
G
Dadd4/A
G/B
Cadd9
If you will come back, ba - by, you
let ring

End half-time feel
G/D
B7/D♯
Em
G6/D
C
Asus2
D5
know you'll nev - er ___ do wrong. ___
Uh. _
let ring
let ring
let ring
let ring
let ring
let ring
w/ dist.
chorus off
Chorus
A5
E5
F♯5
D5
A5
E5
F♯5
D5
E5
Since you've been gone, _
since you've been gone, _
I'm out of my head, _ can't take ___ it.
Rhy. Fig. 2
End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2
A5 E5 F♯5 D5 A5 E5 F♯5 D5 E5
Could I be wrong? But since you've been gone you cast a spell, so break it.
Gtr. 2
P.M.
A5 *E/G♯ F♯5 F5 **A5/E E5
Oh, oh, (Oh.) oh, oh,
Gtr. 2
Gtr. 1
*Bass plays G♯.
**Bass plays E.
F♯5 F5 ***A5/E E A
oh, ev-er since you've been gone.
mf
P.M.
***Bass plays E.

Guitar Solo

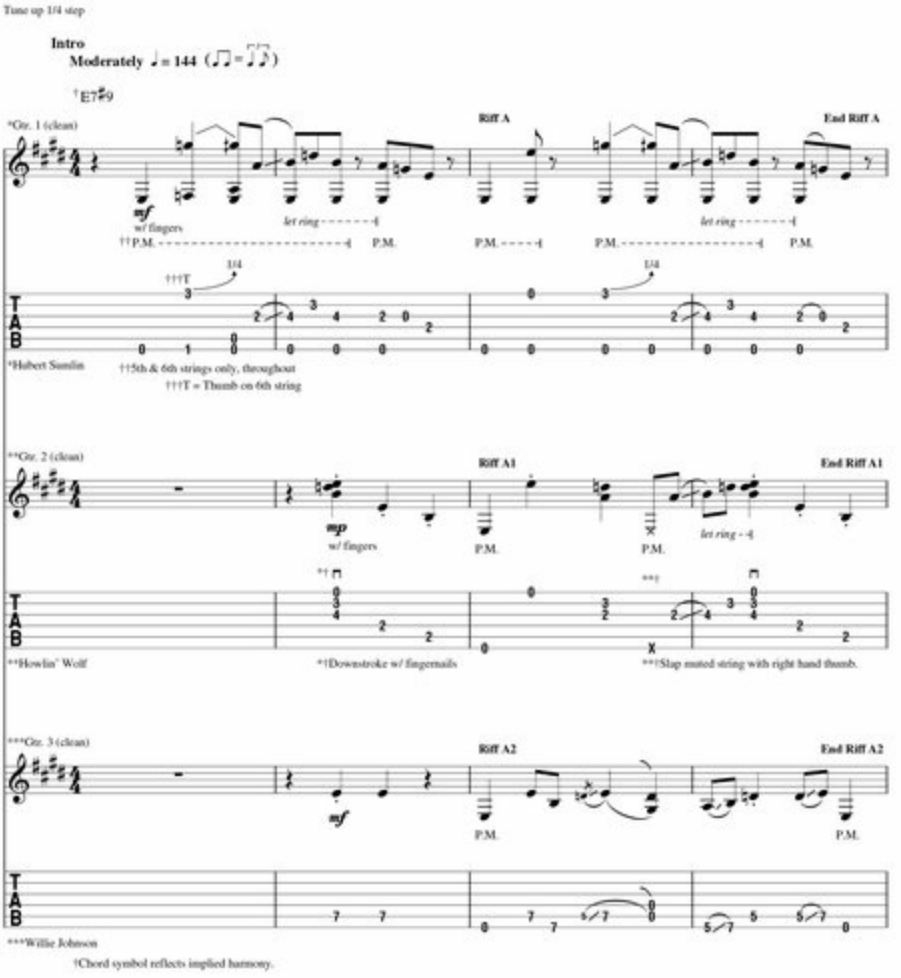
Gtr. 1: w/ Rhy. Fig. 2 (2 times)

Gtr. 2

Outro-Chorus

Begin fade

Gtr. 1: w/ Rhy. Fig. 2 (till fade)

Fade out

from Howlin' Wolf - *Moanin' in the Moonlight*

Smokestack Lightning

Words and Music by Chester Burnett

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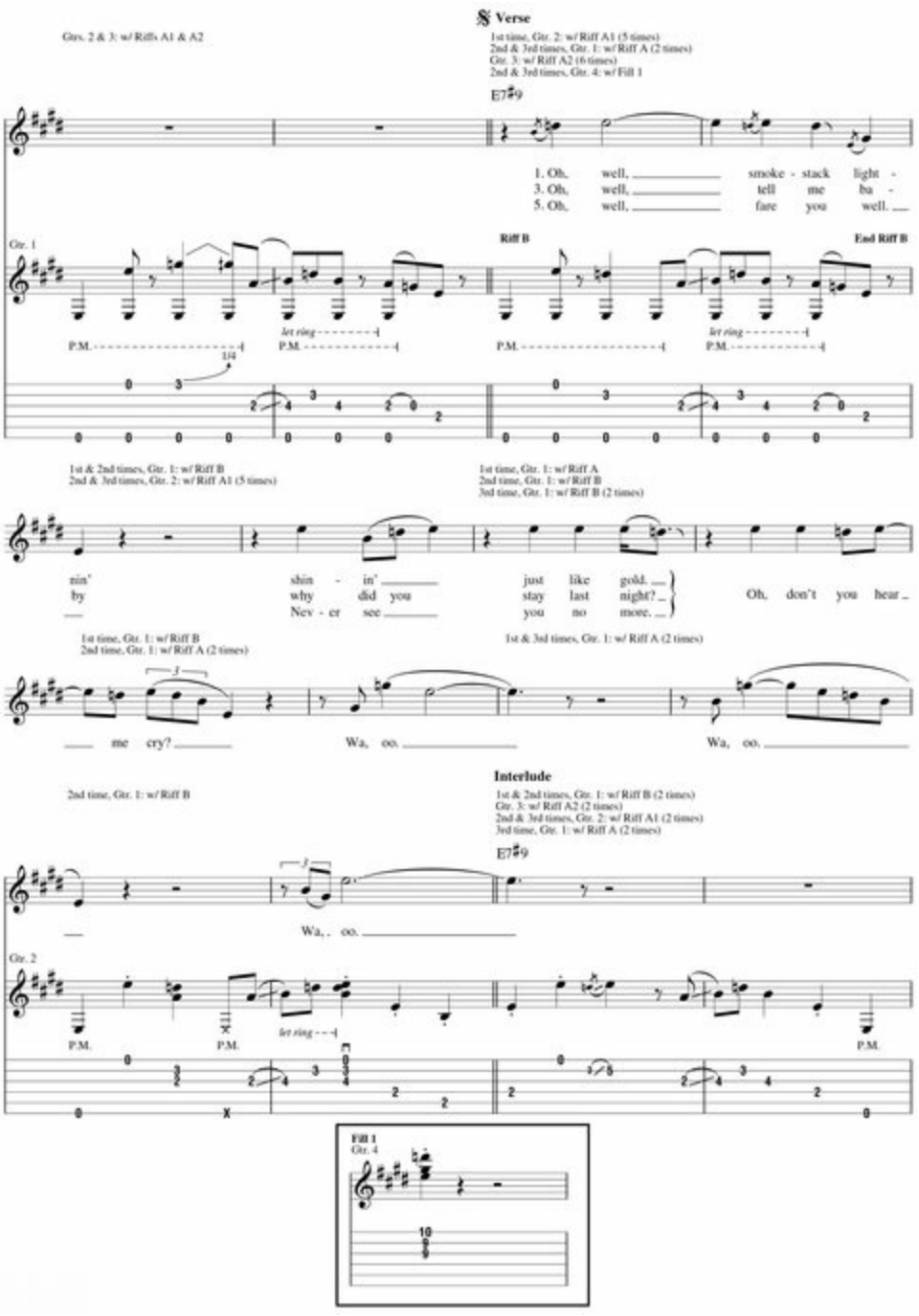

Grvs. 2 & 3: w/ Riffs A1 & A2
Verse
1st time, Gtr. 2: w/ Riff A1 (5 times)
2nd & 3rd times, Gtr. 1: w/ Riff A (2 times)
Gtr. 3: w/ Riff A2 (6 times)
2nd & 3rd times, Gtr. 4: w/ Fill 1
E7♯9
1. Oh, well, smoke - stack light -
3. Oh, well, tell me ba -
5. Oh, well, fare you well.
Gtr. 1
Riff B
End Riff B
let ring
P.M.
1/4
1st & 2nd times, Gtr. 1: w/ Riff B
2nd & 3rd times, Gtr. 2: w/ Riff A1 (5 times)
1st time, Gtr. 1: w/ Riff A
2nd time, Gtr. 1: w/ Riff B
3rd time, Gtr. 1: w/ Riff B (2 times)
nin' shin - in'
by why did you
Nev - er see
just like gold.
stay last night?
you no more.
Oh, don't you hear
1st time, Gtr. 1: w/ Riff B
2nd time, Gtr. 1: w/ Riff A (2 times)
me cry?
1st & 3rd times, Gtr. 1: w/ Riff A (2 times)
Wa, oo.
Wa, oo.
2nd time, Gtr. 1: w/ Riff B
Interlude
1st & 2nd times, Gtr. 1: w/ Riff B (2 times)
Gtr. 3: w/ Riff A2 (2 times)
2nd & 3rd times, Gtr. 2: w/ Riff A1 (2 times)
3rd time, Gtr. 1: w/ Riff A (2 times)
E7♯9
Wa, . oo.
Gtr. 2
Fill 1
Gtr. 4

To Coda 2

Verse

1st time, Gtr. 1: w/ Riff A
Gtr. 3: w/ Riff A2 (6 times)
2nd time, Gtr. 1: w/ Riff A (2 times)
2nd time, Gtr. 2: w/ Riff A1 (6 times)

E7♯9

2. Oh, well, ___ tell me ba -
4. Oh, well, ___ stop your train. ___

P.M. P.M. *let ring - - -|*

1st time, Gtr. 1: w/ Riff B (2 times)

2nd time, Gtr. 1: w/ Riff B (2 times)

by, what's the ___ mat - ter here? ___ Oh, don't you hear ___
Let a ___ poor boy ride. ___

P.M. P.M. *let ring - - - - -|*

1st time, Gtr. 1: w/ Riff A
1st time, Gtr. 2: w/ Riff A1 (3 times)

1st time, Gtr. 1: w/ Riff B (2 times)
2nd time, Gtr. 1: w/ Riff A (2 times)

___ me cry? ___ Wa, oo. ___ Wa, oo. ___

To Coda 1

Interlude

Gtrs. 1, 2 & 3: w/ Riffs A, A1 & A2

E7♯9

___ Wa, oo. ___

Harp Solo

Gtr. 1: w/ Riff B (3 times)
Gtr. 3: w/ Riff A2 (3 times)

E7♯9

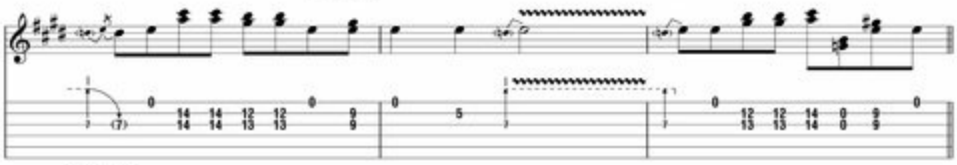
Riff C **End Riff C** **Riff D**

*Gtr. 4

mp *mf*

*Harmonica arr. for gtr. Howlin' Wolf

D.S. al Coda 1

End Riff D

Coda 1

Harp Solo

D.S. al Coda 2

Gtr. 1: w/ Riff B (3 times)
Gtr. 3: w/ Riff A2 (3 times)
Gtr. 4: w/ Riff C

Gtr. 4: w/ Riff D (2 times)

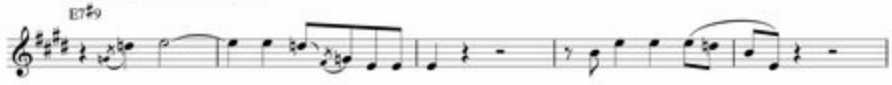
E7♯9

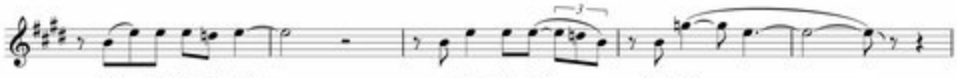
Coda 2

Verse

Gtr. 1: w/ Riff A
Grs. 2 & 3: w/ Riffs A1 & A2 (7 times)

Gtr. 1: w/ Riff B (3 times)

E7♯9

6. Oh, well, who been here, ba - by since a, I been gone?

Gtr. 1: w/ Riff A

Lit - tle, bit - ty boy, a der - by on? Wa, oo.

Gtr. 1: w/ Riff B

Begin fade

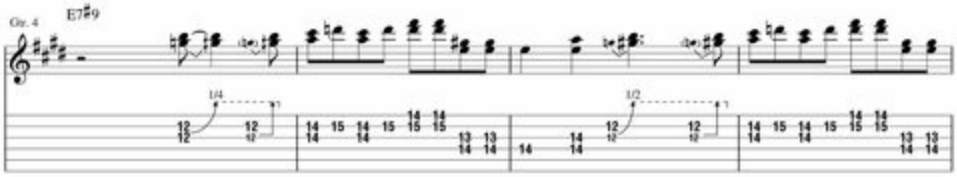
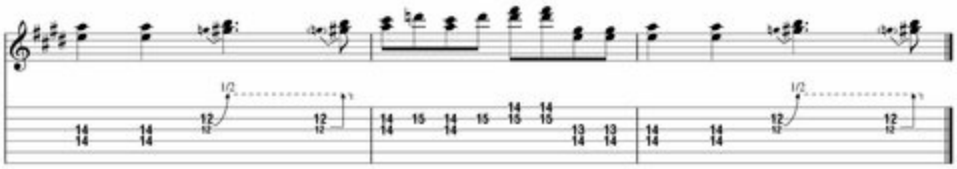
Gtr. 1: w/ Riff A

Wa, oo. Wa, oo.

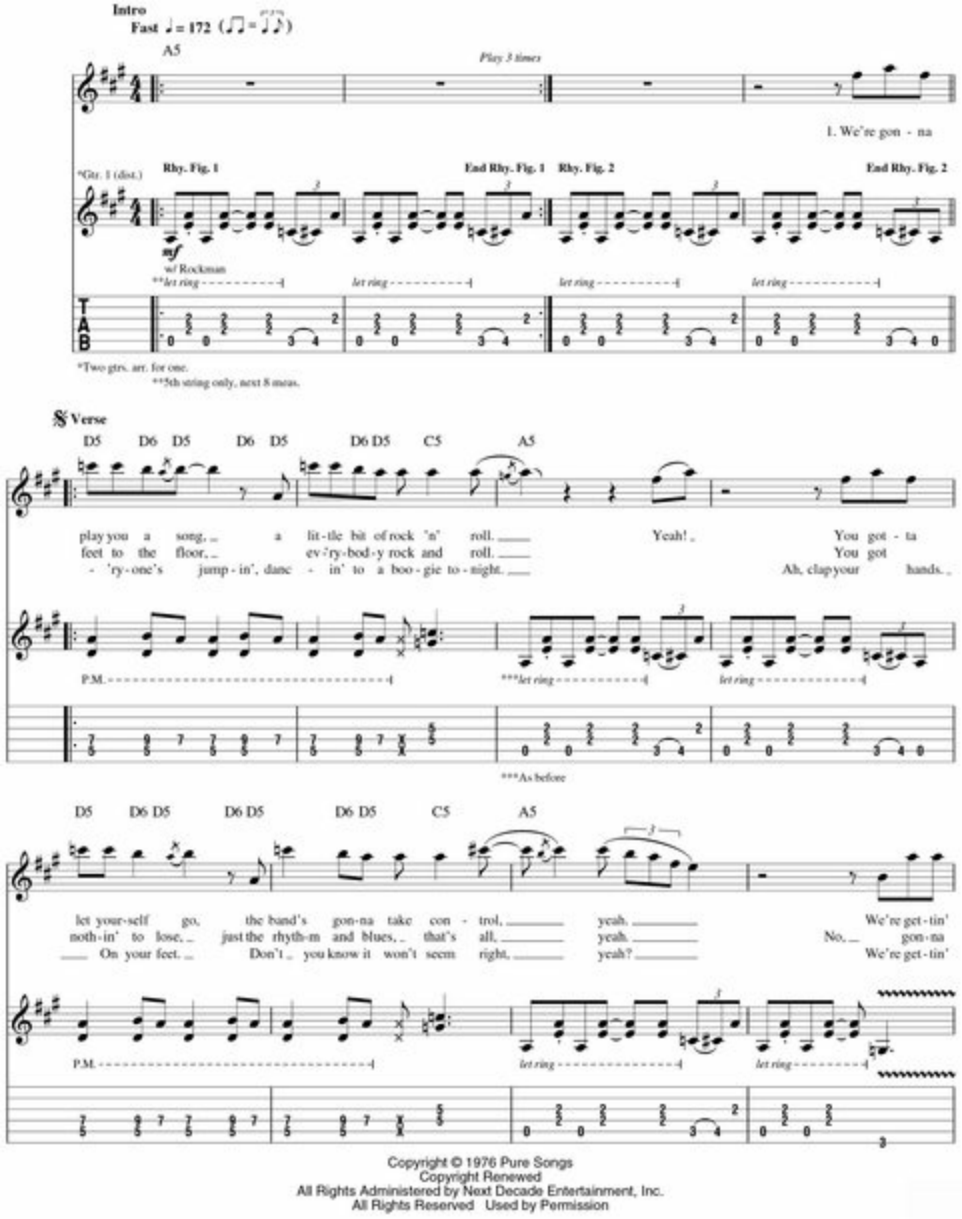
Outro-Harp Solo

Gtr. 1: w/ Riff B (till fade)
Gtr. 3: w/ Riff A2 (till fade)

E7♯9

Gtr. 4

Fade out

from *Boston*

S m o k i n ’

Words and Music by Tom Scholz and Brad Delp

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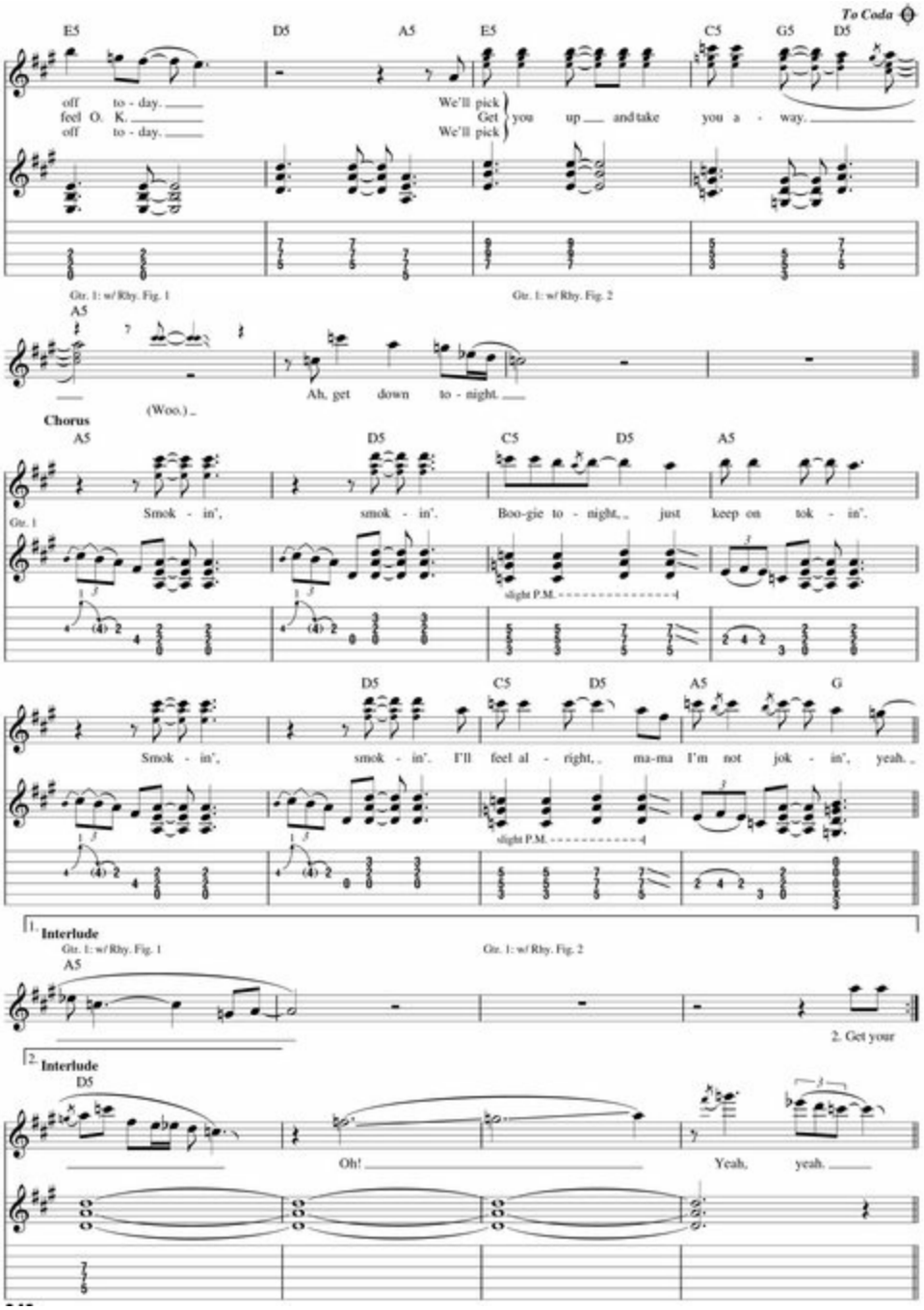
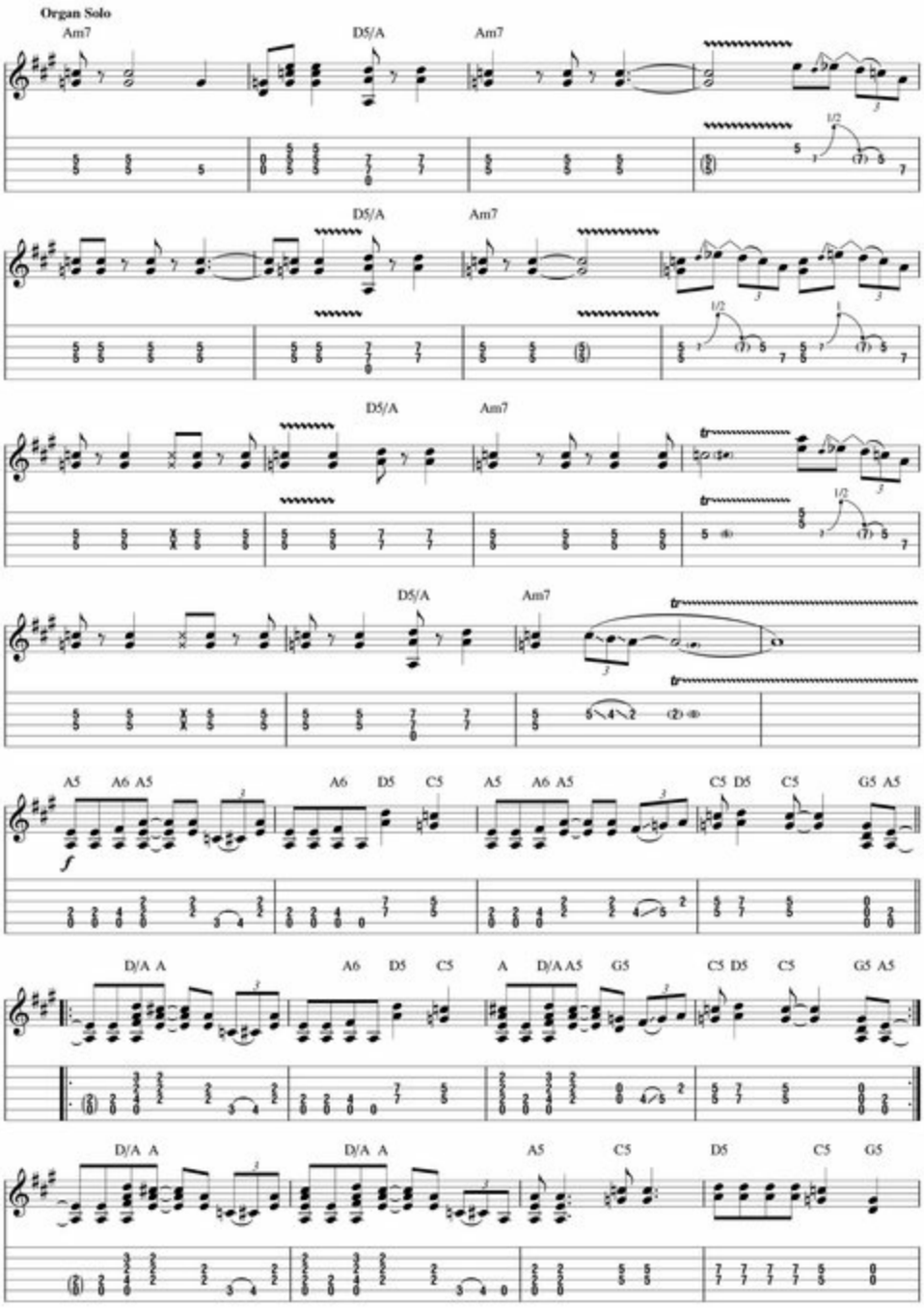
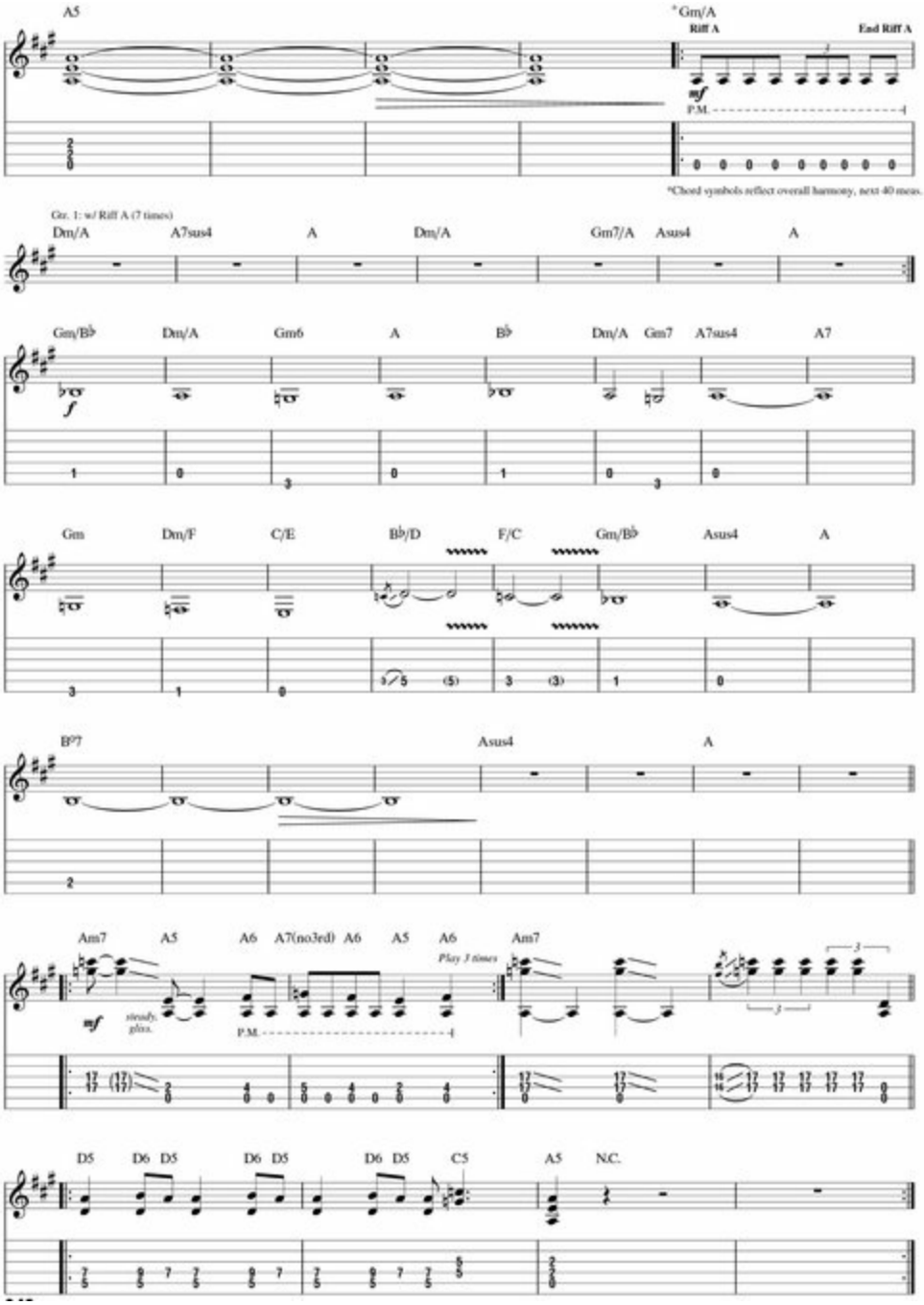
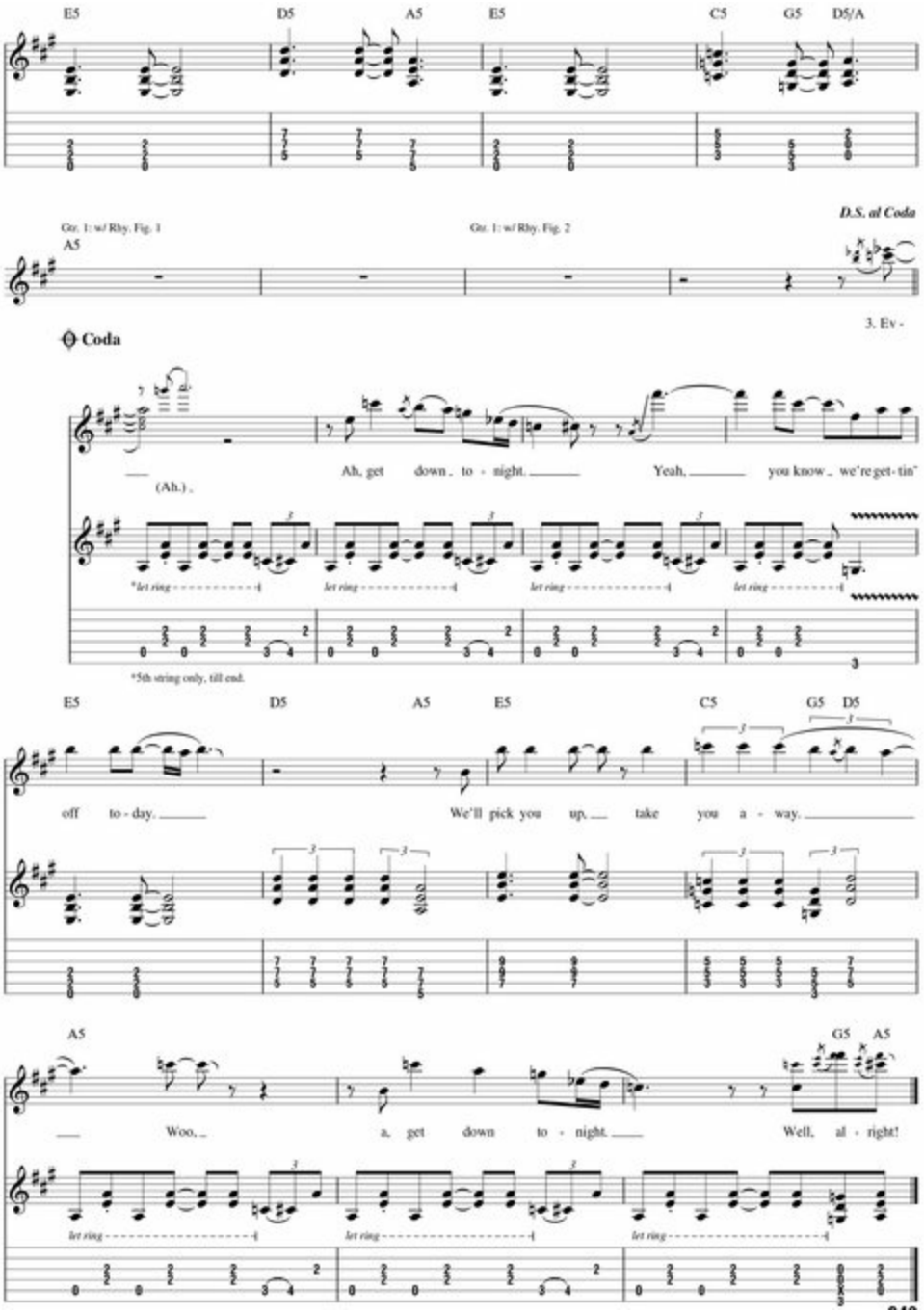
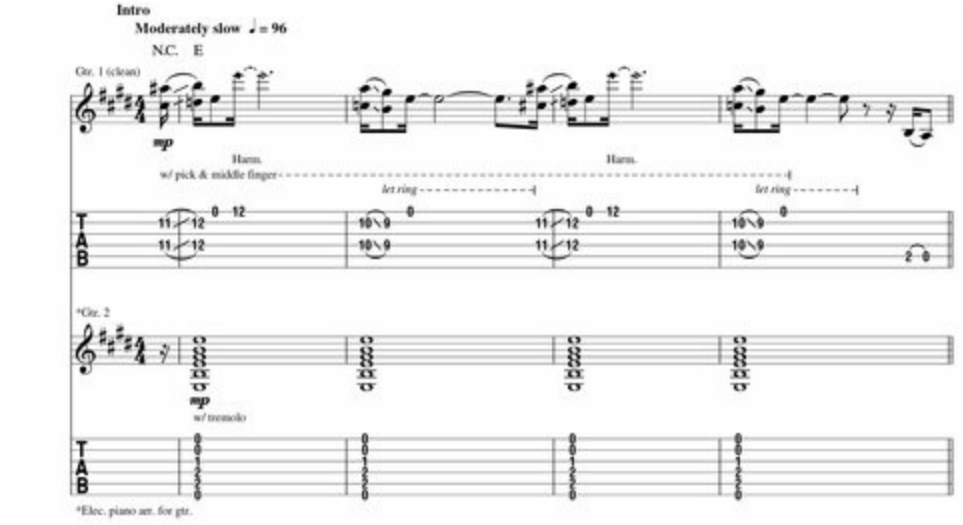
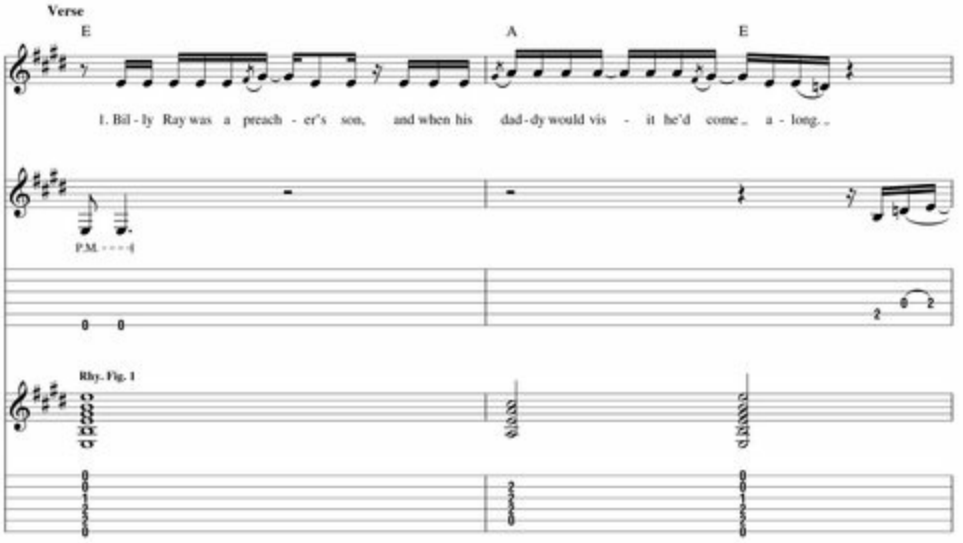

To Coda
E5
D5
A5
E5
C5
G5
D5
off to - day.
feel O. K.
off to - day.
We'll pick
Get you up and take you a - way.
We'll pick
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 1: w/ Rhy. Fig. 2
A5
Ah, get down to - night.
(Woo.)
Chorus
A5
D5
C5
D5
A5
Smok - in', smok - in'. Boo-gie to - night, just keep on tok - in'.
Gtr. 1
slight P.M.
D5
C5
D5
A5
G
Smok - in', smok - in'. I'll feel al - right, ma-ma I'm not jok - in', yeah.
slight P.M.
1. Interlude
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 1: w/ Rhy. Fig. 2
A5
2. Get your
2. Interlude
D5
Oh!
Yeah, yeah.

Organ Solo
Am7
D5/A
Am7
D5/A
Am7
D5/A
Am7
D5/A
Am7
A5 A6 A5
A6 D5 C5
A5 A6 A5
C5 D5 C5
G5 A5
D/A A
A6 D5 C5
A D/A A5 G5
C5 D5 C5
G5 A5
D/A A
D/A A
A5 C5
D5 C5 G5

A5
*Gm/A
Riff A
End Riff A
mf
P.M.
*Chord symbols reflect overall harmony, next 40 meas.
Gtr. 1: w/ Riff A (7 times)
Dm/A
A7sus4
A
Dm/A
Gm7/A
Asus4
A
Gm/B♭
Dm/A
Gm6
A
B♭
Dm/A
Gm7
A7sus4
A7
f
Gm
Dm/F
C/E
B♭/D
F/C
Gm/B♭
Asus4
A
B♭7
Asus4
A
Am7
A5
A6
A7(no3rd)
A6
A5
A6
Play 3 times
Am7
mf
steady, gliss.
P.M.
3
D5
D6
D5
D6
D5
D6
D5
C5
A5
N.C.

E5
D5
A5
E5
C5
G5
D5/A
D.S. al Coda
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 1: w/ Rhy. Fig. 2
A5
3. Ev -
Coda
(Ah.)
Ah, get down to - night.
Yeah, you know we're get - tin'
*let ring
let ring
let ring
let ring
*5th string only, till end.
E5
D5
A5
E5
C5
G5
D5
off to - day.
We'll pick you up, take you a - way.
A5
G5
A5
Woo,
a, get down to - night.
Well, al - right!
let ring
let ring
let ring

from Dusty Springfield - *Dusty in Memphis*

S o n - o f - a - P r e a c h e r M a n

Words and Music by John Hurley and Ronnie Wilkins

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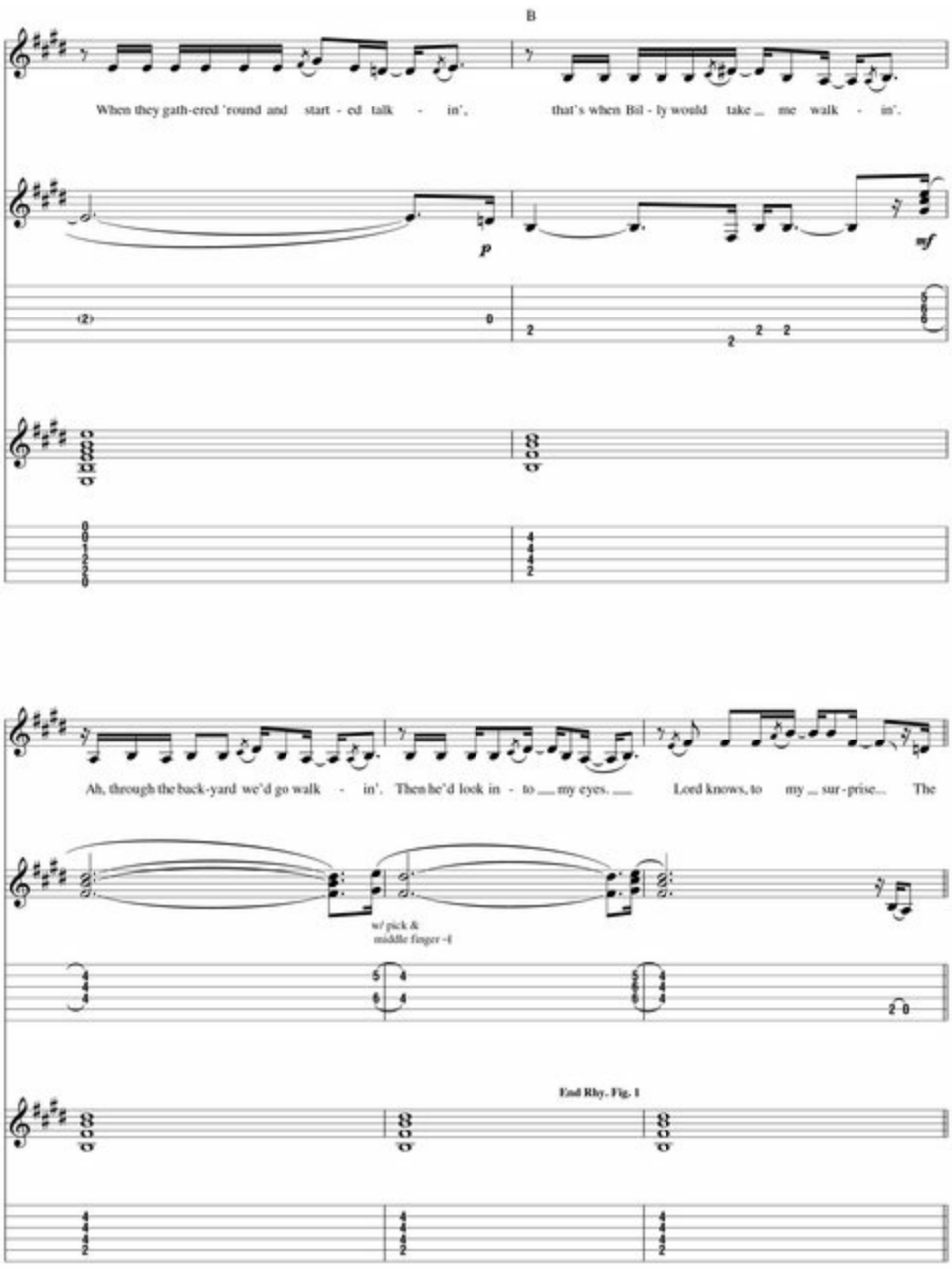
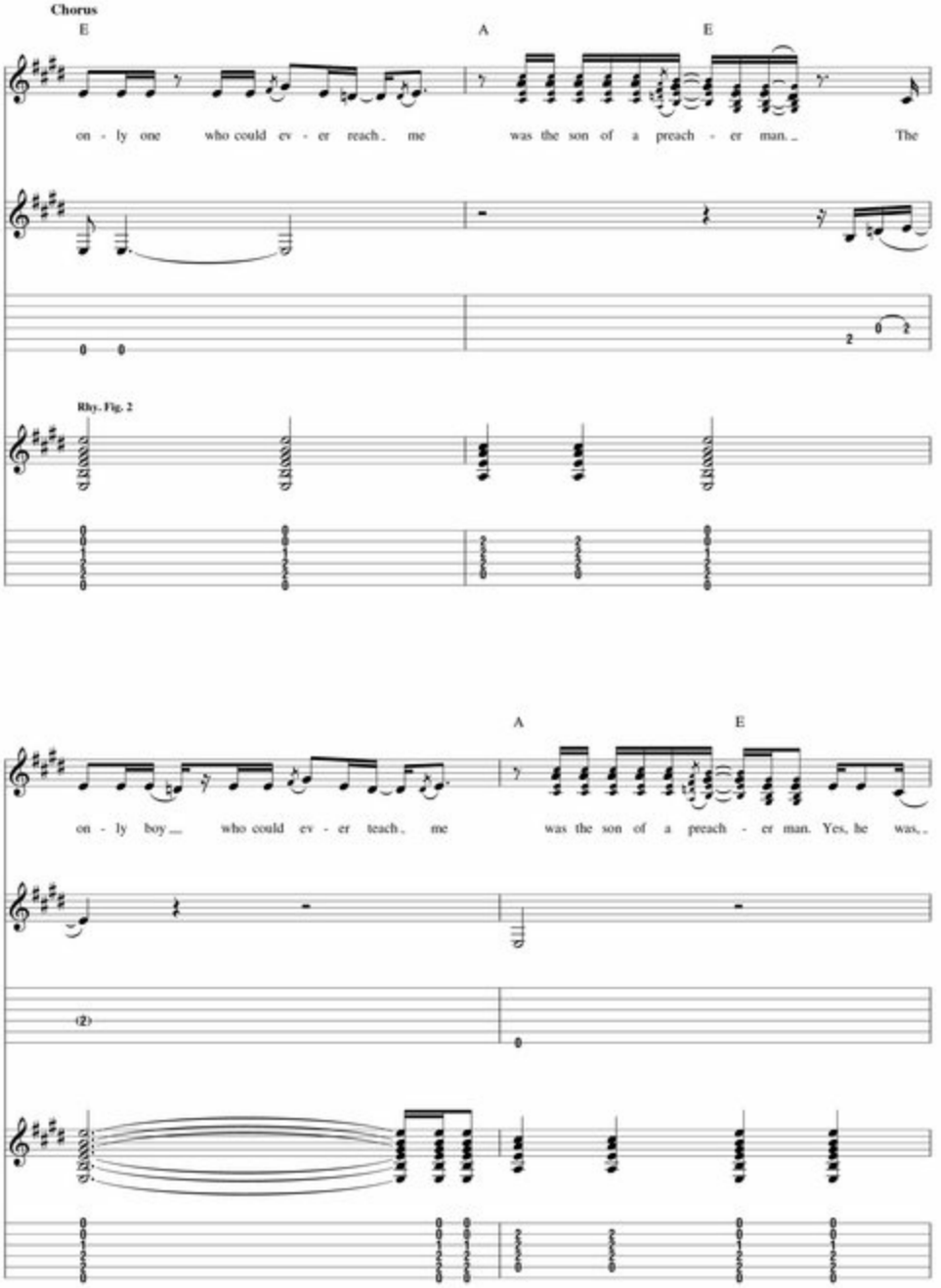
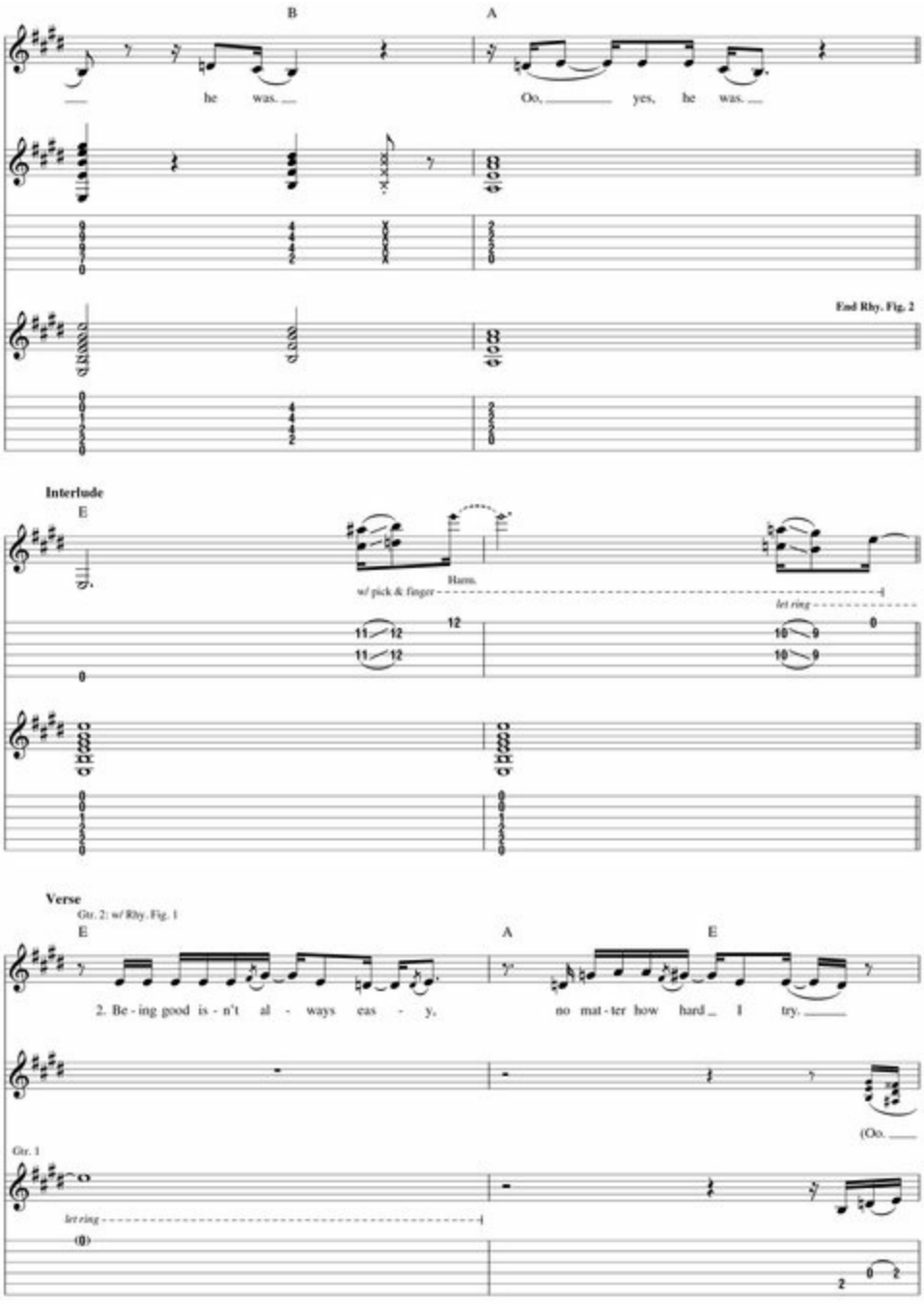
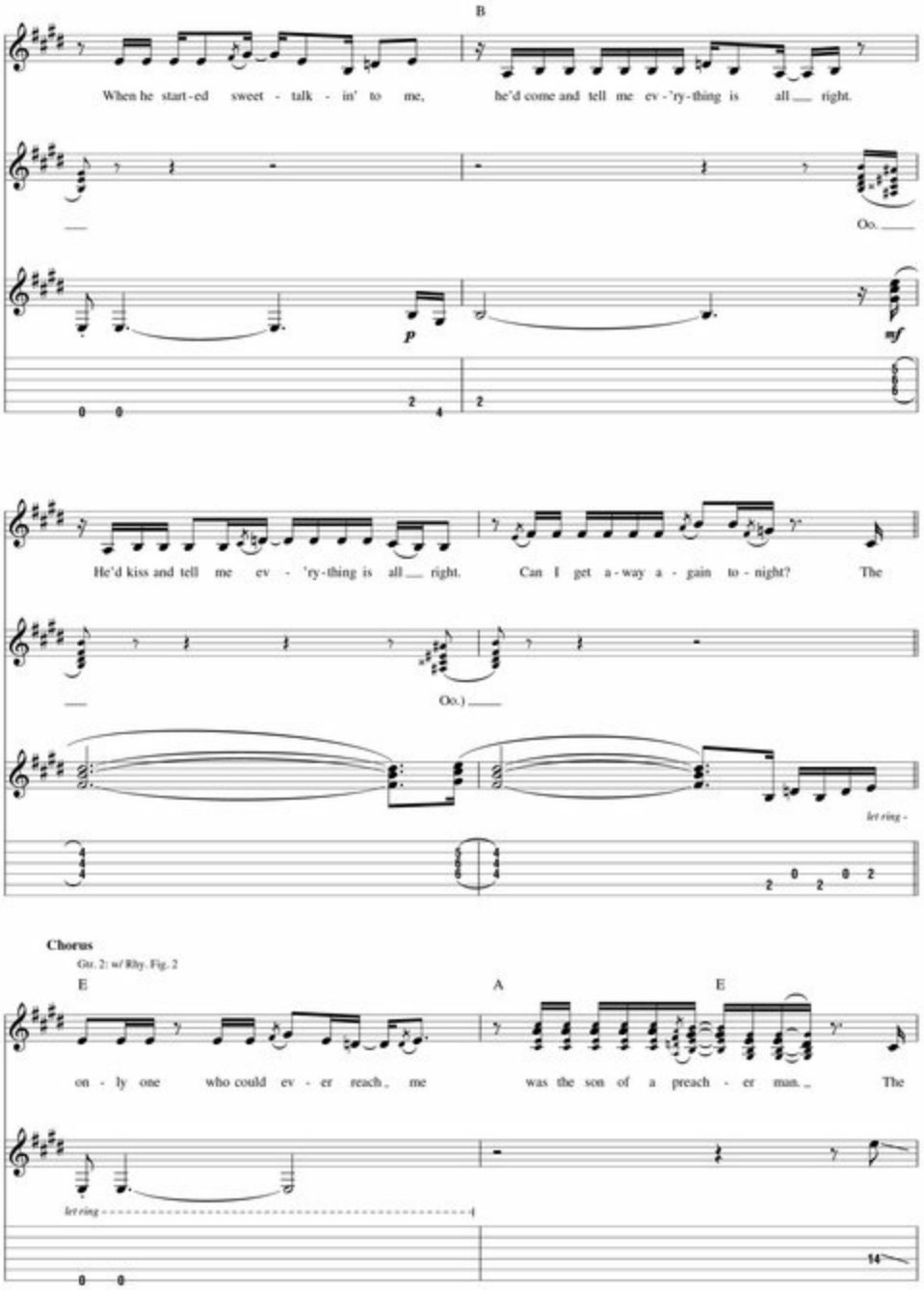
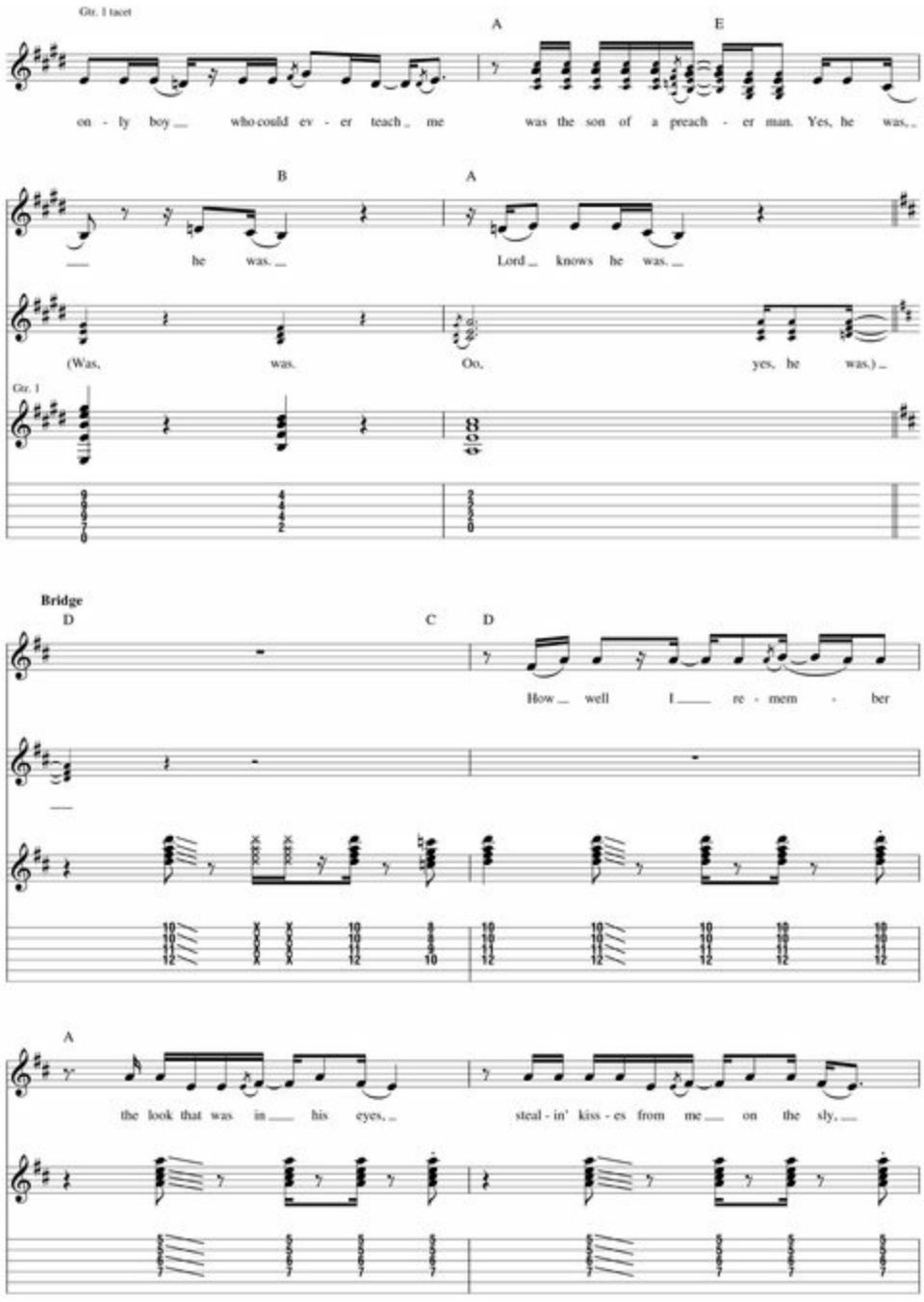
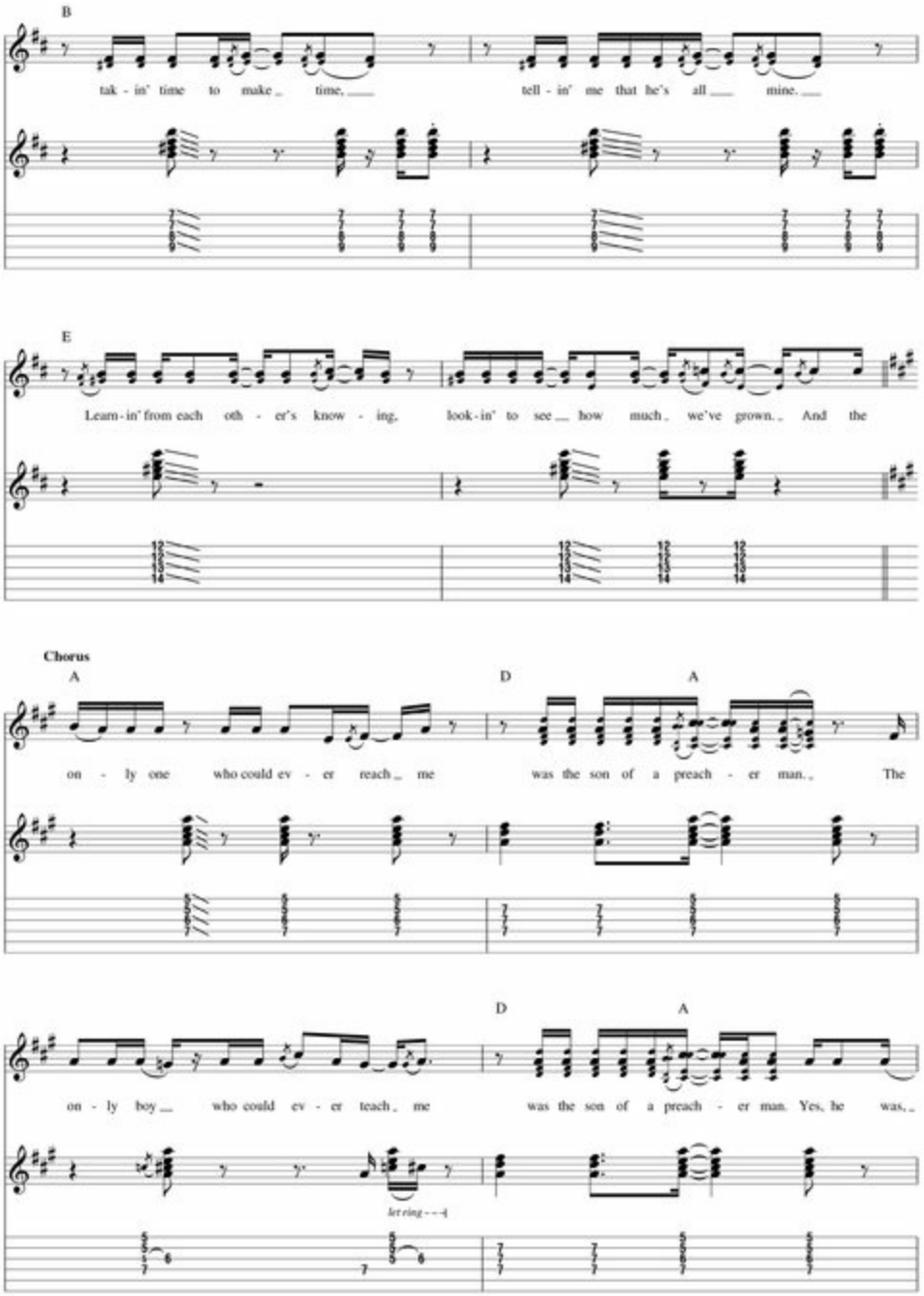
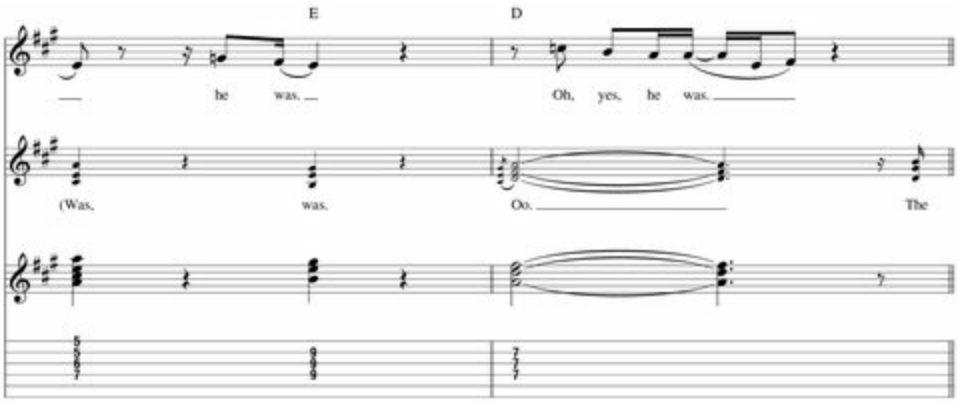
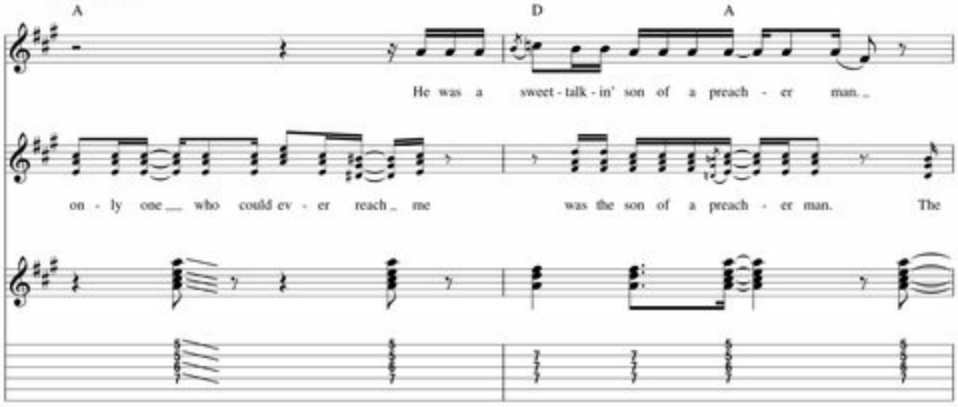
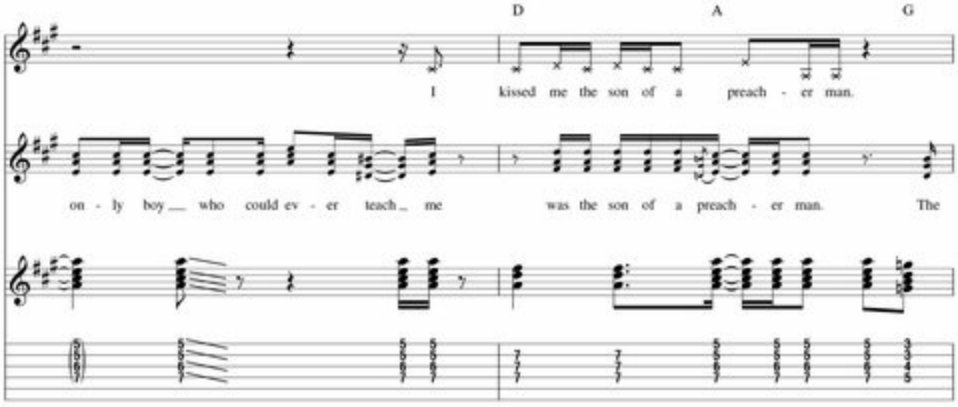
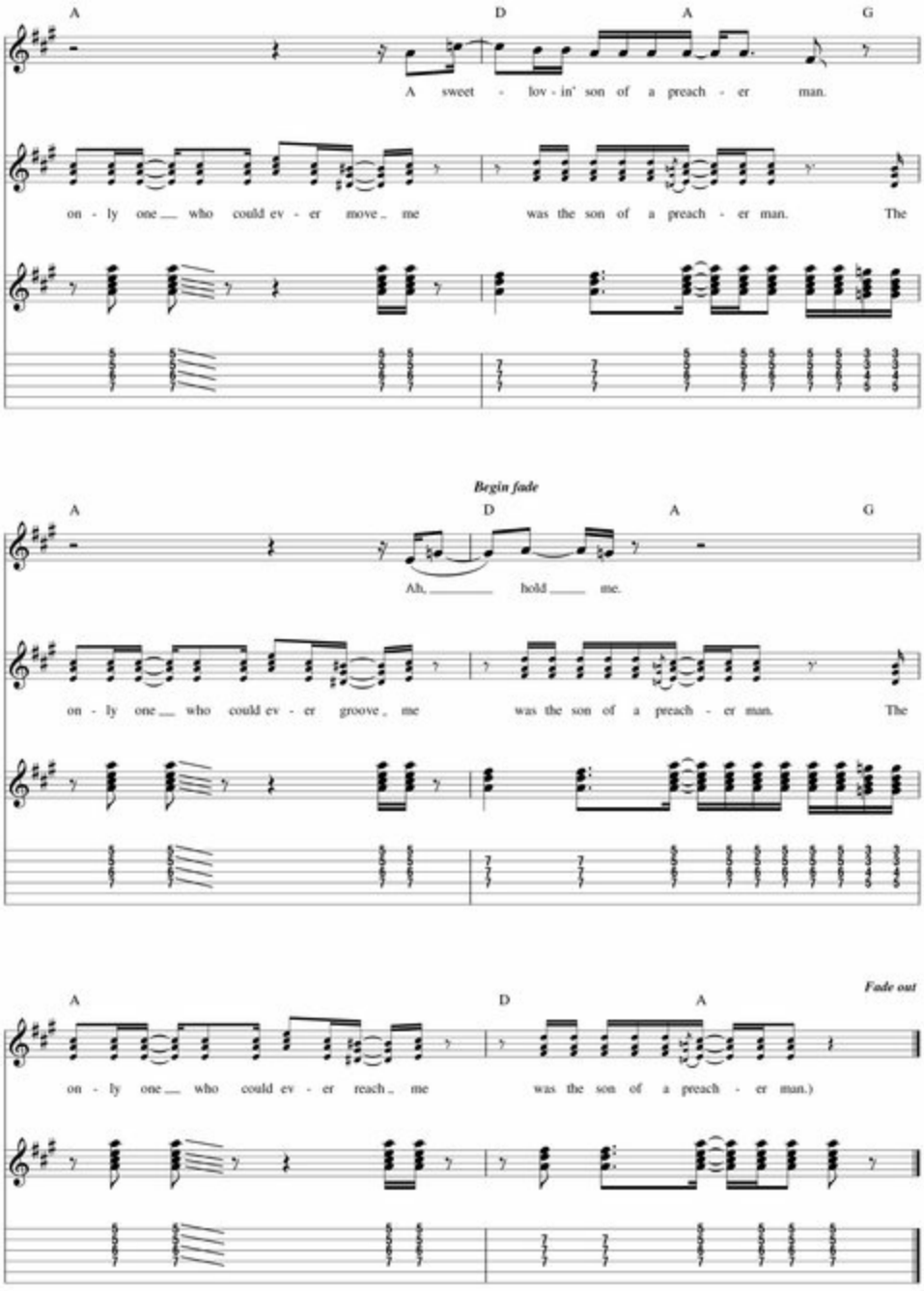
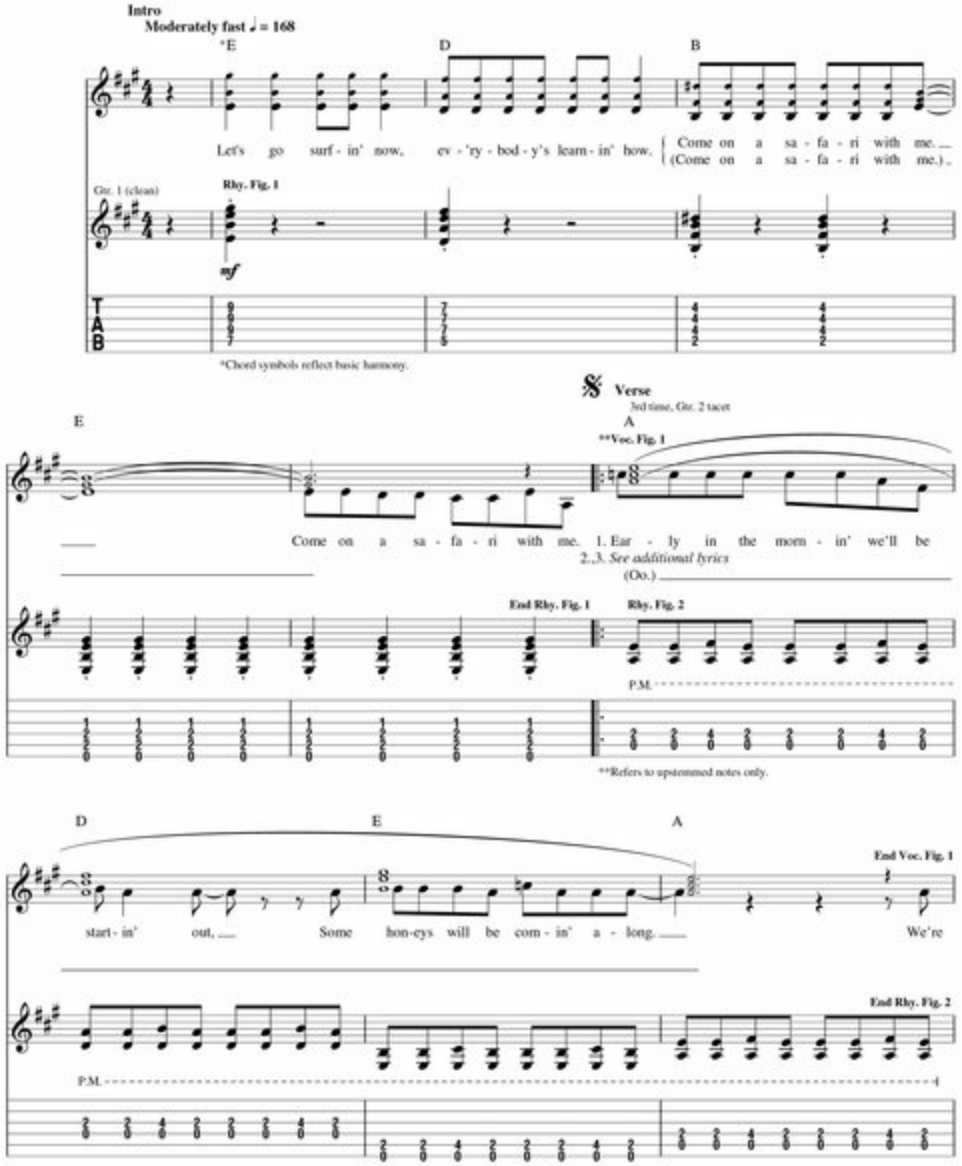

B
When they gath-ered 'round and start - ed talk - in',
that's when Bil - ly would take me walk - in'.
p
mf
Ah, through the back-yard we'd go walk - in'. Then he'd look in - to my eyes.
Lord knows, to my sur-prise... The
w/ pick &
middle finger -4
End Rhy. Fig. 1

Chorus
E
A
E
on - ly one who could ev - er reach me was the son of a preach - er man. The
Rhy. Fig. 2
A
E
on - ly boy who could ev - er teach me was the son of a preach - er man. Yes, he was,

B
A
he was.
Oo, yes, he was.
End Rhy. Fig. 2
Interlude
E
w/ pick & finger
Harm.
let ring
Verse
Gtr. 2: w/ Rhy. Fig. 1
E
A
E
2. Be - ing good is - n't al - ways eas - y, no mat - ter how hard I try.
(Oo.
Gtr. 1
let ring

B
When he start-ed sweet - talk - in' to me,
he'd come and tell me ev-'ry-thing is all ___ right.
Oo. ___
p
mf
He'd kiss and tell me ev - 'ry-thing is all ___ right.
Can I get a-way a - gain to - night?
The
Oo.) ___
let ring -
Chorus
Gtr. 2: w/ Rhy. Fig. 2
E
A
E
on - ly one
who could ev - er reach,
me
was the son of a preach - er man.
The
let ring - - -

Gtr. 1 tacet
A
E
on - ly boy who could ev - er teach me was the son of a preach - er man. Yes, he was,
B
A
he was. Lord knows he was.
(Was, was. Oo, yes, he was.)
Gtr. 1
Bridge
D
C
D
How well I re - mem - ber
A
the look that was in his eyes, steal - in' kiss - es from me on the sly,

B
tak - in' time to make time, tell - in' me that he's all mine.
E
Learn - in' from each oth - er's know - ing, look - in' to see how much we've grown. And the
Chorus
A
D
A
on - ly one who could ev - er reach me was the son of a preach - er man. The
D
A
on - ly boy who could ev - er teach me was the son of a preach - er man. Yes, he was,
let ring - - -

Outro-Chorus

A
D
A
G
A sweet - lov - in' son of a preach - er man.
on - ly one who could ev - er move me was the son of a preach - er man. The
Begin fade
A
D
A
G
Ah, hold me.
on - ly one who could ev - er groove me was the son of a preach - er man. The
Fade out
A
D
A
on - ly one who could ev - er reach me was the son of a preach - er man.)

from The Beach Boys - *Surfin' Safari*

Surfin' Safari

Words and Music by Brian Wilson and Mike Love

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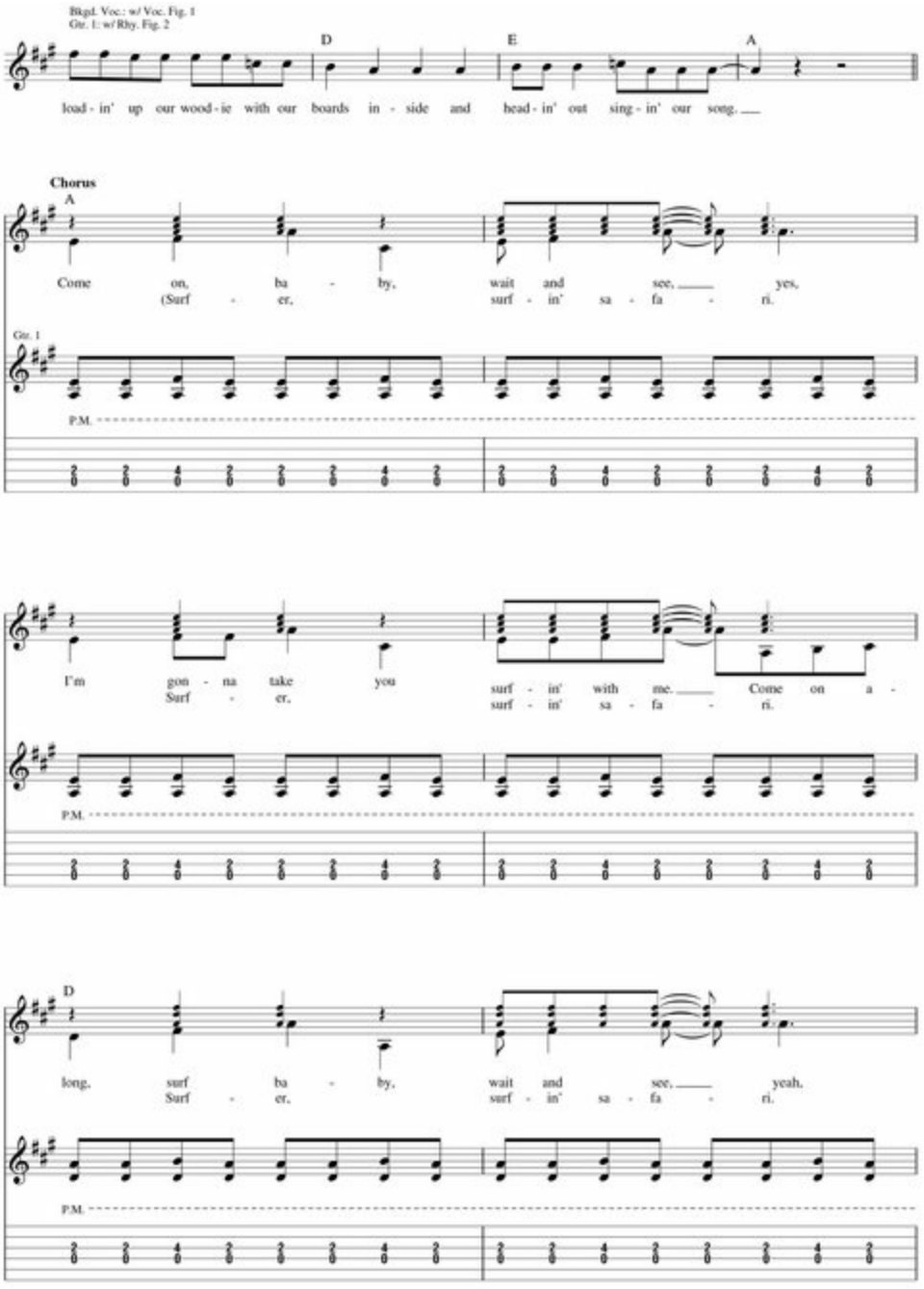
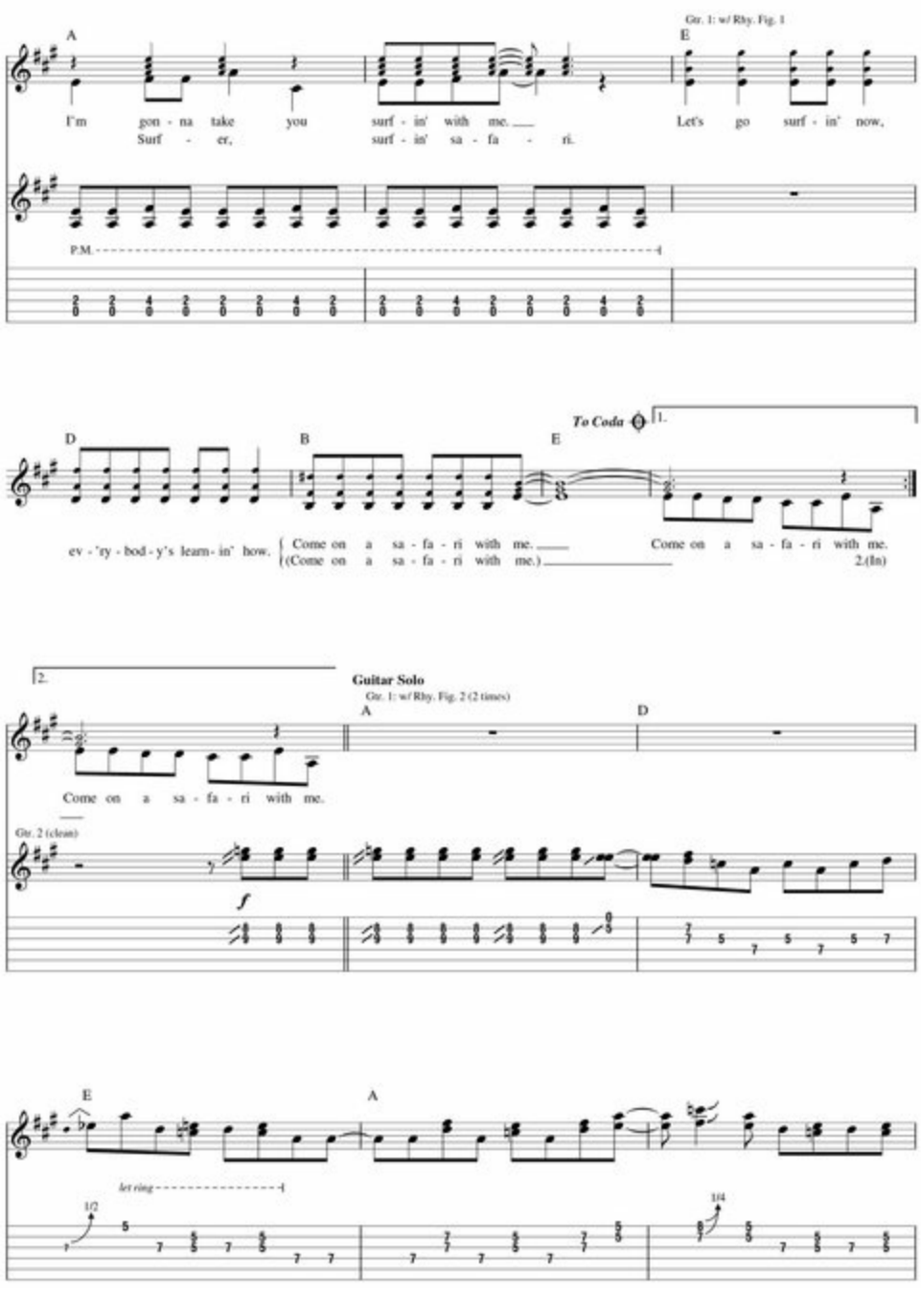
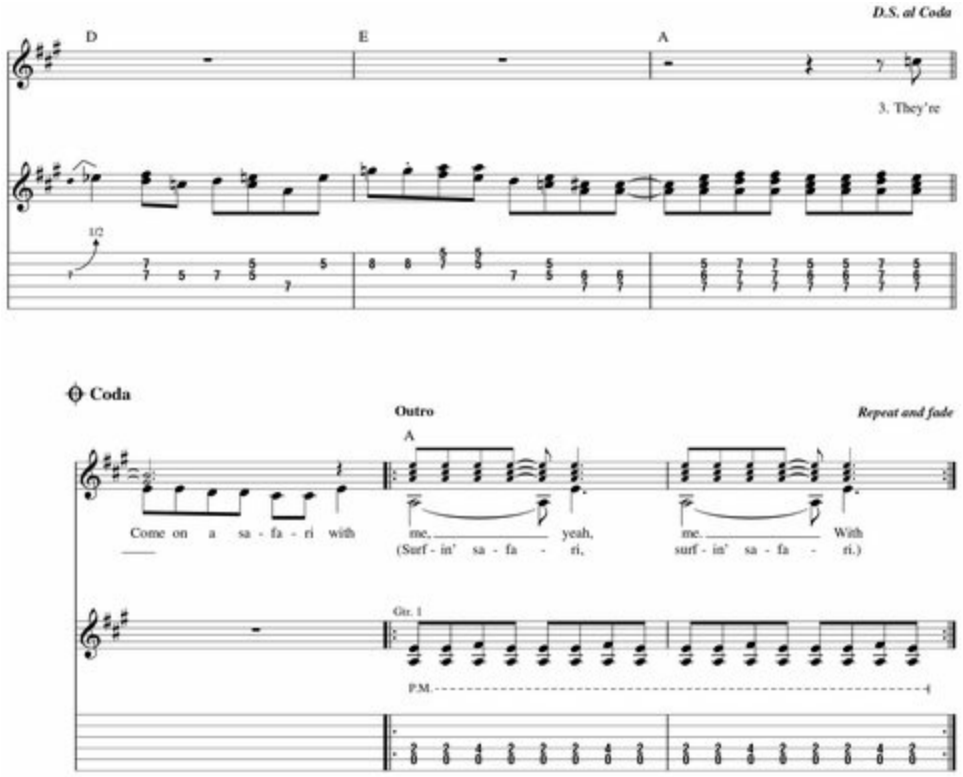
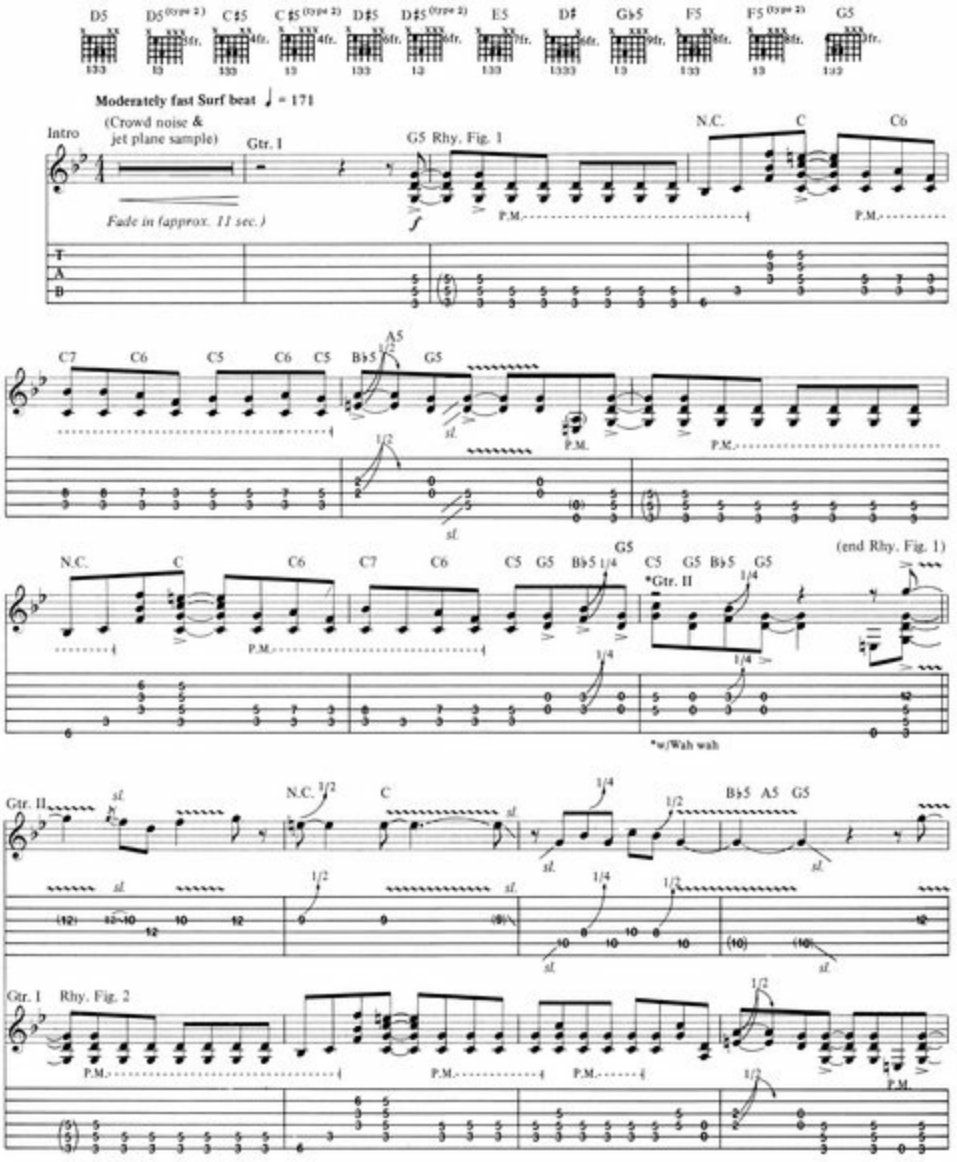

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 2
D
E
A
load - in' up our wood - ie with our boards in - side and head - in' out sing - in' our song.
Chorus
A
Come on, ba - by, wait and see, yes,
(Surf - er, surf - in' sa - fa - ri.
Gtr. 1
P.M.
I'm gon - na take you
Surf - er,
surf - in' with me. Come on a -
surf - in' sa - fa - ri.
P.M.
D
long, surf ba - by, wait and see, yeah.
Surf - er, surf - in' sa - fa - ri.
P.M.

A
Gtr. 1: w/ Rhy. Fig. 1
E
I'm gon - na take you surf - in' with me.
Surf - er, surf - in' sa - fa - ri.
Let's go surf - in' now,
P.M.
D
B
E
To Coda
1.
ev - 'ry - bod - y's learn - in' how.
Come on a sa - fa - ri with me.
(Come on a sa - fa - ri with me.)
Come on a sa - fa - ri with me.
2.(In)
2.
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
A
D
Come on a sa - fa - ri with me.
Gtr. 2 (clean)
f
E
A
let ring
1/2
1/4

Additional Lyrics

2. In Huntington and Malibu they're shootin' the pier, In Rin' con they're walkin' the nose. We're goin' on safari to the islands this year, So if you're comin', get ready to go. *(To Chorus)*

3. They're anglin' in Laguna and Cerro A'zul, They're kickin' it in Dohini too. I tell you surfin's runnin' wild, it's gettin' bigger every day, From Hawaii to the shores of Peru. *(To Chorus)*

from Joe Satriani - *Surfing with the Alien*

Surfing with the Alien

By Joe Satriani

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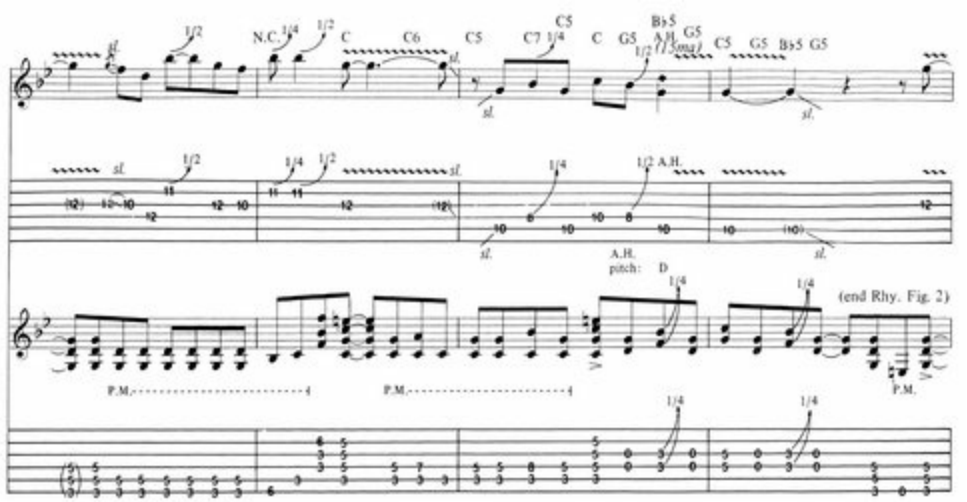
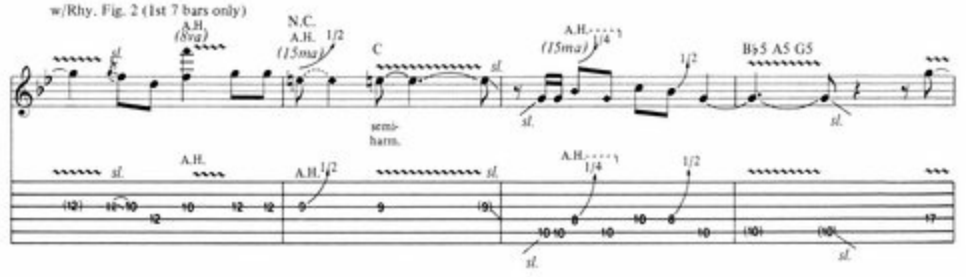
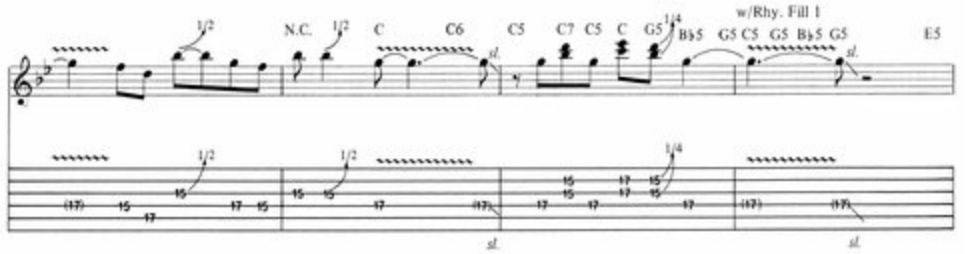
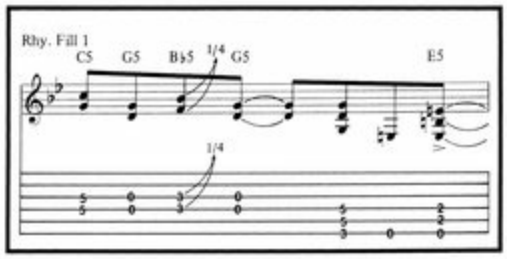
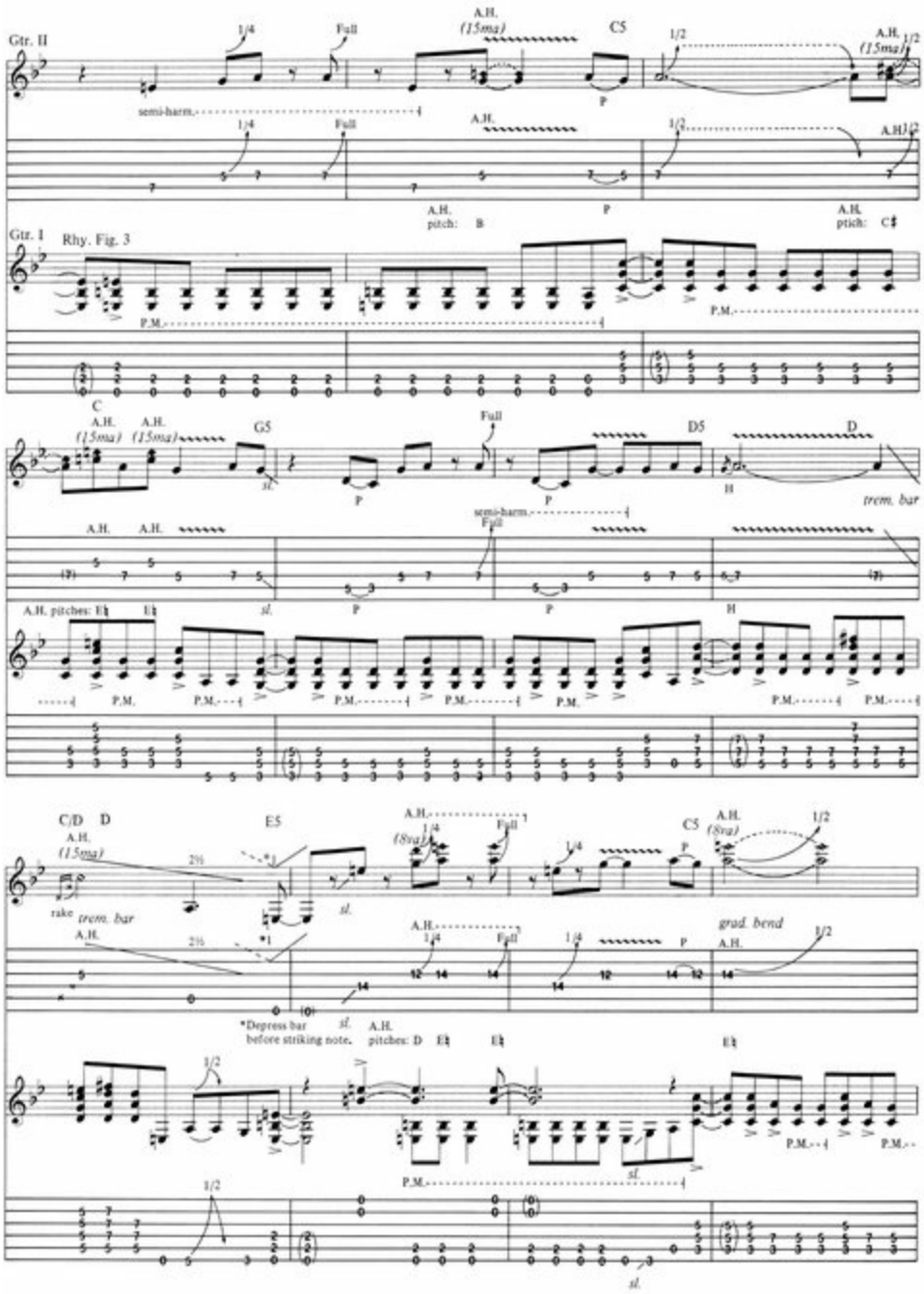
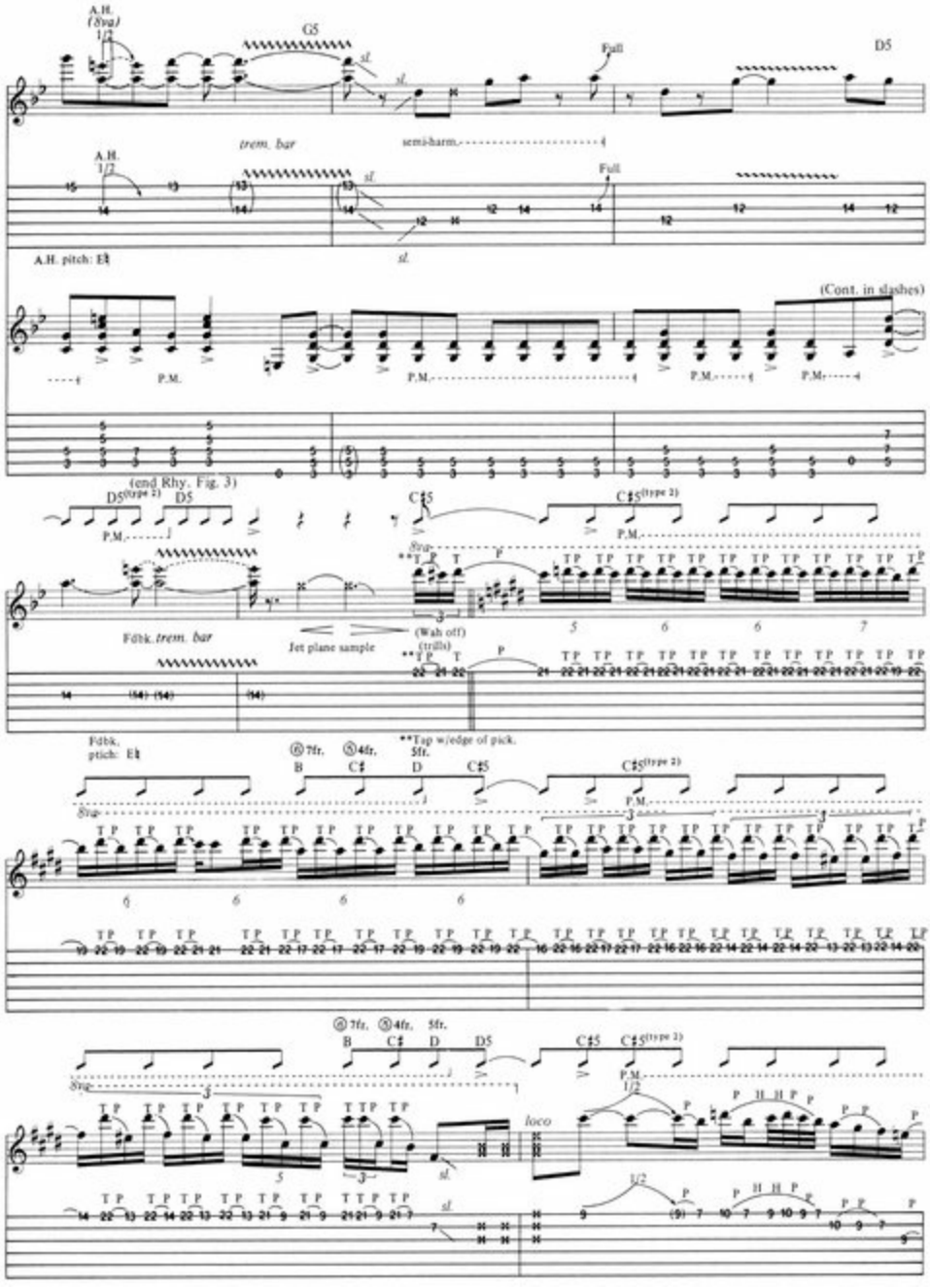
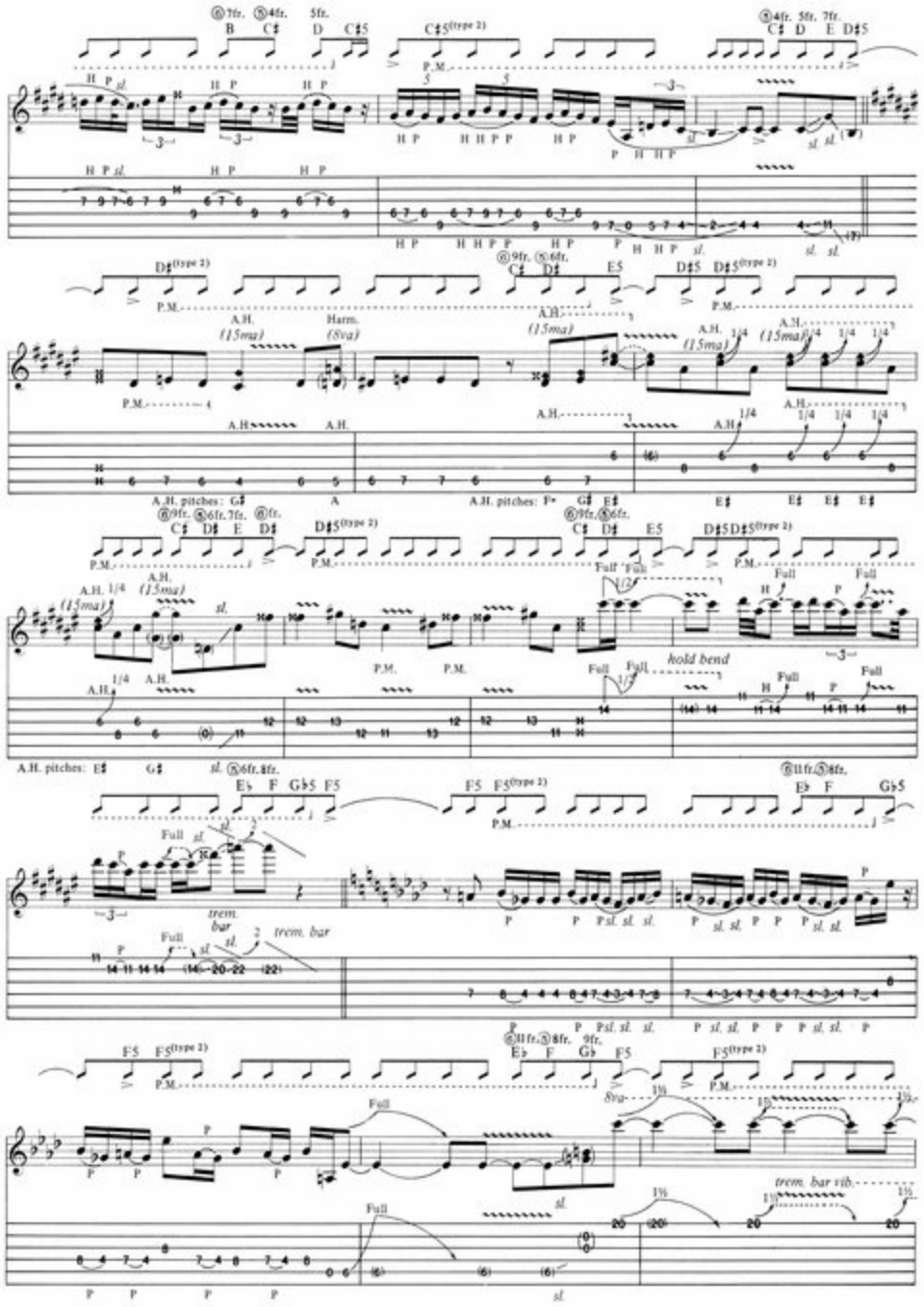
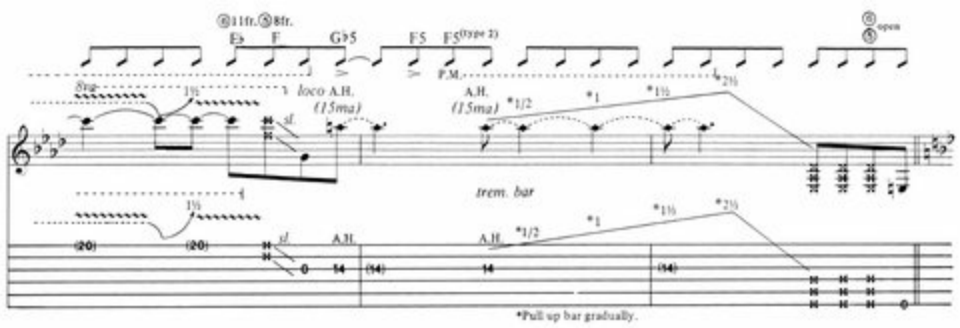
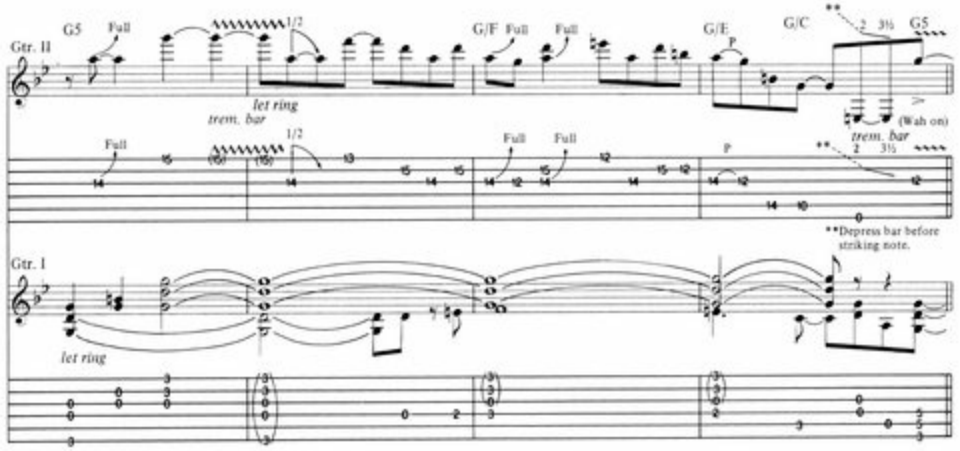
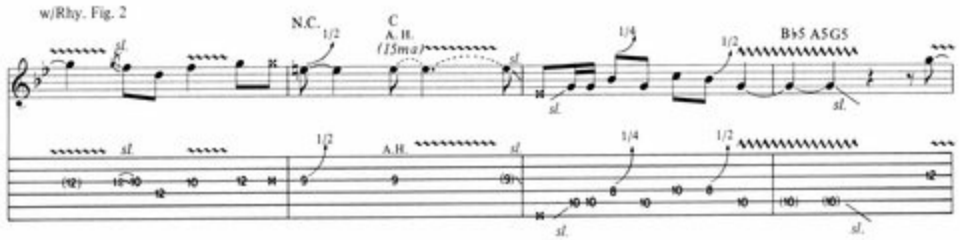
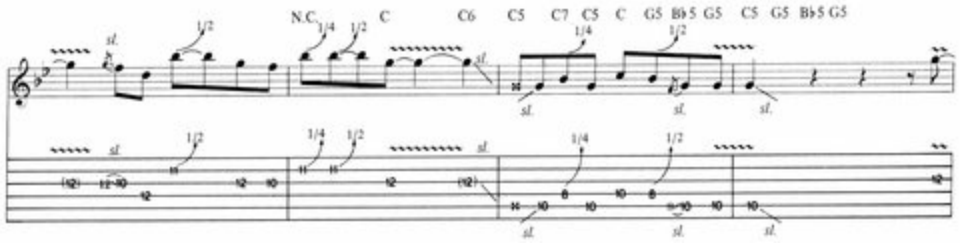
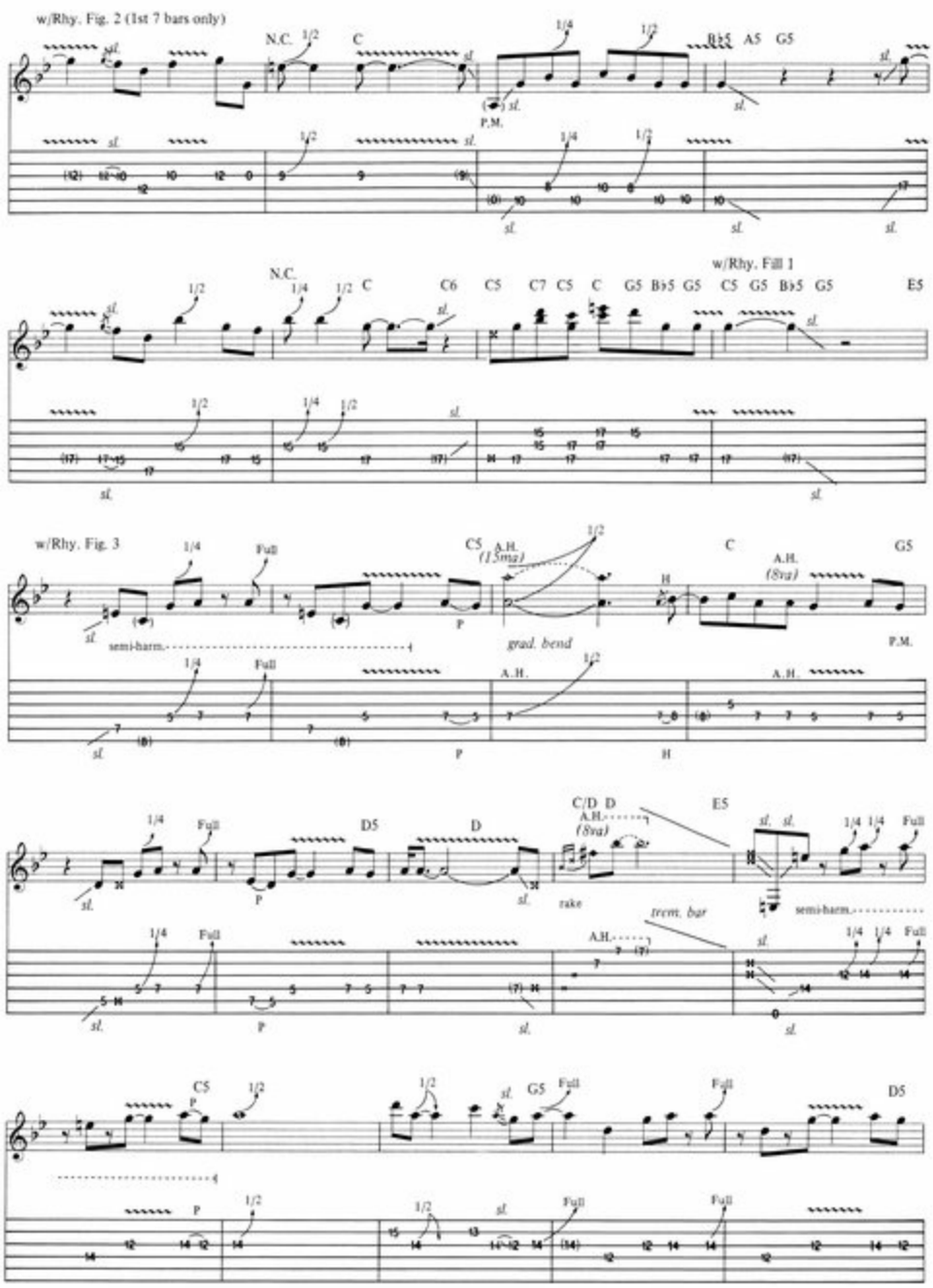
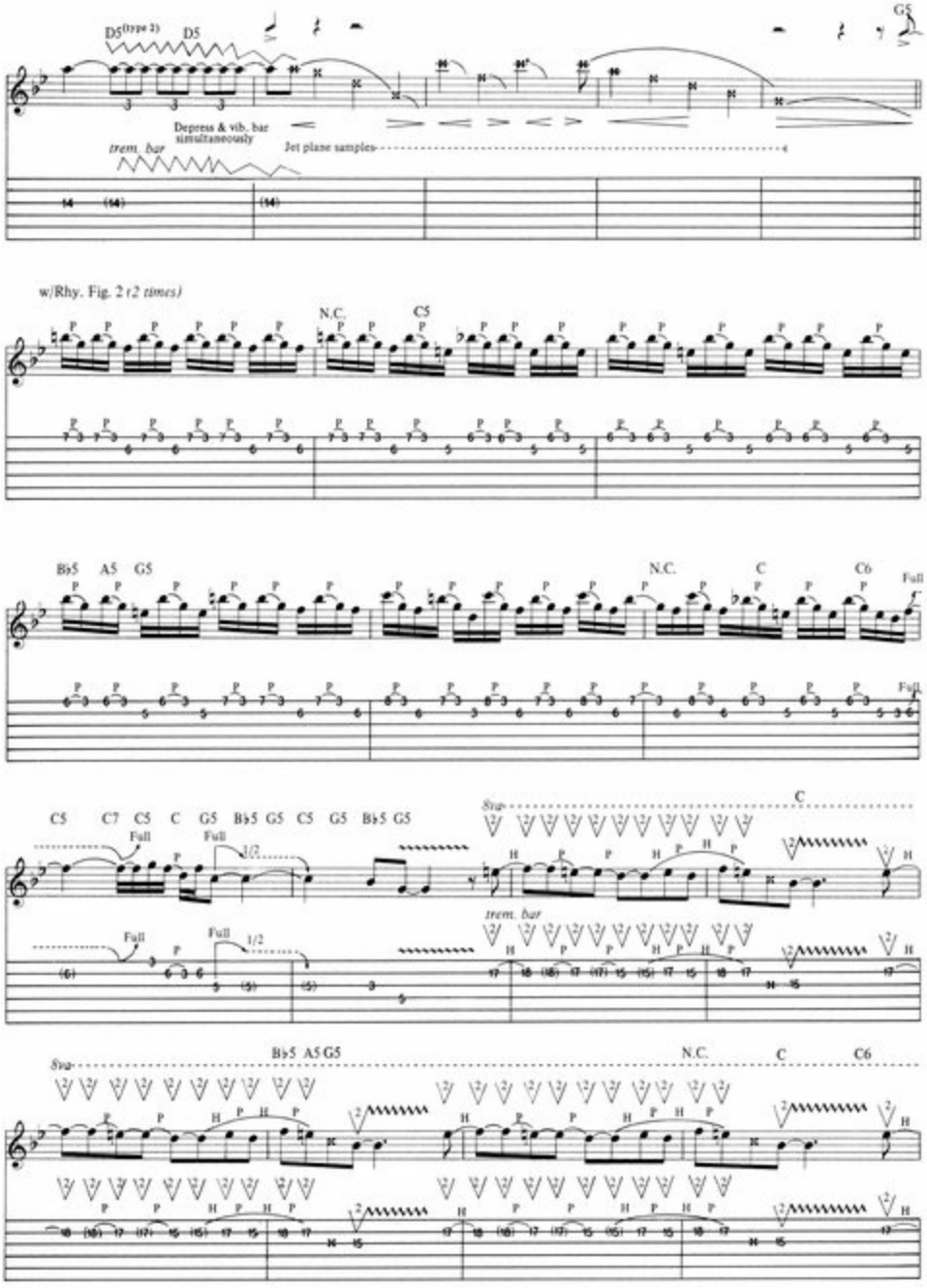
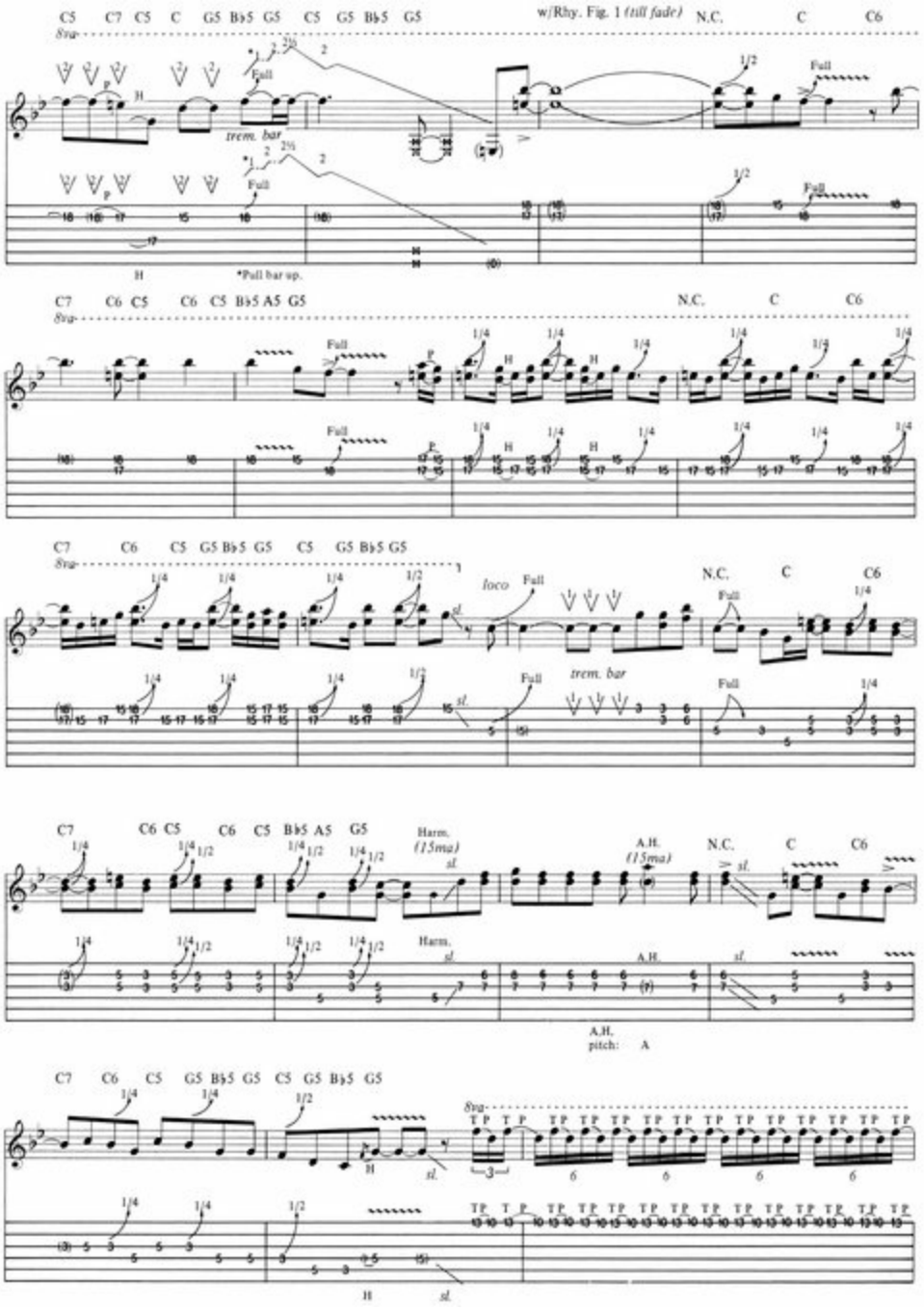
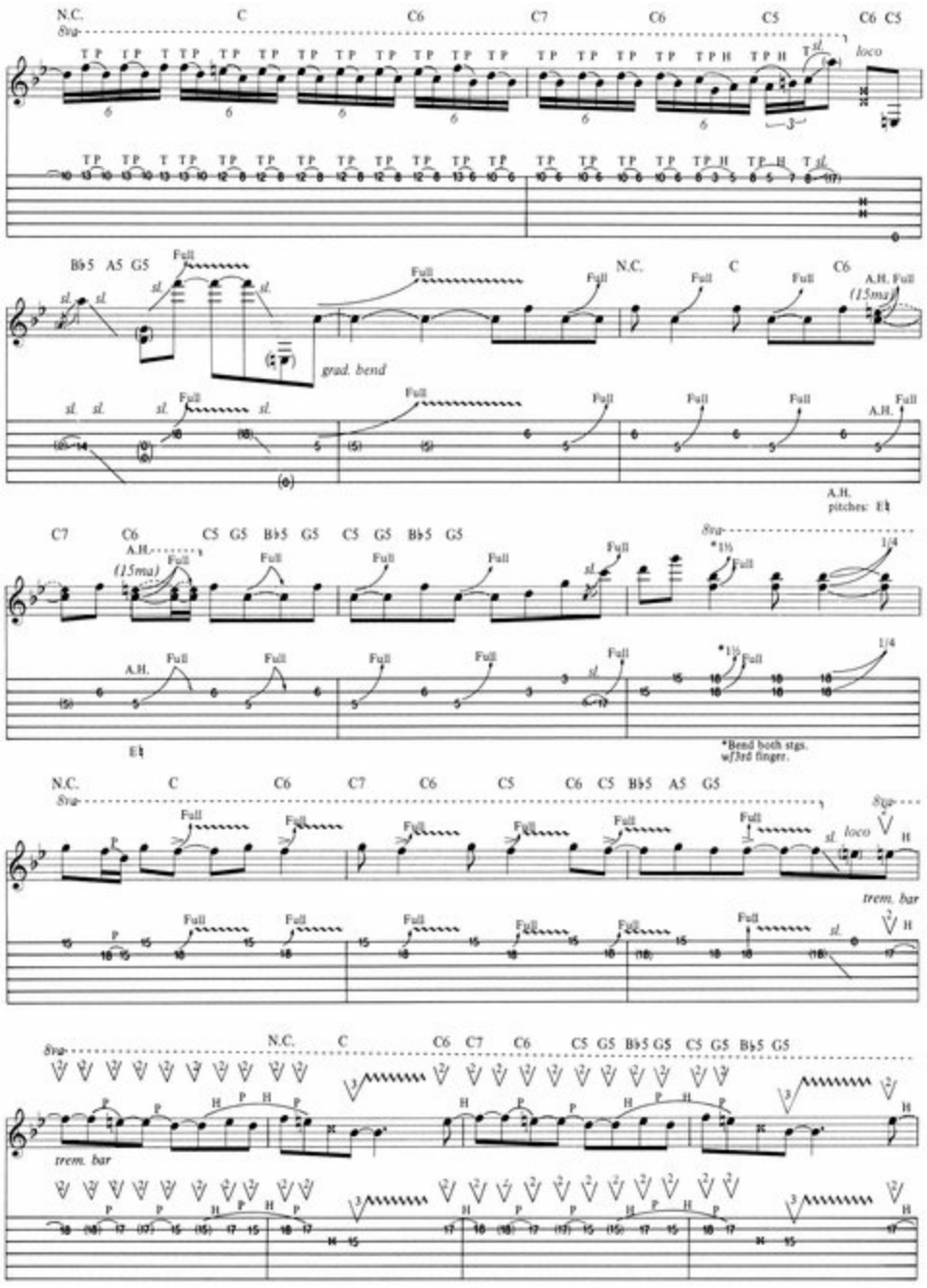
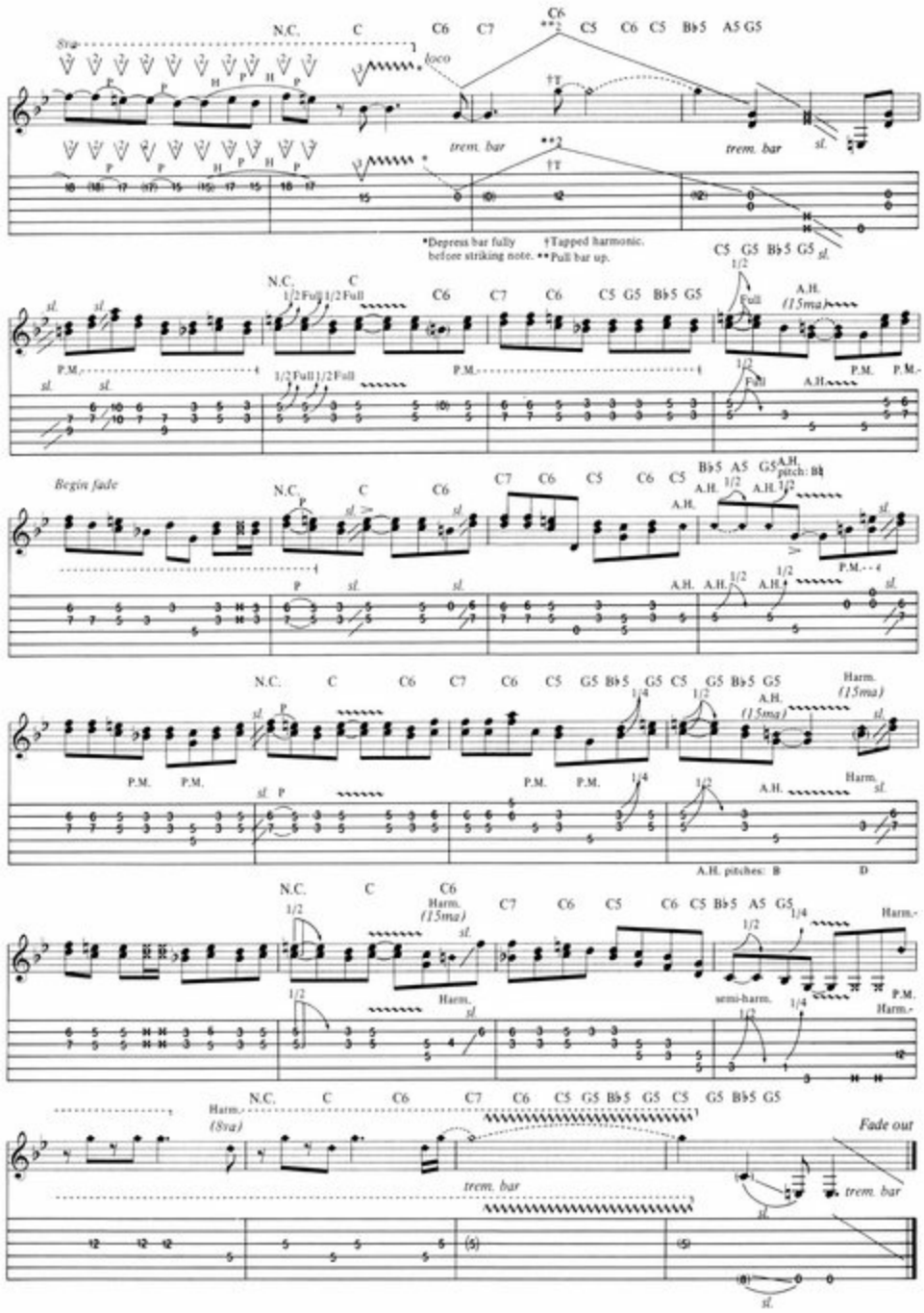

N.C.
C
C6
C5
C7
G5
A.H.
(15ma)
B♭5
sl.
P.M.
A.H. pitch: D
(end Rhy. Fig. 2)


w/Rhy. Fig. 2 (1st 7 bars only)
A.H. (8va)
N.C.
A.H. (15ma)
C
semi-harm.
B♭5 A5 G5
sl.

N.C.
C
C6
C5
C7
G5
B♭5
w/Rhy. Fill 1
G5 C5 G5 B♭5 G5
E5
sl.


Rhy. Fill 1
C5 G5 B♭5 G5
E5

Gtr. II
A.H. (15ma)
C5
1/4
Full
1/2
A.H. (15ma)
semi-harm.
A.H.
P
A.H. pitch: B
A.H. pitch: C♯
Gtr. I
Rhy. Fig. 3
P.M.
C
G5
D5
D
sl.
H
trem. bar
semi-harm.
A.H. pitches: E♭ E♭
C/D D
E5
(8va)
rake
*Depress bar before striking note.
grad. bend
A.H. pitches: D E♭ E♭

A.H.
(8va)
1/2
G5
sl.
Full
D5
trem. bar
semi-harm.
A.H.
1/2
Full
A.H. pitch: E♮
(Cont. in slashes)
P.M.
(end Rhy. Fig. 3)
D5(type 2)
D5
C♯5
C♯5(type 2)
Fdbk./trem. bar
Jet plane sample
(Wash off)
(trills)
Fdbk.
ptich: E♮
**Tap w/edge of pick.
⑥ 7fr.
⑤ 4fr.
5fr.
B
C♯
D
loco

7fr. 4fr. 5fr.
B C♯ D C♯5
C♯5(type 2)
4fr. 5fr. 7fr.
C♯ D E D♯5
P.M.
H P sl.
H P
H H P P
P H H P
sl. sl.
D♯(type 2)
9fr. 6fr.
C♯ D♯ E5
D♯5 D♯5(type 2)
A.H. (15ma)
Harm. (8va)
1/4
A.H. pitches: G♯ A
A.H. pitches: F♯ G♯ E♯
9fr. 6fr. 7fr. 9fr.
C♯ D♯ E D♯
D♯5(type 2)
C♯ D♯ E5
D♯5 D♯5(type 2)
Full 1/2
hold bend
A.H. pitches: E♯ G♯
sl. 6fr. 8fr.
E♭ F G♭5 F5
F5 F5(type 2)
11fr. 8fr.
E♭ F G♭5
Full sl.
trem. bar
8va
trem. bar vib.

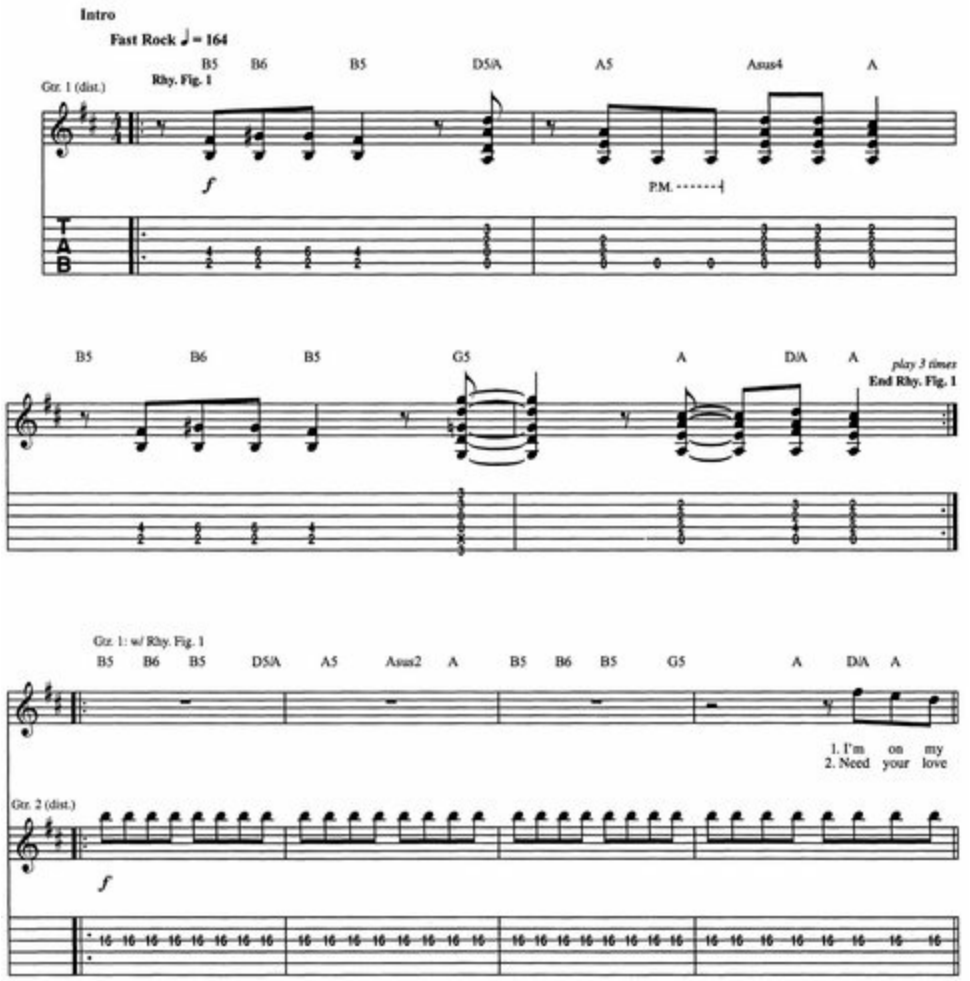

⑥11fr.⑤8fr.
E♭ F G♭5 F5 F5(type 2)
⑥ open
⑤
P.M.
loco A.H. (15ma)
A.H. (15ma)
*1/2 *1 *1½ *2½
sl.
trem. bar
A.H.
*Pull up bar gradually.

Gtr. II
G5 Full 1/2 G/F Full Full G/E P G/C ** 2 3½ G5
let ring
trem. bar
(Wah on)
Full Full Full P
**Depress bar before striking note.
Gtr. I
let ring

w/Rhy. Fig. 2
N.C. 1/2 C A. H. (15ma)
sl.
1/4 1/2 B♭5 A5G5
A.H.


N.C. 1/4 1/2 C C6 C5 C7 C5 C G5 B♭5 G5 C5 G5 B♭5 G5
sl.
1/2
1/4

w/Rhy. Fig. 2 (1st 7 bars only)
N.C.
C
A5
G5
P.M.
w/Rhy. Fill 1
C6
C5
C7
G5
B♭5
E5
w/Rhy. Fig. 3
Full
A.H.
(15ma)
(8va)
semi-harm.
grad. bend
D5
D
C/D
take
trem. bar

D5(type 2)
D5
G5
Degress & vib. bar simultaneously
trem. bar
Jet plane samples
w/Rhy. Fig. 2 (2 times)
N.C.
C5
B♭5
A5
G5
C
C6
Full
C7
1/2
Sva
trem. bar

C5 C7 C5 C G5 B♭5 G5 C5 G5 B♭5 G5
w/Rhy. Fig. 1 (till fade)
N.C. C C6
8va
Full
trem. bar
*Pull bar up.
C7 C6 C5 C6 C5 B♭5 A5 G5
N.C. C C6
loco
trem. bar
C7 C6 C5 C6 C5 B♭5 A5 G5
Harm. (15ma)
A.H. (15ma)
A.H. pitch: A
C7 C6 C5 G5 B♭5 G5 C5 G5 B♭5 G5
8va
T P

N.C.
C
C6
C7
C6
C5
C6 C5
8va
loco
sl.
B♭5 A5 G5
Full
grad. bend
N.C.
C
C6
A.H. Full
(15ma)
A.H.
pitches: E♮
C7
C6
C5 G5 B♭5 G5
C5 G5 B♭5 G5
*1½
1/4
E♮
*Bend both strgs.
w/3rd finger.
N.C.
C
C6
C7
C6
C5
C6 C5 B♭5 A5 G5
trem. bar
N.C.
C
C6 C7 C6
C5 G5 B♭5 G5 C5 G5 B♭5 G5

8va
N.C.
C
C6
C7
C6
C5 C6 C5 B♭5 A5 G5
loco
trem. bar
trem. bar
sl.
*Depress bar fully before striking note.
†Tapped harmonic.
**Pull bar up.
C5 G5 B♭5 G5
1/2 Full 1/2 Full
A.H. (15ma)
P.M.
Begin fade
A.H. pitch: B
A.H. pitches: B D
Harm. (15ma)
Harm.
semi-harm.
(8va)
Fade out

from The Donnas - *Spend the Night*

Take It Off

Words and Music by Maya Ford, Allison Robertson, Brett Anderson and Torrance Castellano



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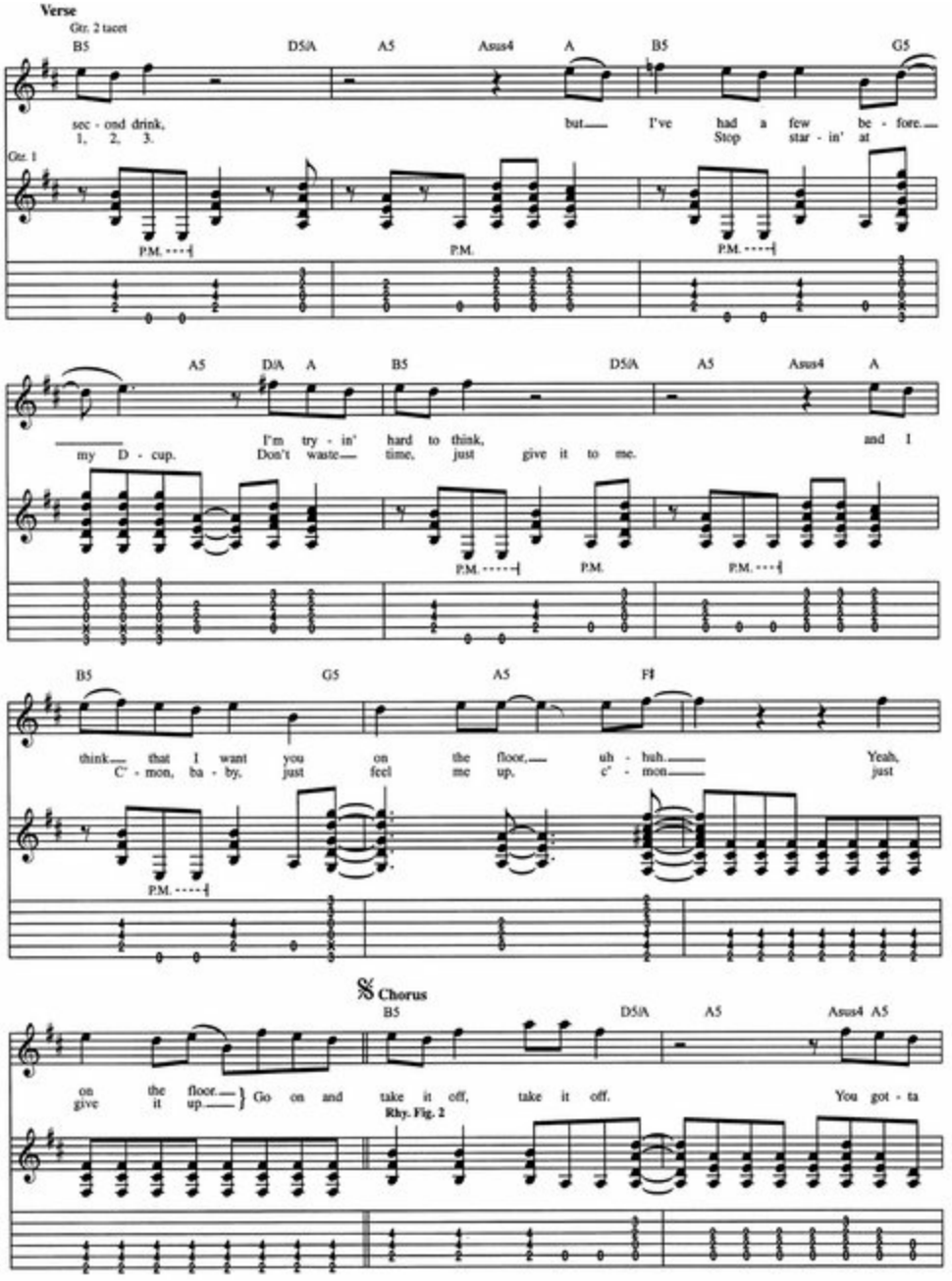
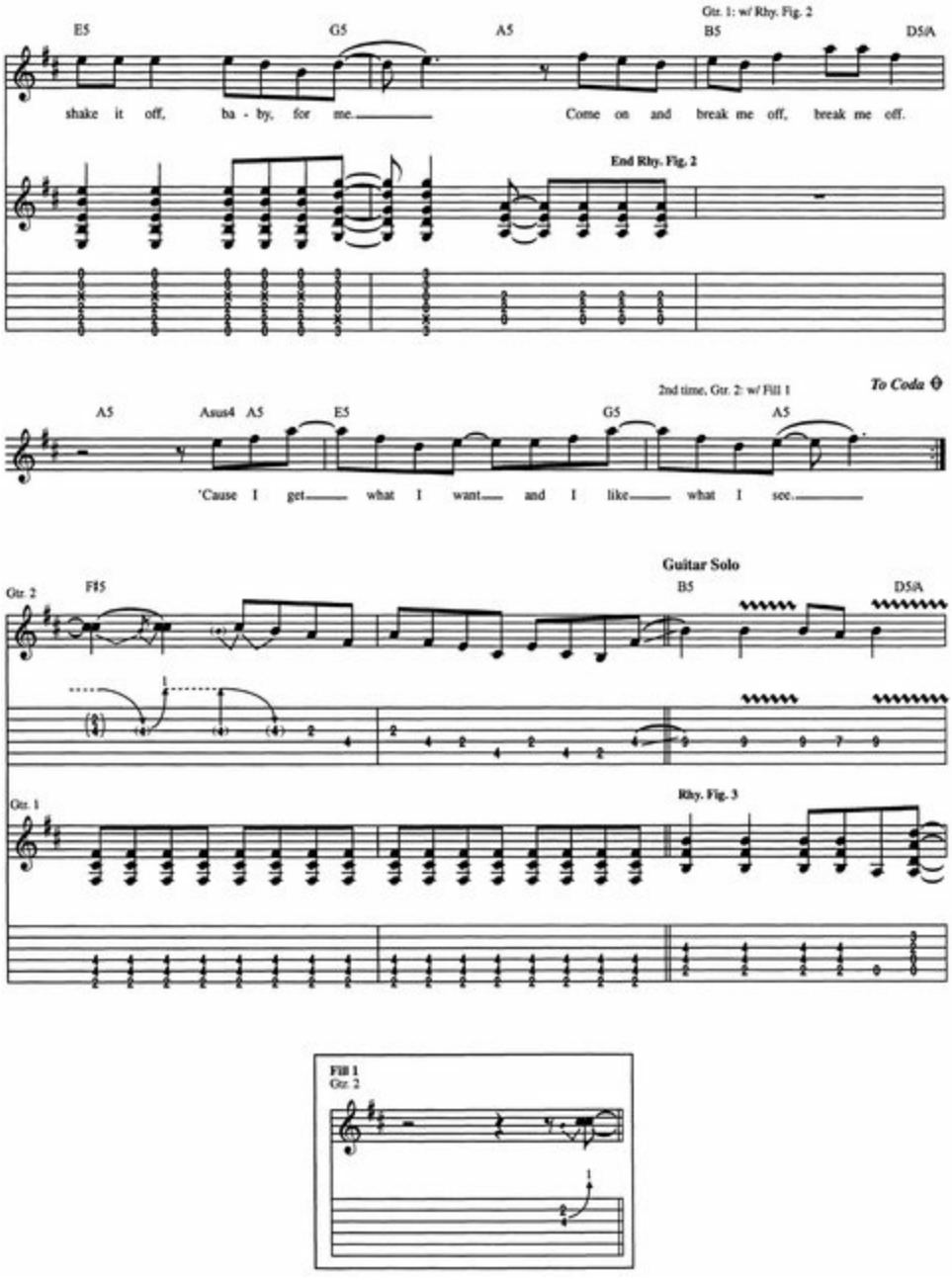
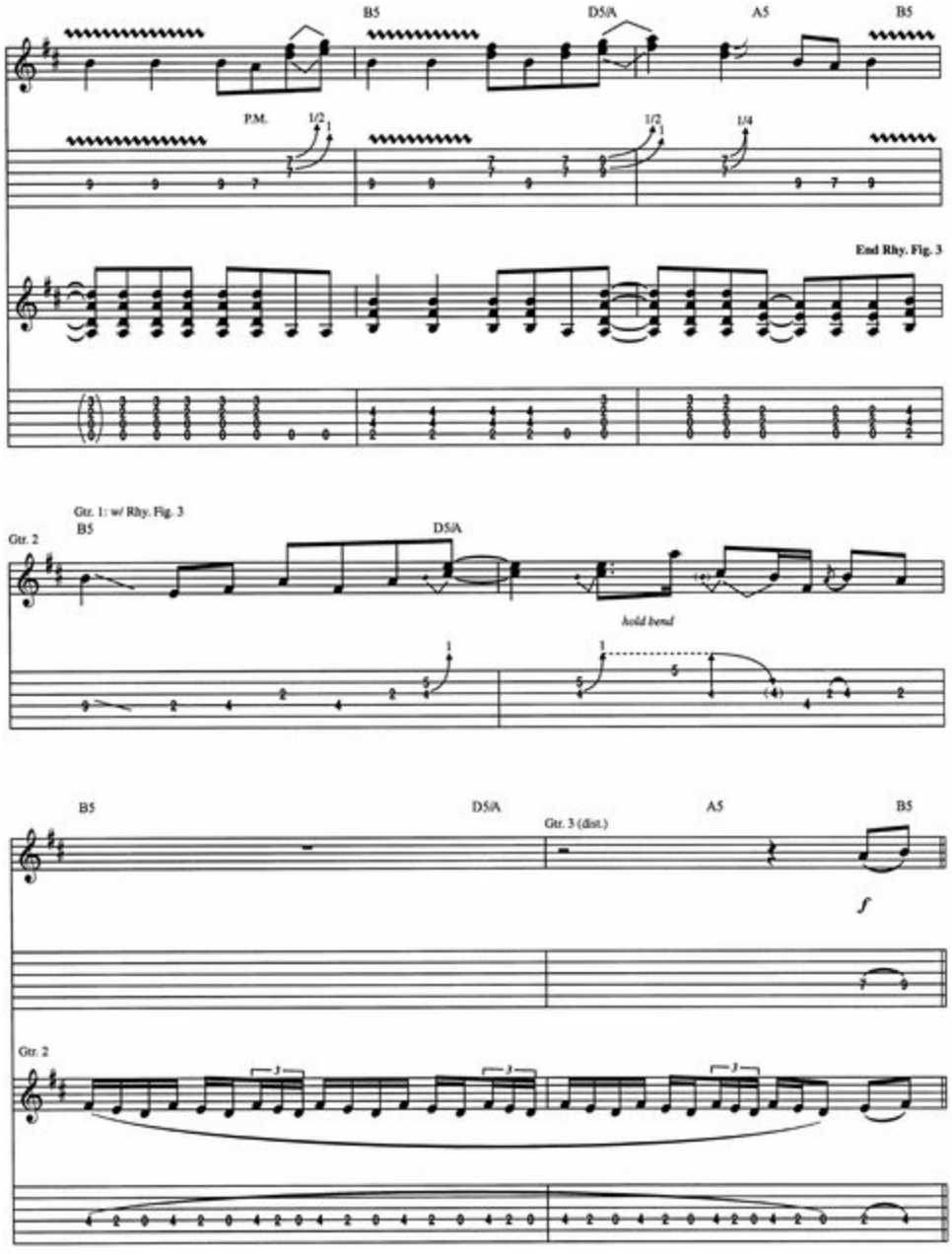
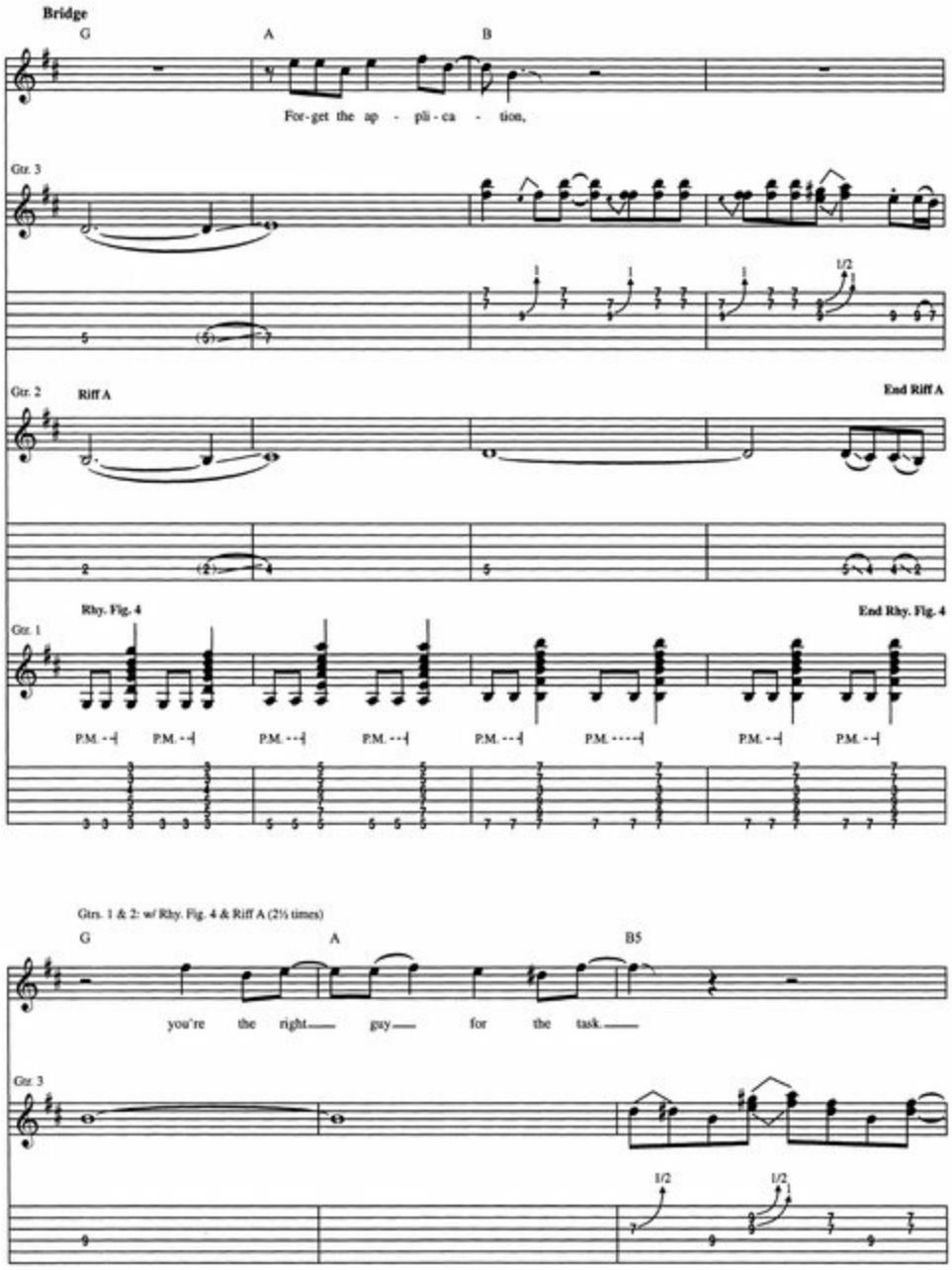
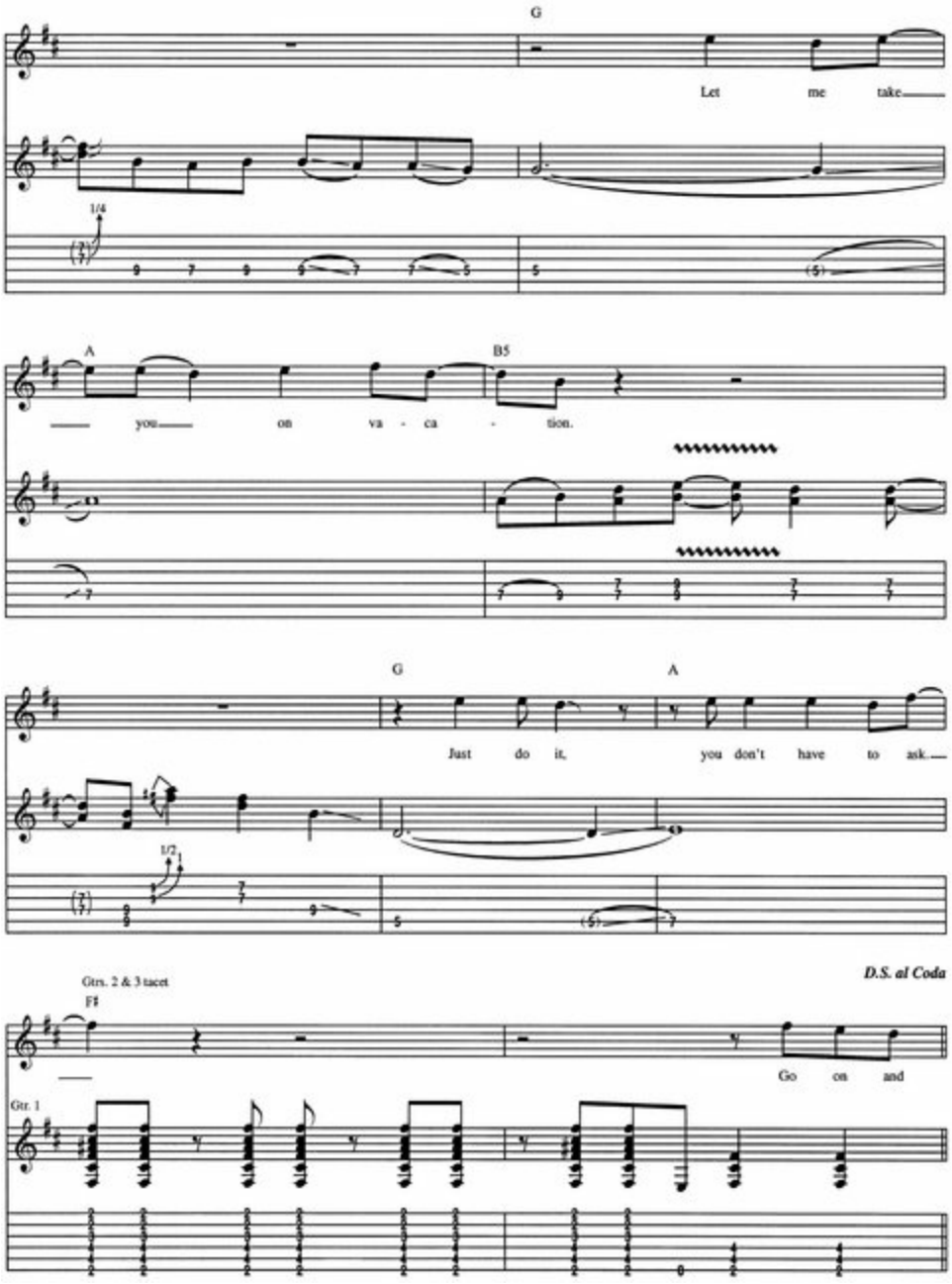

Verse
Gtr. 2 tacet
B5
D5/A
A5
Asus4
A
B5
G5
sec - ond drink,
1, 2, 3.
but
I've had a few be - fore.
Stop star - in' at
Gtr. 1
P.M.
P.M.
P.M.
A5
D/A
A
B5
D5/A
A5
Asus4
A
my D - cup.
I'm try - in' hard to think,
Don't waste time, just give it to me.
and I
P.M.
P.M.
P.M.
B5
G5
A5
F♯
think that I want you on the floor, uh - huh.
C' - mon, ba - by, just feel me up, c' - mon
Yeah, just
P.M.
Chorus
B5
D5/A
A5
Asus4 A5
on the floor.
give it up.
Go on and take it off, take it off.
You got - ta
Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2
E5
G5
A5
B5
D5/A
shake it off, ba - by, for me. Come on and break me off, break me off.
End Rhy. Fig. 2
2nd time, Gtr. 2: w/ Fill 1
To Coda
A5
Asus4 A5
E5
G5
A5
'Cause I get what I want and I like what I see.
Guitar Solo
Gtr. 2
F#5
B5
D5/A
Gtr. 1
Rhy. Fig. 3

Fill 1
Gtr. 2

B5
D5/A
A5
B5
P.M.
1/2
1/2
1/4
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2
B5
D5/A
hold bend
B5
D5/A
Gtr. 3 (dist.)
A5
B5
f
Gtr. 2

Bridge
G
A
B
For-get the ap - pli-ca - tion,
Gtr. 3
1/2
Gtr. 2
Riff A
End Riff A
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 1
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 4 & Riff A (2½ times)
G
A
B5
you're the right gay for the task
Gtr. 3
1/2
1/2

G
Let me take
1/4
A
B5
you on va - ca - tion.
G
A
Just do it, you don't have to ask.
1/2
D.S. al Coda
Gtrs. 2 & 3 tacet
Fl
Go on and
Gtr. 1

Coda

Outro-Chorus

B5 D5/A A5

Take it off, take it off,

Gtr. 1

P.M.

E5 G5 A5

take it off, ba - by, for me. Take.

P.M.

Gtr. 1: w/ Rhy. Fig. 2 (1st 3 meas.)

B5 D5/A A5 Asus4 A5

it off, take it off,

E5 G5 Gtr. 1: w/ Rhy. Fill 1 A5

rit.

take it off, ba - by, for me.

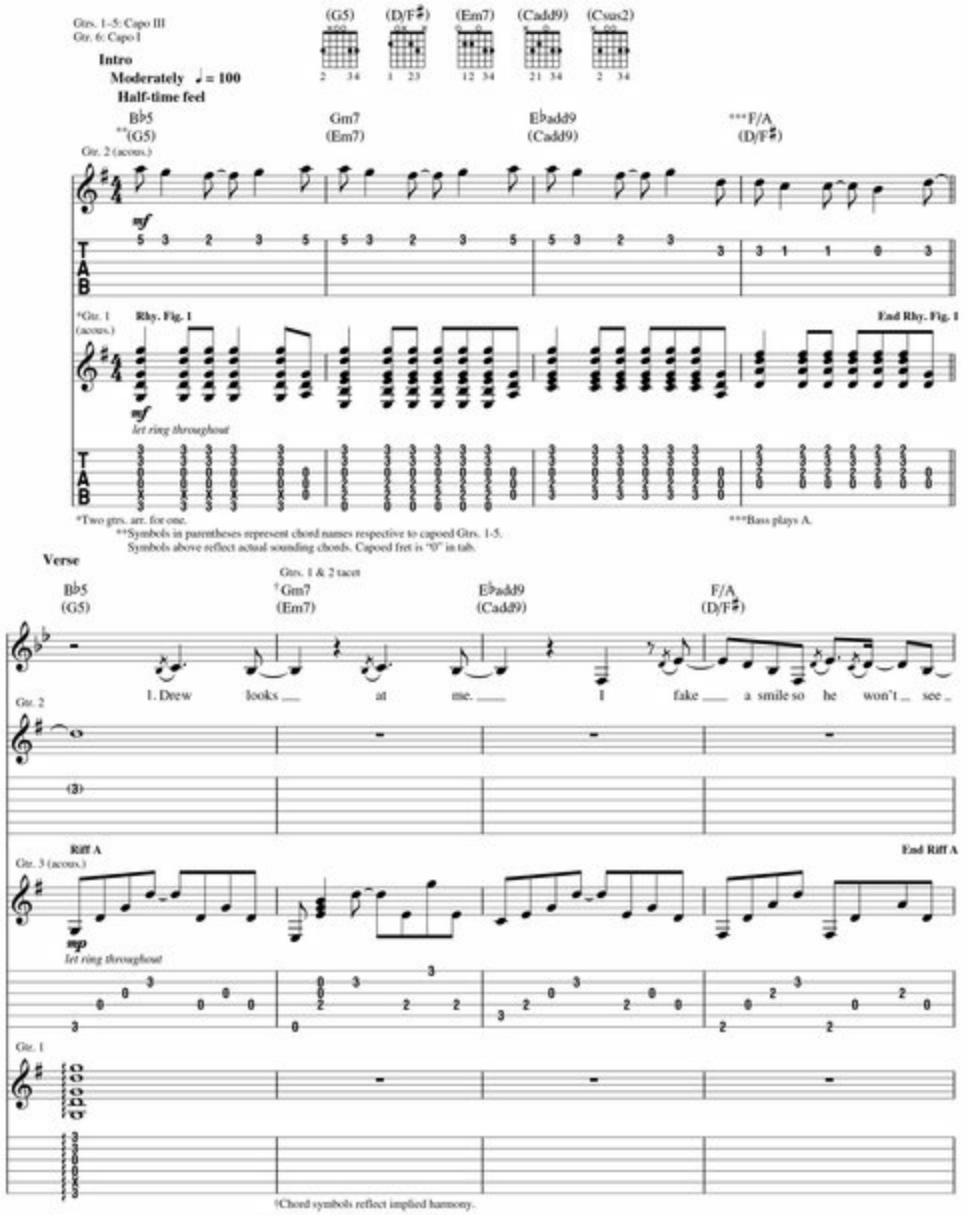
Rhy. Fill 1

Gtr. 1

rit.

from *Taylor Swift*

Teardrops on My Guitar

Words and Music by Taylor Swift and Liz Rose

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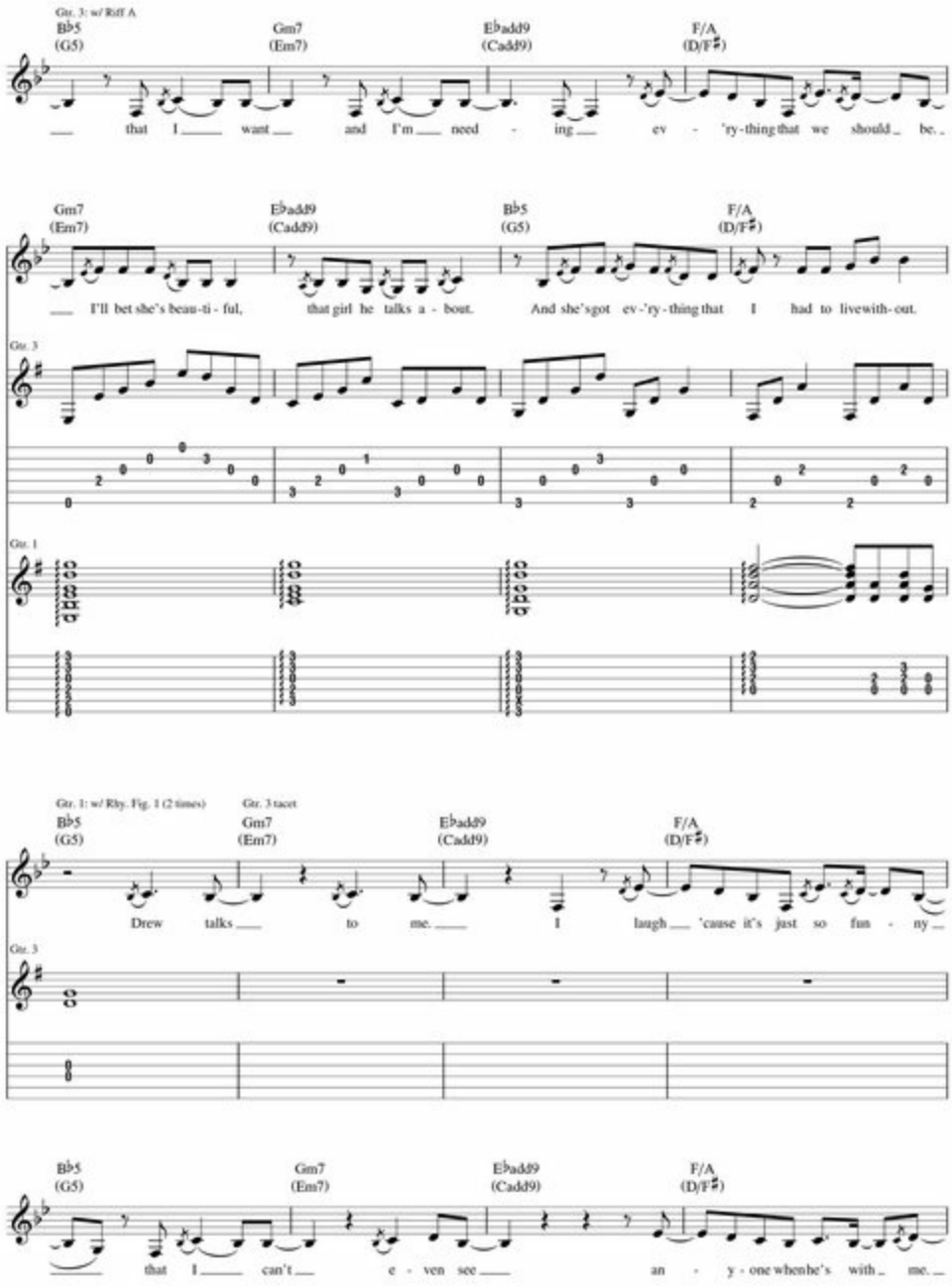
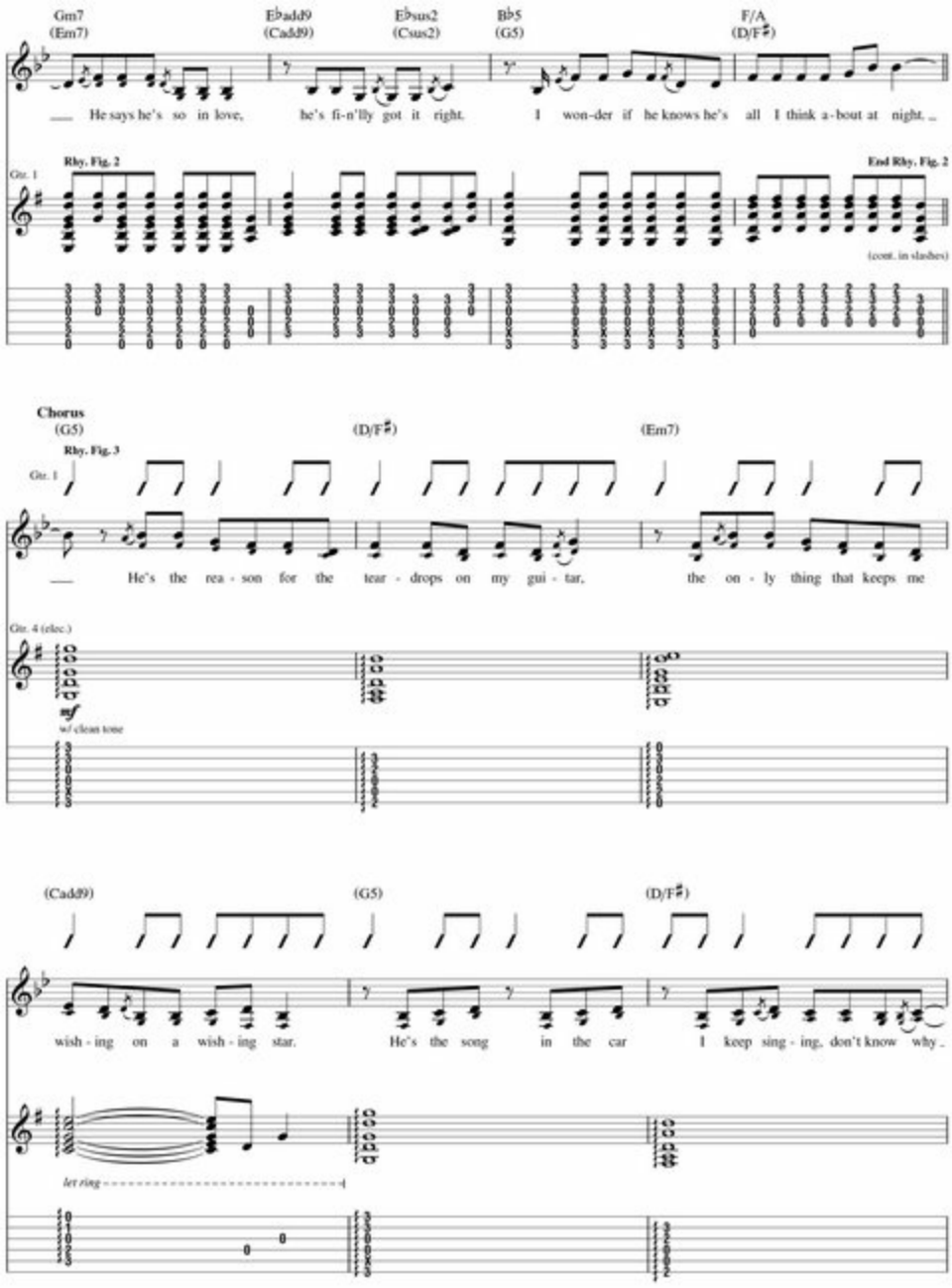
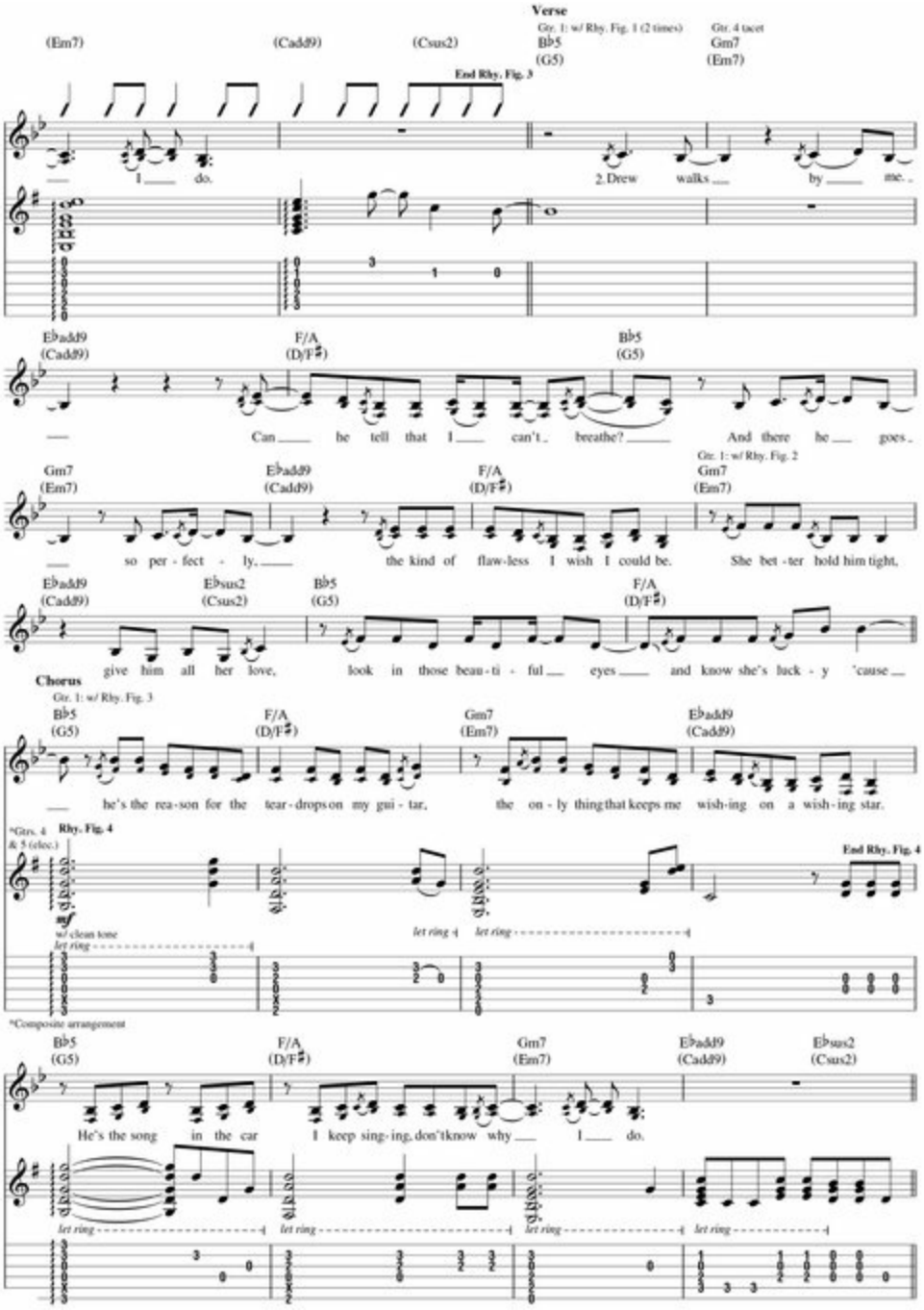
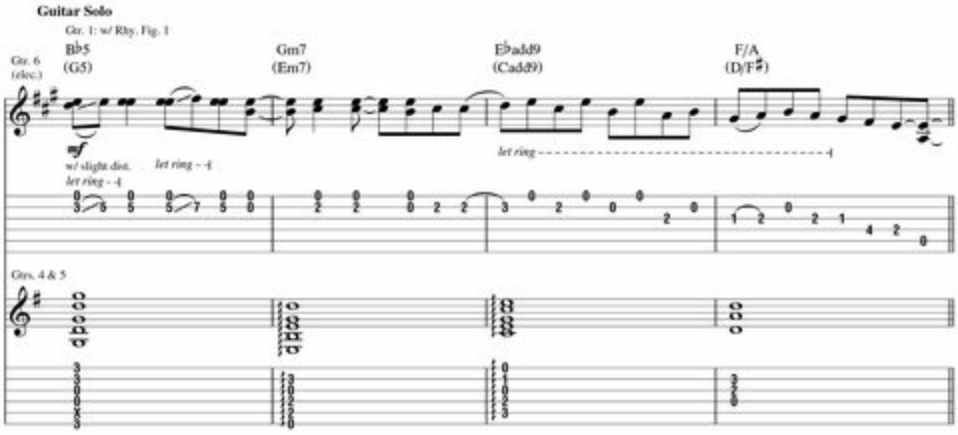
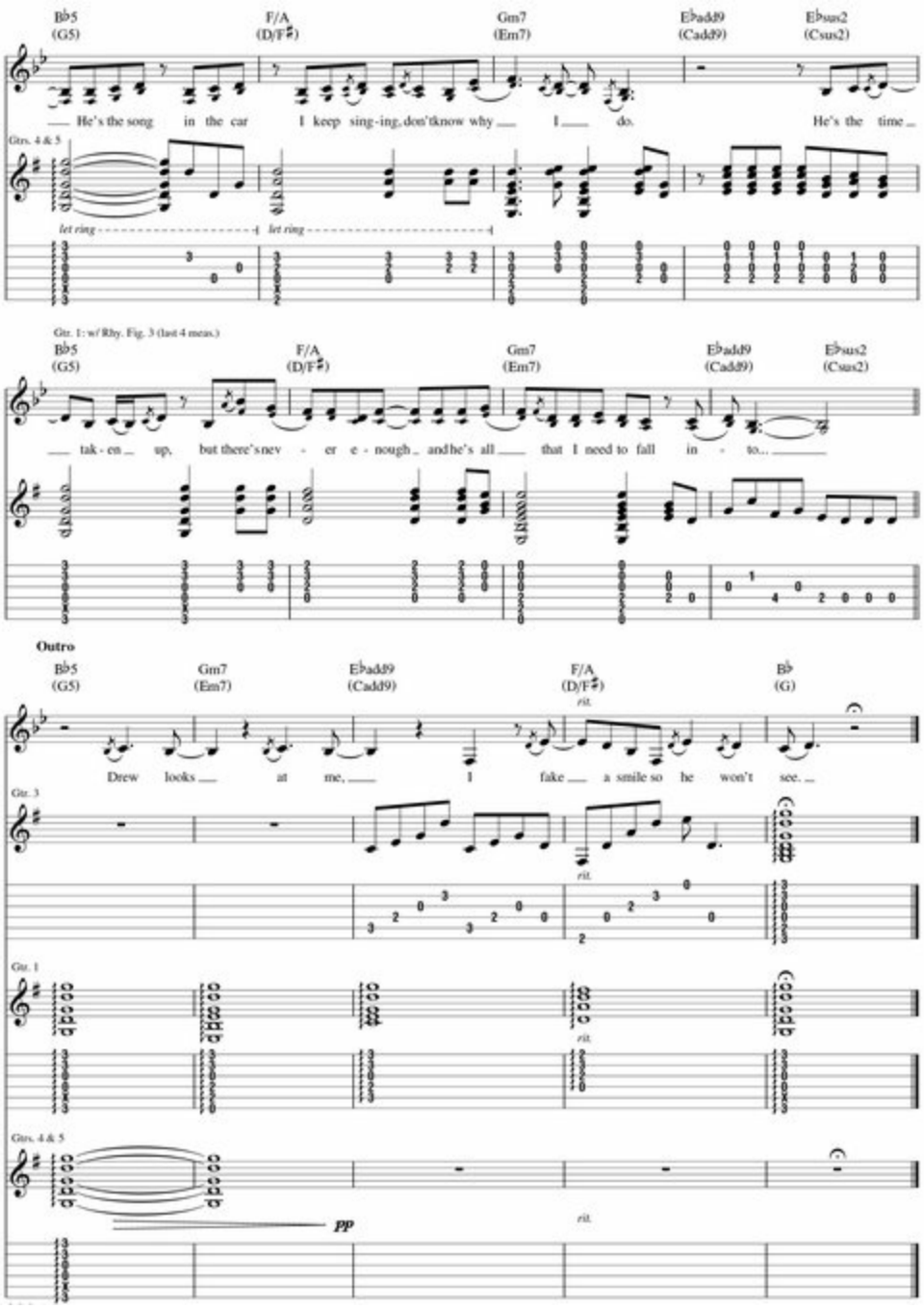
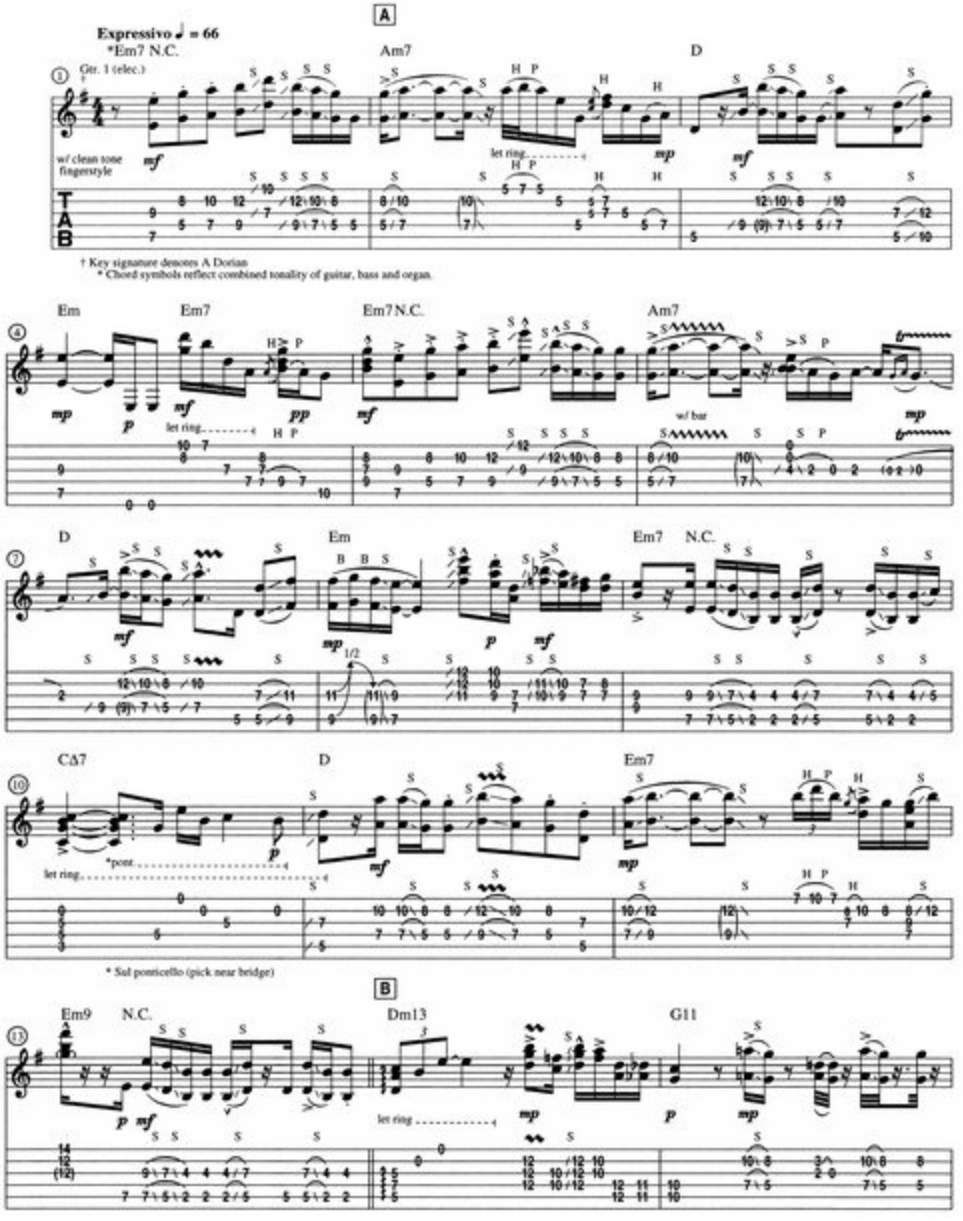

Gtr. 3: w/ Riff A
B♭5
(G5)
Gm7
(Em7)
E♭add9
(Cadd9)
F/A
(D/F♯)
that I want and I'm need - ing ev - 'ry-thing that we should be.
Gm7
(Em7)
E♭add9
(Cadd9)
B♭5
(G5)
F/A
(D/F♯)
I'll bet she's beau-ti - ful, that girl he talks a - bout. And she's got ev-'ry-thing that I had to live with-out.
Gtr. 3
Gtr. 1
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 3 tacet
B♭5
(G5)
Gm7
(Em7)
E♭add9
(Cadd9)
F/A
(D/F♯)
Drew talks to me. I laugh 'cause it's just so fun - ny
Gtr. 3
B♭5
(G5)
Gm7
(Em7)
E♭add9
(Cadd9)
F/A
(D/F♯)
that I can't e - ven see an - y - one when he's with me.

Gm7
(Em7)
E♭add9
(Cadd9)
E♭sus2
(Csus2)
B♭5
(G5)
F/A
(D/F♯)
He says he's so in love, he's fi-n'lly got it right. I won-der if he knows he's all I think a-bout at night.
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
(cont. in slashes)
Chorus
(G5)
(D/F♯)
(Em7)
Rhy. Fig. 3
Gtr. 1
He's the rea - son for the tear - drops on my gui - tar, the on - ly thing that keeps me
Gtr. 4 (elec.)
w/ clean tone
(Cadd9)
(G5)
(D/F♯)
wish - ing on a wish - ing star. He's the song in the car I keep sing - ing, don't know why
let ring

Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 4 tacet
(Em7)
(Cadd9)
(Csus2)
B♭5
(G5)
Gm7
(Em7)
End Rhy. Fig. 3
I do.
2. Drew walks by me.
E♭add9
(Cadd9)
F/A
(D/F♯)
B♭5
(G5)
Can he tell that I can't breathe?
And there he goes
Gm7
(Em7)
E♭add9
(Cadd9)
F/A
(D/F♯)
Gtr. 1: w/ Rhy. Fig. 2
Gm7
(Em7)
so per - fect - ly.
the kind of flaw-less I wish I could be.
She bet-ter hold him tight,
E♭add9
(Cadd9)
E♭sus2
(Csus2)
B♭5
(G5)
F/A
(D/F♯)
give him all her love,
look in those beau-ti - ful eyes
and know she's luck - y 'cause
Chorus
Gtr. 1: w/ Rhy. Fig. 3
B♭5
(G5)
F/A
(D/F♯)
Gm7
(Em7)
E♭add9
(Cadd9)
he's the rea-son for the tear-drops on my gui - tar,
the on - ly thing that keeps me wish-ing on a wish-ing star.
*Gtrs. 4 & 5 (elec.)
Rhy. Fig. 4
End Rhy. Fig. 4
mf
w/ clean tone
let ring
*Composite arrangement
B♭5
(G5)
F/A
(D/F♯)
Gm7
(Em7)
E♭add9
(Cadd9)
E♭sus2
(Csus2)
He's the song in the car I keep sing-ing, don't know why I do.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

B♭5
(G5)
Gm7
(Em7)
E♭add9
(Cadd9)
F/A
(D/F♯)
Gtr. 6
(elec.)
mf
w/ slight dist.
let ring - - -
let ring - - -
let ring - - -

B♭5
(G5)
F/A
(D/F♯)
Gm7
(Em7)
E♭add9
(Cadd9)
E♭sus2
(Csus2)
He's the song in the car I keep sing-ing, don't know why I do. He's the time
Gtrs. 4 & 5
let ring
let ring
Gtr. 1: w/ Rhy. Fig. 3 (last 4 meas.)
B♭5
(G5)
F/A
(D/F♯)
Gm7
(Em7)
E♭add9
(Cadd9)
E♭sus2
(Csus2)
tak-en up, but there's nev-er e-nough and he's all that I need to fall in-to...
Outro
B♭5
(G5)
Gm7
(Em7)
E♭add9
(Cadd9)
F/A
(D/F♯)
B♭
(G)
rit.
Drew looks at me, I fake a smile so he won't see.
Gtr. 3
rit.
Gtr. 1
rit.
Gtrs. 4 & 5
pp
rit.

from Steve Vai - *Alien Love Secrets*

Tender Surrender

Written by Steve Vai

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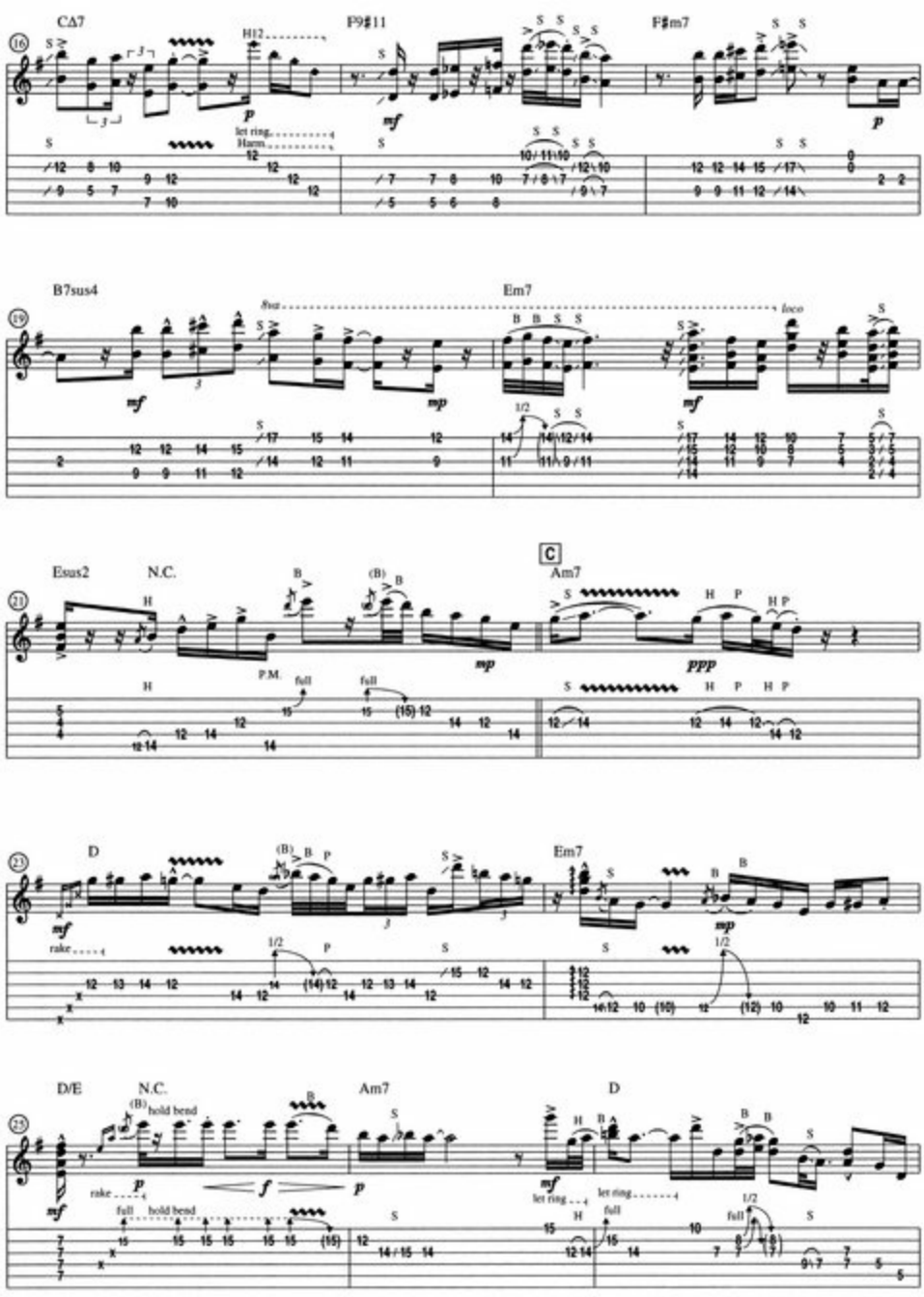
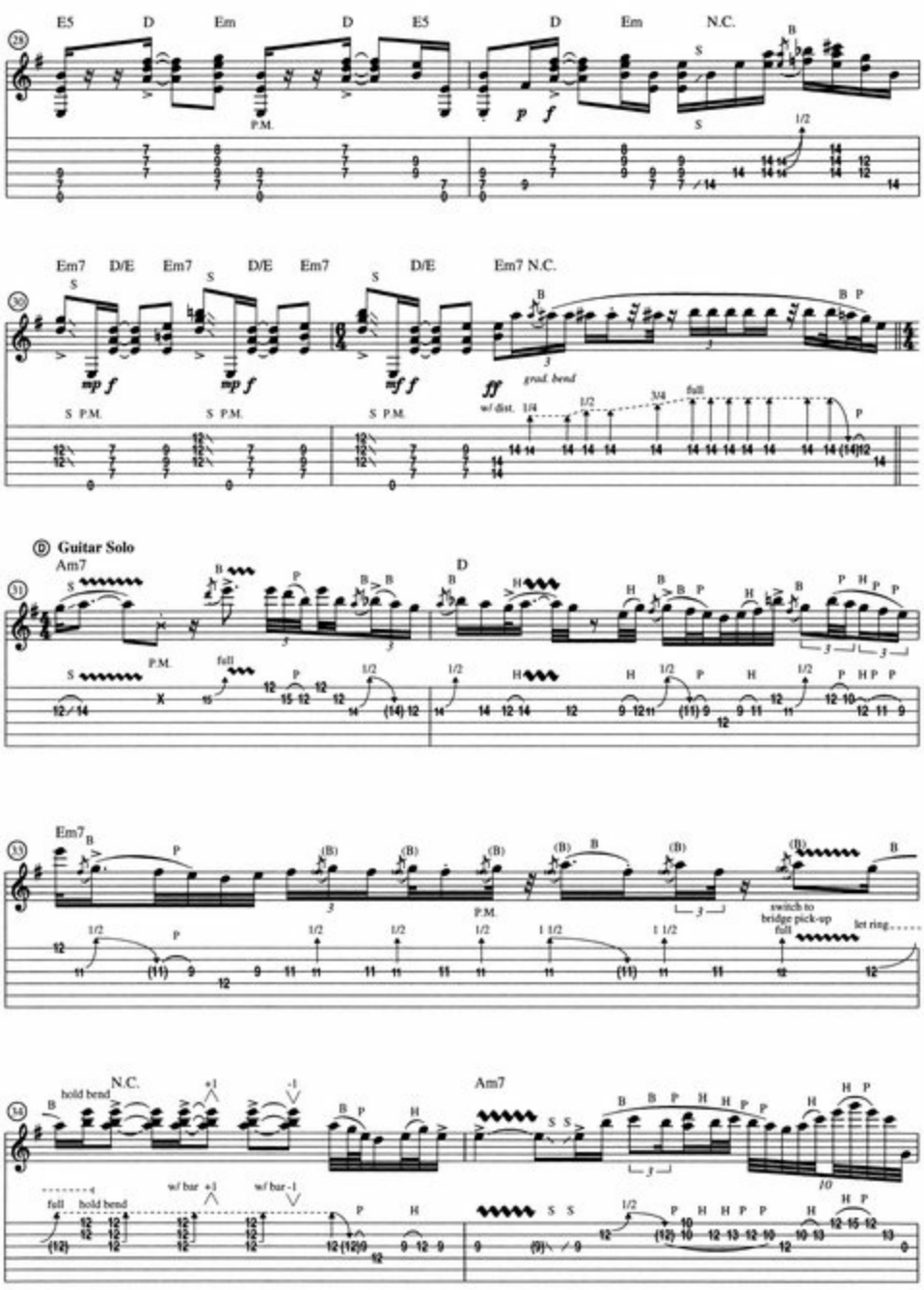
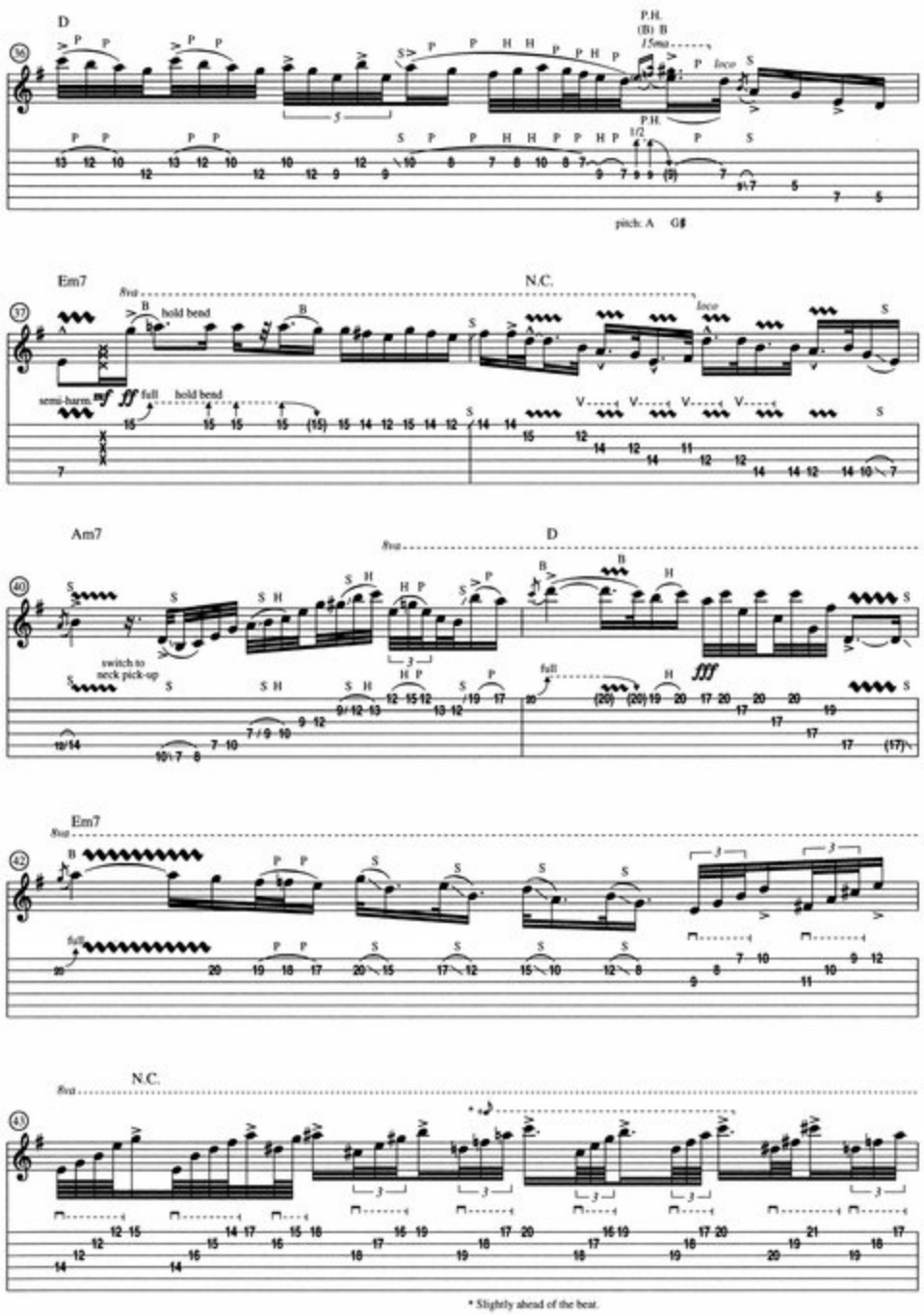
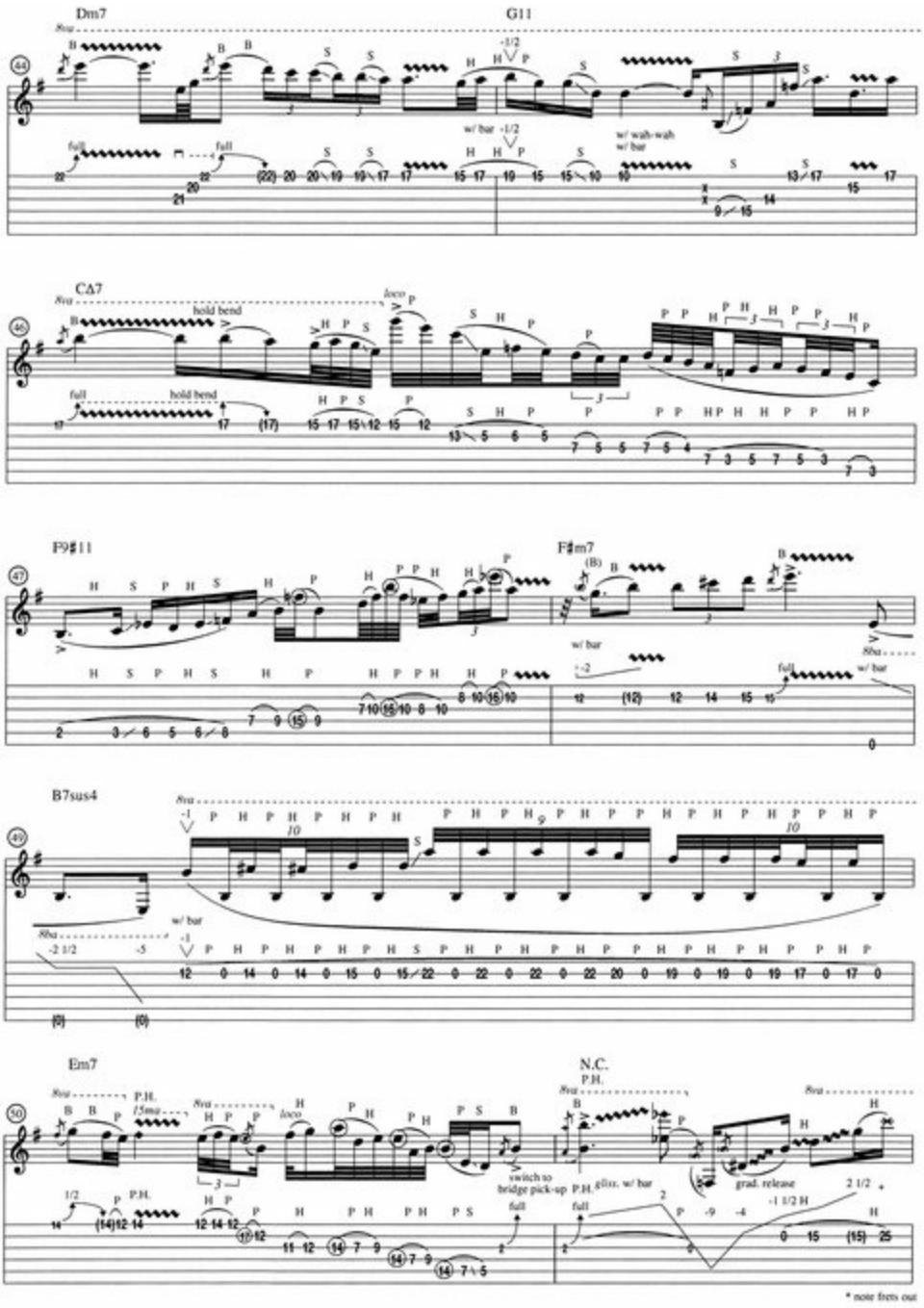
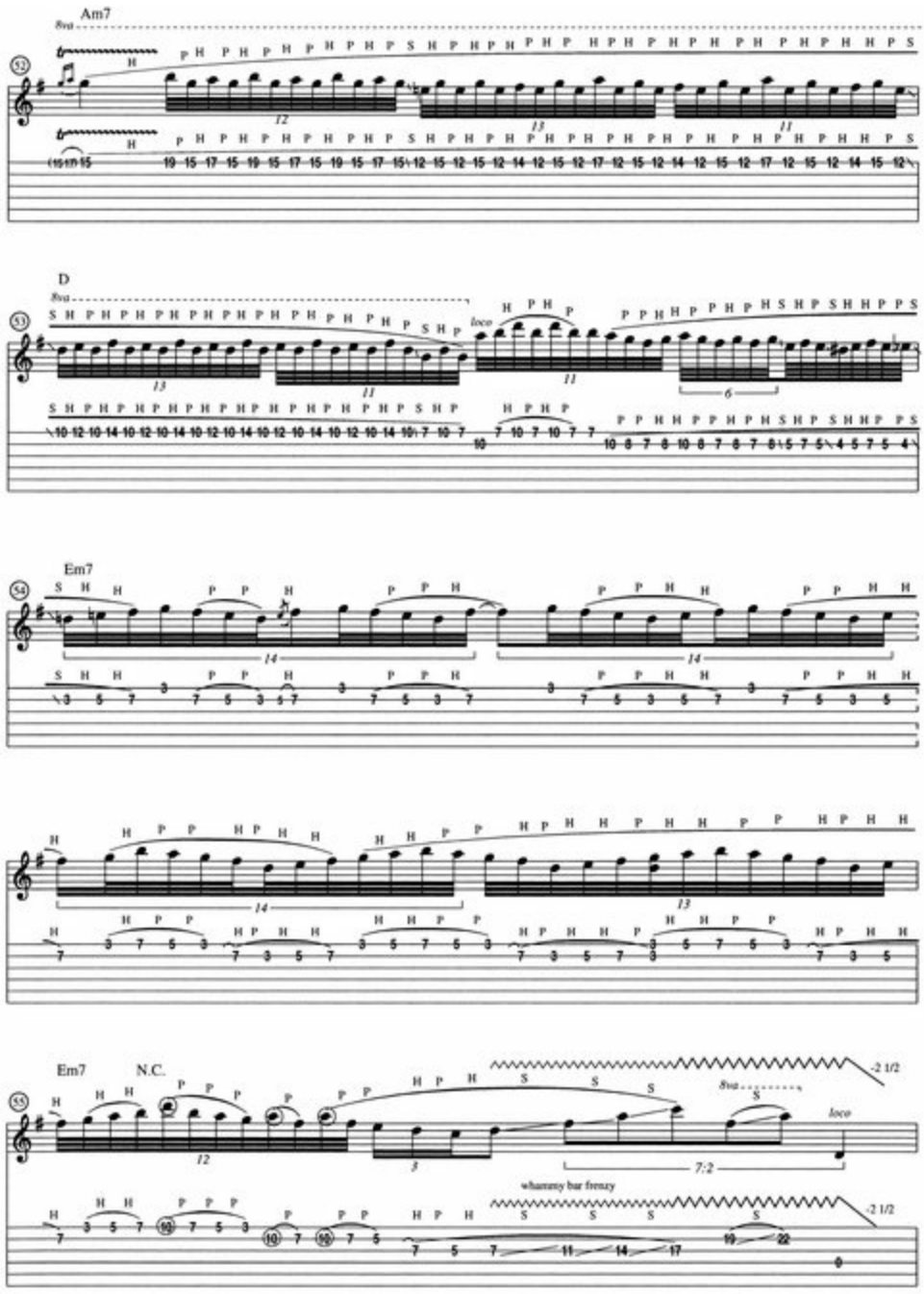
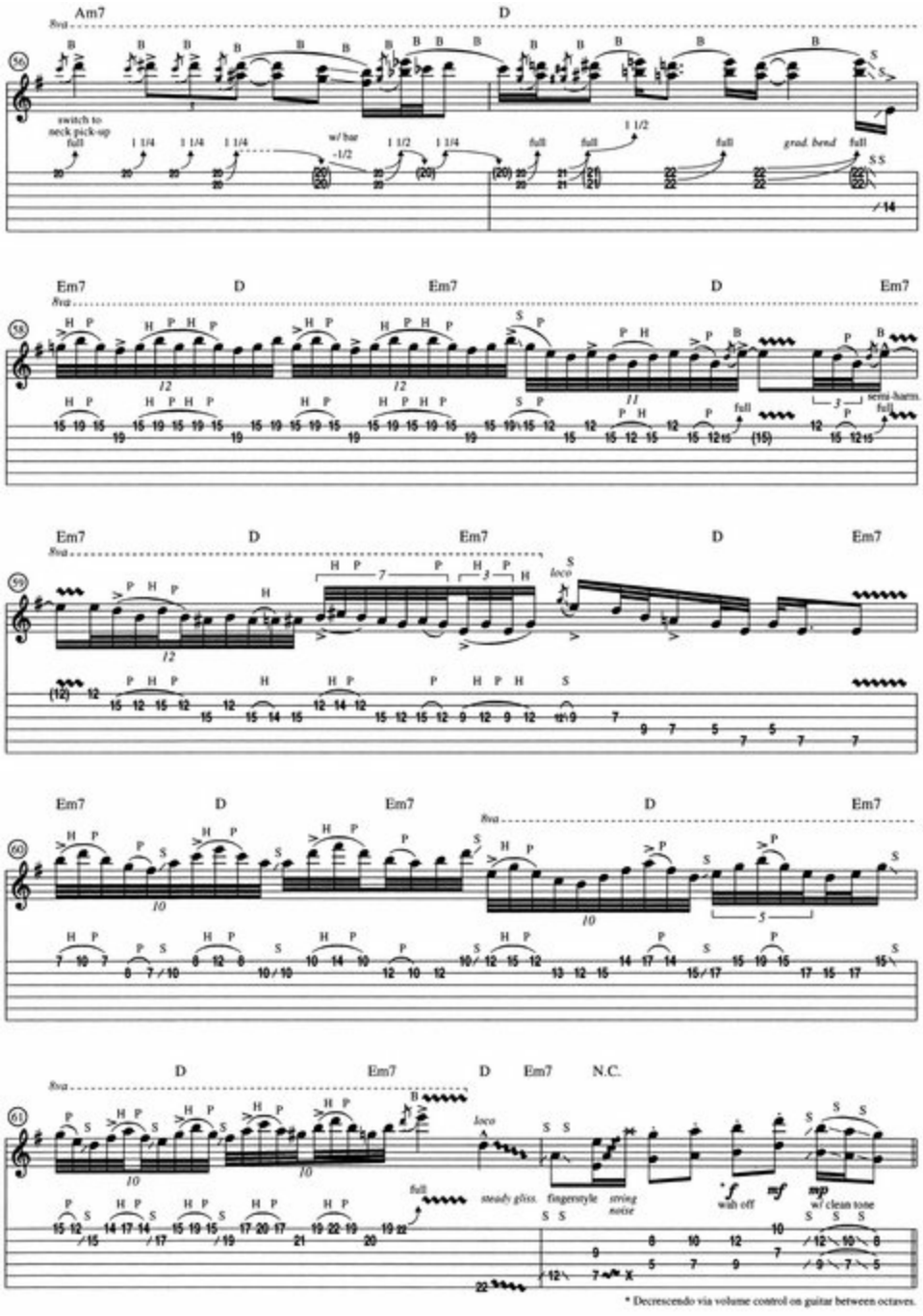
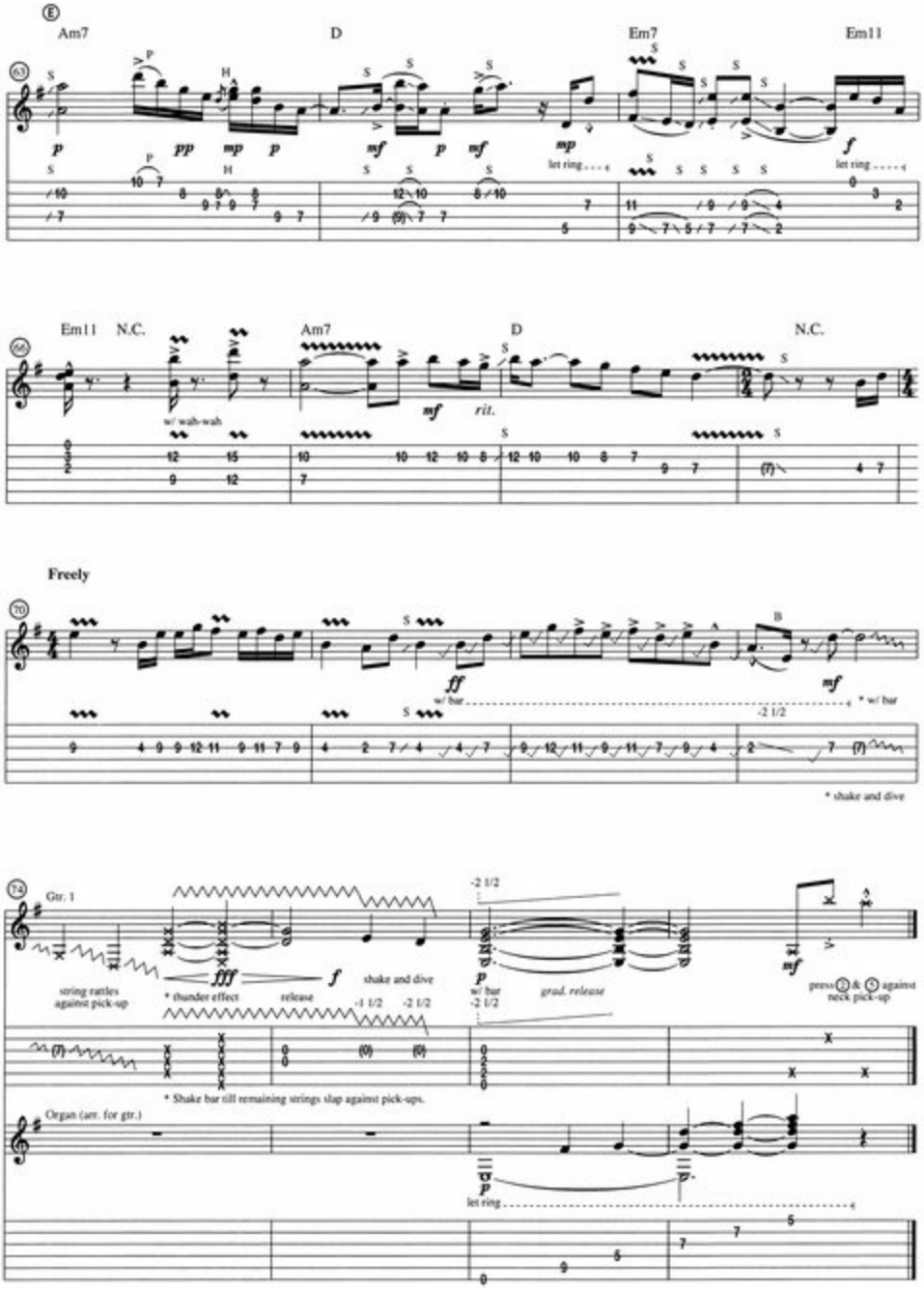

CΔ7
F9♯11
F♯m7
let ring
Harm.
B7sus4
Em7
8va
loco
Esus2
N.C.
P.M.
full
C
Am7
D
D/E
hold bend
rake

E5 D Em D E5 D Em N.C.
P.M.
Em7 D/E Em7 D/E Em7 D/E Em7 N.C.
grad. bend
w/ dist.
full
Guitar Solo
Am7
D
Em7
switch to bridge pick-up
let ring
hold bend
w/ bar +1
w/ bar -1
Am7

D
P.H.
(B) B
15ma
loco
P.H.
1/2
pitch: A G♯
Em7
8va
N.C.
loco
hold bend
semi-harm.
mf
ff
full
hold bend
Am7
D
8va
switch to
neck pick-up
full
fff
Em7
8va
full
N.C.
8va
* Slightly ahead of the beat.

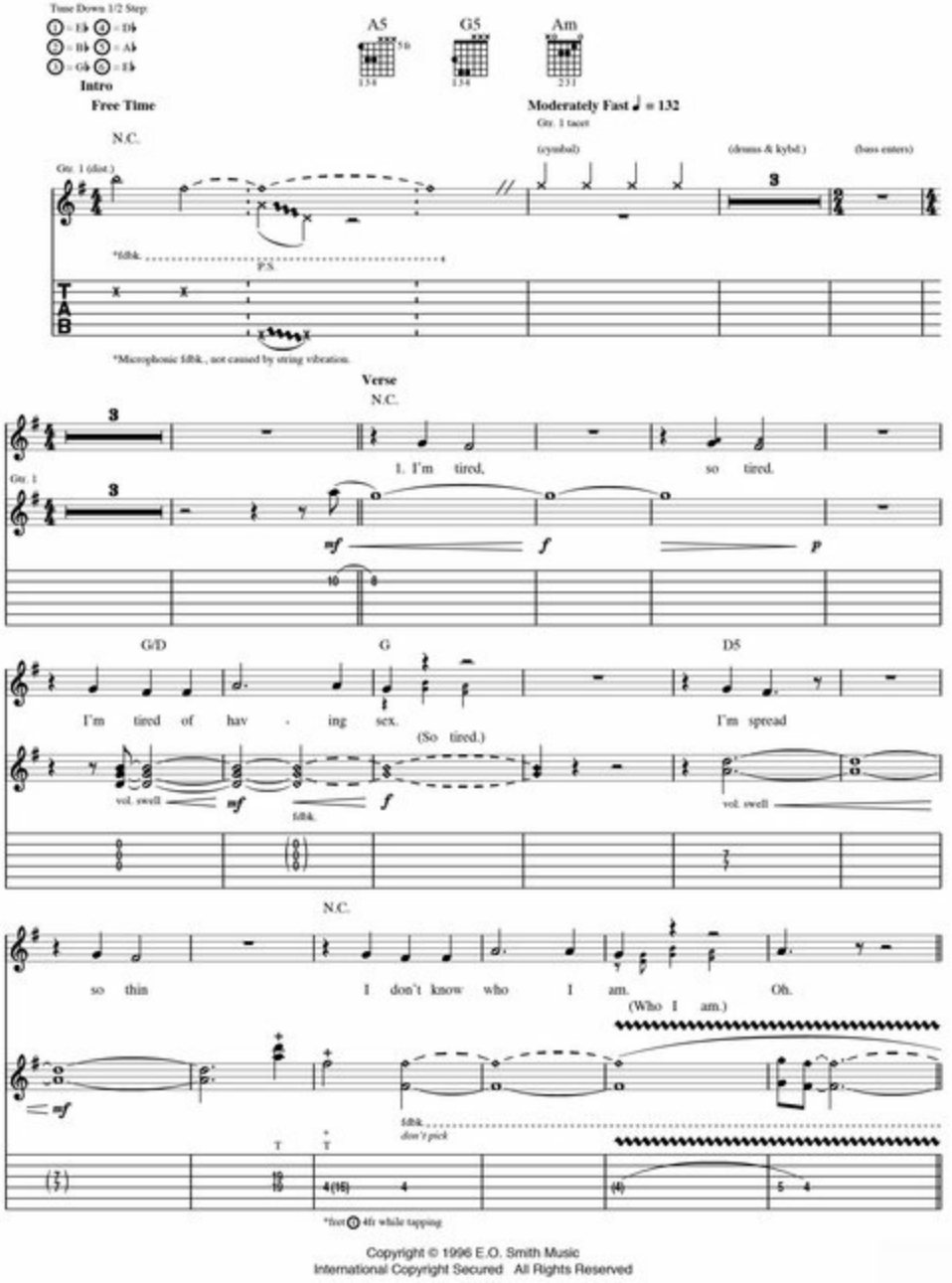


* note frets out


Am7
8va
52
D
8va
53
loco
Em7
54
Em7
N.C.
55
8va
loco
-2 1/2
whammy bar frenzy
-2 1/2

* Decrescendo via volume control on guitar between octaves.

E
Am7
D
Em7
Em11
63
let ring
Em11
N.C.
Am7
D
N.C.
66
w/ wah-wah
rit.
Freely
70
w/ bar
* w/ bar
* shake and dive
74
Gtr. 1
string rattles against pick-up
* thunder effect
release
shake and dive
w/ bar
grad. release
press 2 & 5 against neck pick-up
* Shake bar till remaining strings slap against pick-ups.
Organ (arr. for gtr.)
let ring

from Weezer - *Pinkerton*

Tired of Sex

Words and Music by Rivers Cuomo

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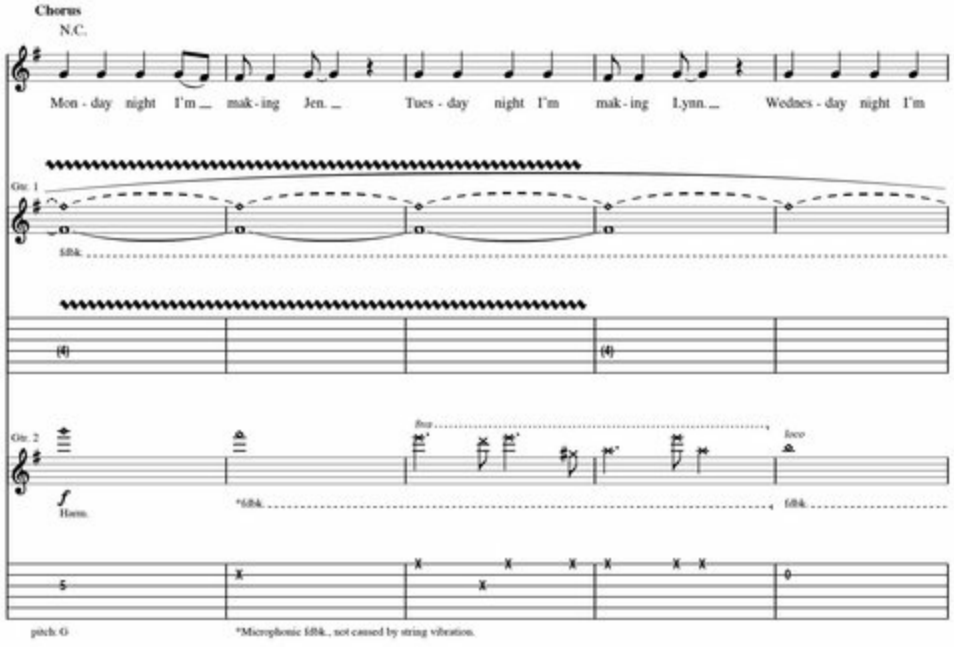
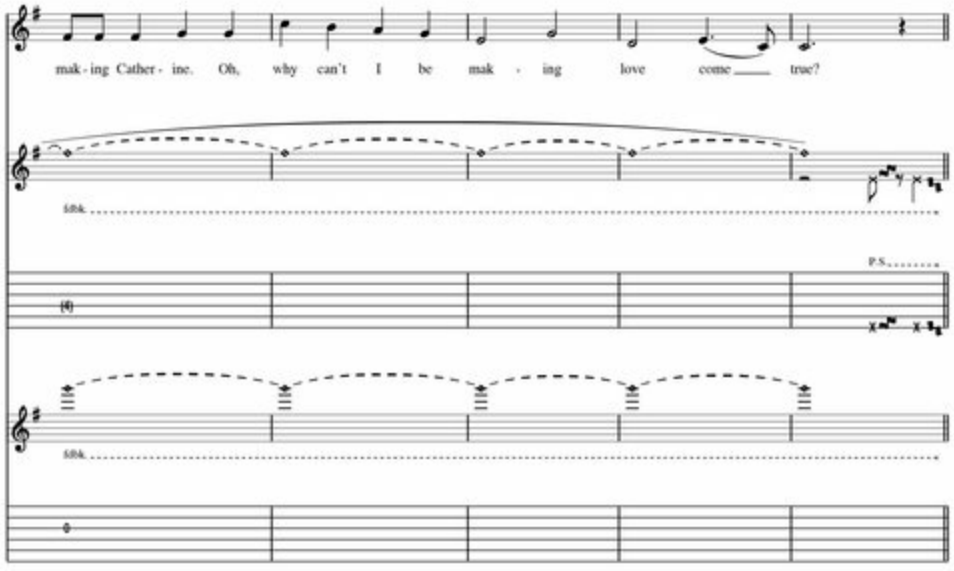
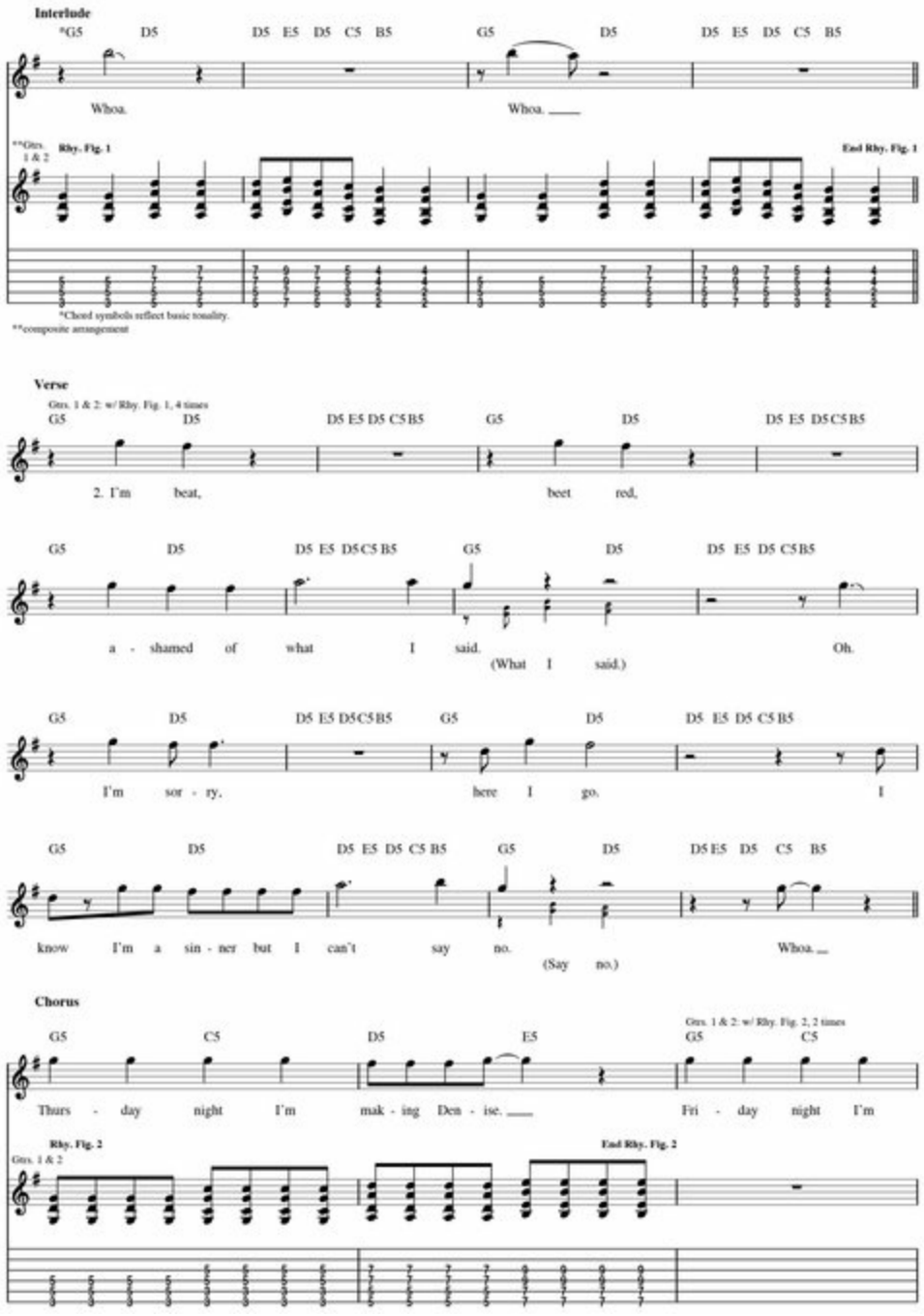
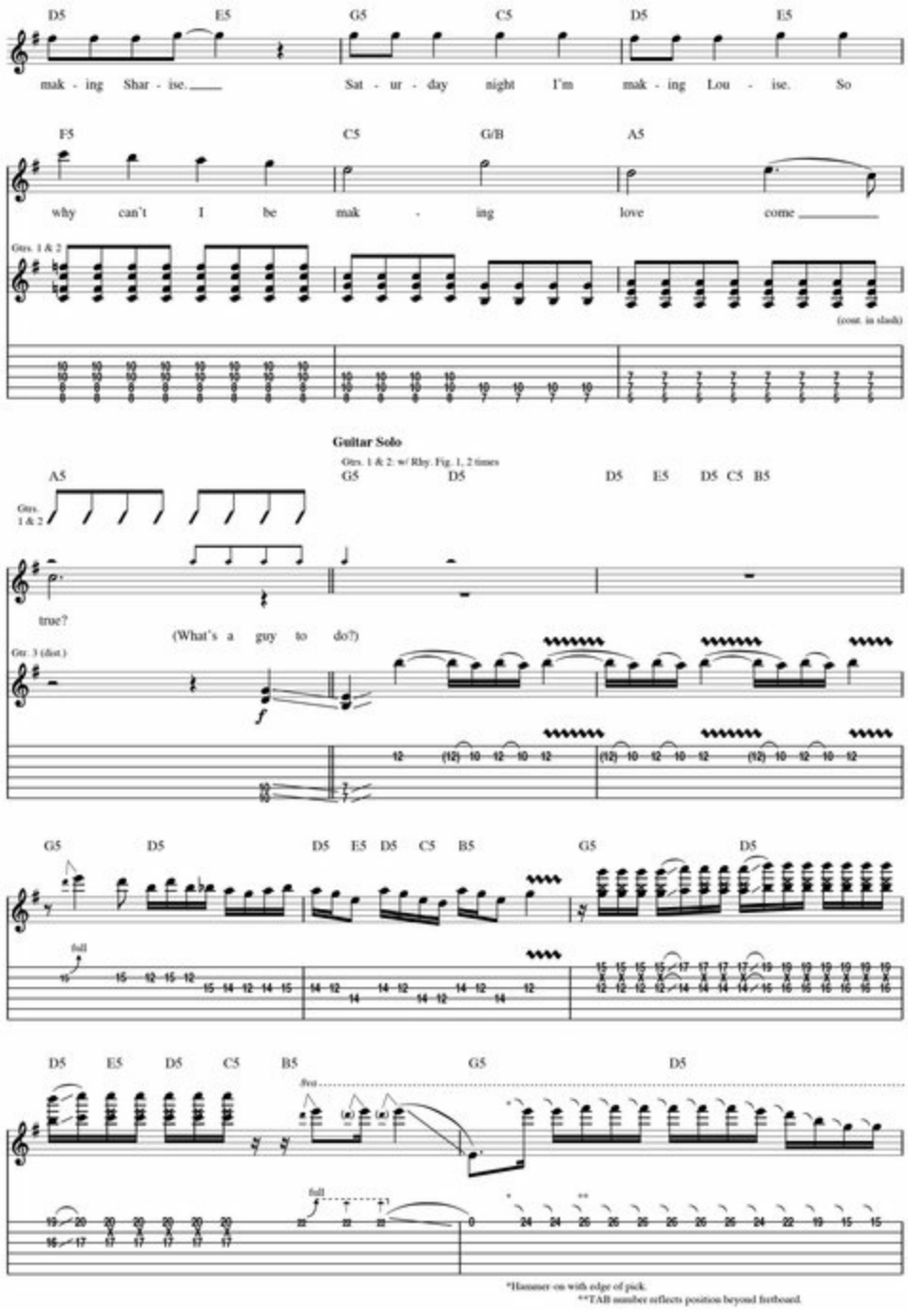
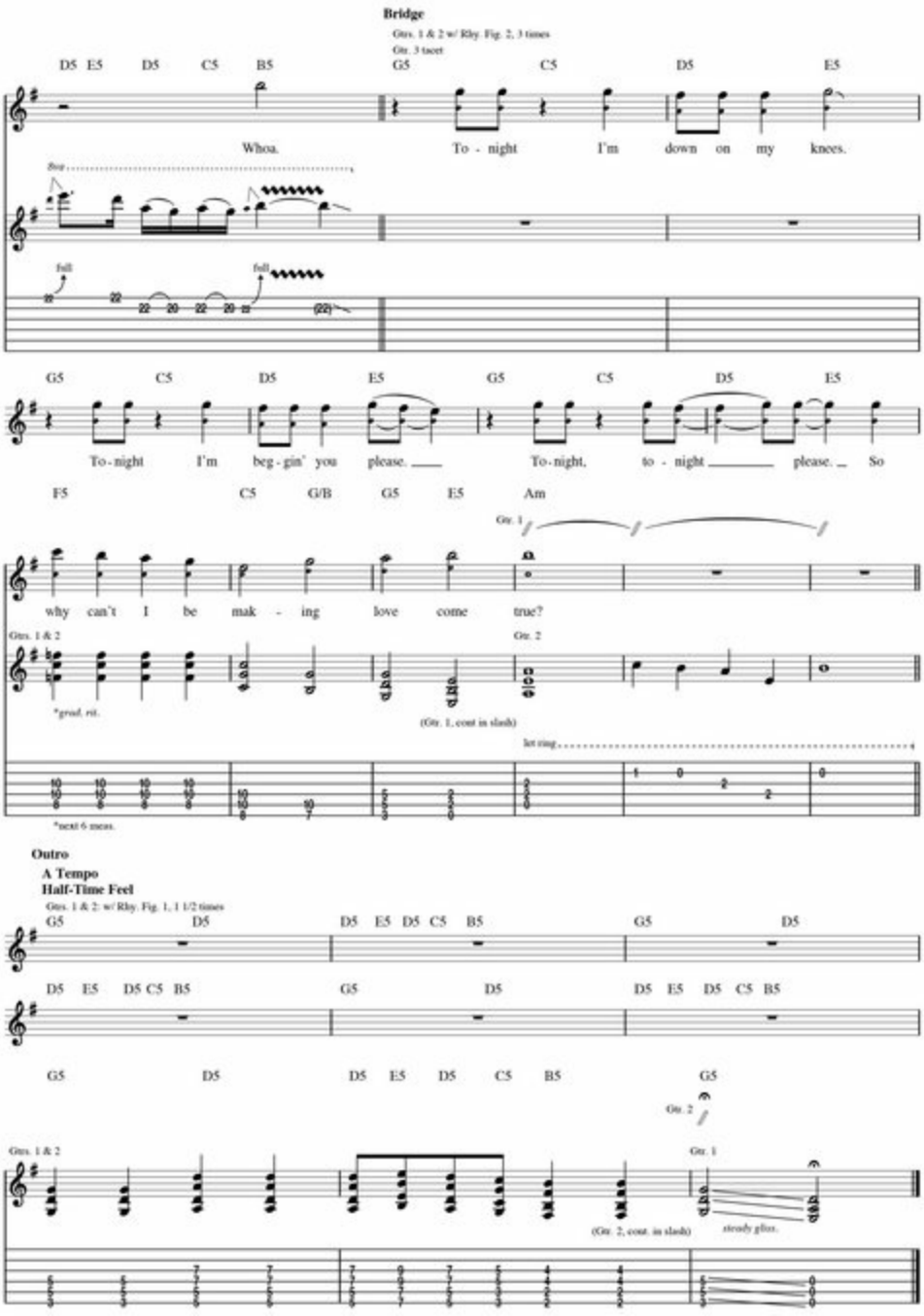
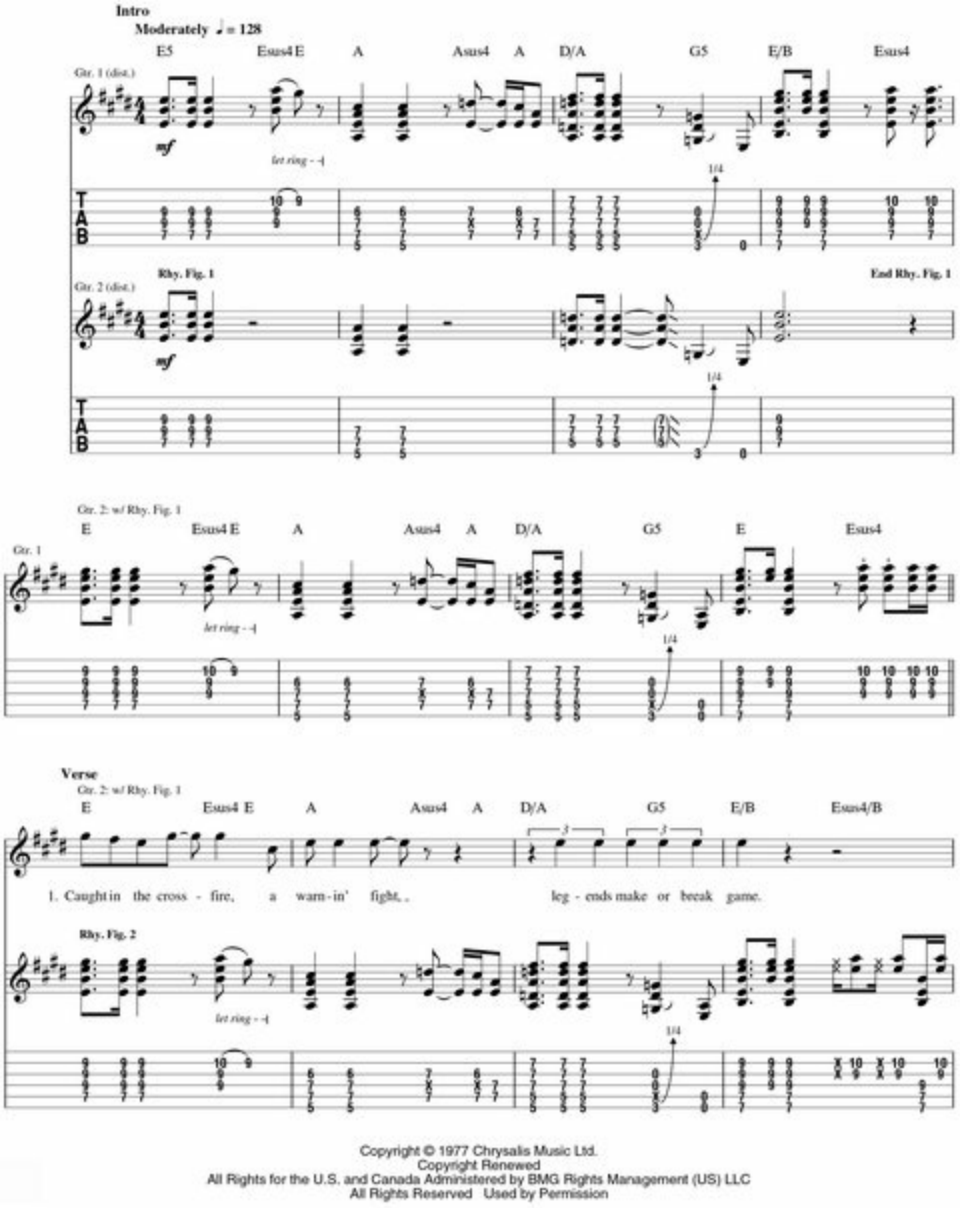

Chorus
N.C.
Mon - day night I'm mak - ing Jen. Tues - day night I'm mak - ing Lynn. Wednes - day night I'm
Gtr. 1
fdbk.
(4)
(4)
Gtr. 2
fbar
loco
f
Harm.
*fdbk.
fdbk.
5
0
pitch: G
*Microphonic fdbk., not caused by string vibration.


mak - ing Cather - ine. Oh, why can't I be mak - ing love come true?
fdbk.
P.S.
(4)
fdbk.
0

Interlude
*G5 D5 D5 E5 D5 C5 B5 G5 D5 D5 E5 D5 C5 B5
Whoa. Whoa.
**Gtrs. 1 & 2
Rhy. Fig. 1
End Rhy. Fig. 1
*Chord symbols reflect basic tonality.
**composite arrangement
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
G5 D5 D5 E5 D5 C5 B5 G5 D5 D5 E5 D5 C5 B5
2. I'm beat, beet red,
G5 D5 D5 E5 D5 C5 B5 G5 D5 D5 E5 D5 C5 B5
a - shamed of what I said. Oh.
(What I said.)
G5 D5 D5 E5 D5 C5 B5 G5 D5 D5 E5 D5 C5 B5
I'm sor - ry, here I go, I
G5 D5 D5 E5 D5 C5 B5 G5 D5 D5 E5 D5 C5 B5
know I'm a sin - ner but I can't say no. Whoa.
(Say no.)
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times
G5 C5 D5 E5 G5 C5
Thurs - day night I'm mak - ing Den - ise. Fri - day night I'm
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2

*Hammer on with edge of pick.
**TAB number reflects position beyond fretboard.

Bridge
Gtrs. 1 & 2 w/ Rhy. Fig. 2, 3 times
Gtr. 3 tacet
D5 E5 D5 C5 B5 G5 C5 D5 E5
Whoa. To - night I'm down on my knees.
8va
full
full
22 22 22 20 22 20 22 (22)
G5 C5 D5 E5 G5 C5 D5 E5
To-night I'm beg-gin' you please. To-night, to - night please. So
F5 C5 G/B G5 E5 Am
Gtr. 1
why can't I be mak - ing love come true?
Gtrs. 1 & 2
Gtr. 2
*grad. rit.
(Gtr. 1, cont in slash)
let ring
*next 6 meas.
Outro
A Tempo
Half-Time Feel
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times
G5 D5 D5 E5 D5 C5 B5 G5 D5
D5 E5 D5 C5 B5 G5 D5 D5 E5 D5 C5 B5
G5 D5 D5 E5 D5 C5 B5 G5
Gtr. 2
Gtrs. 1 & 2
Gtr. 1
(Gtr. 2, cont. in slash)
steady gliss.

from UFO - *Lights Out*

Too Hot to Handle

Words and Music by Phil Moog and Pete Way

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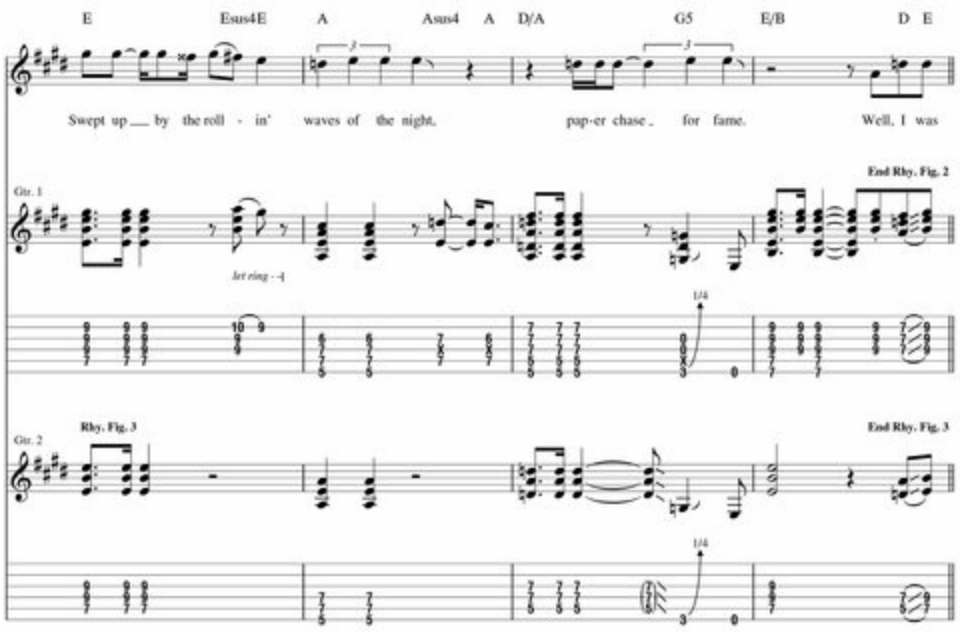
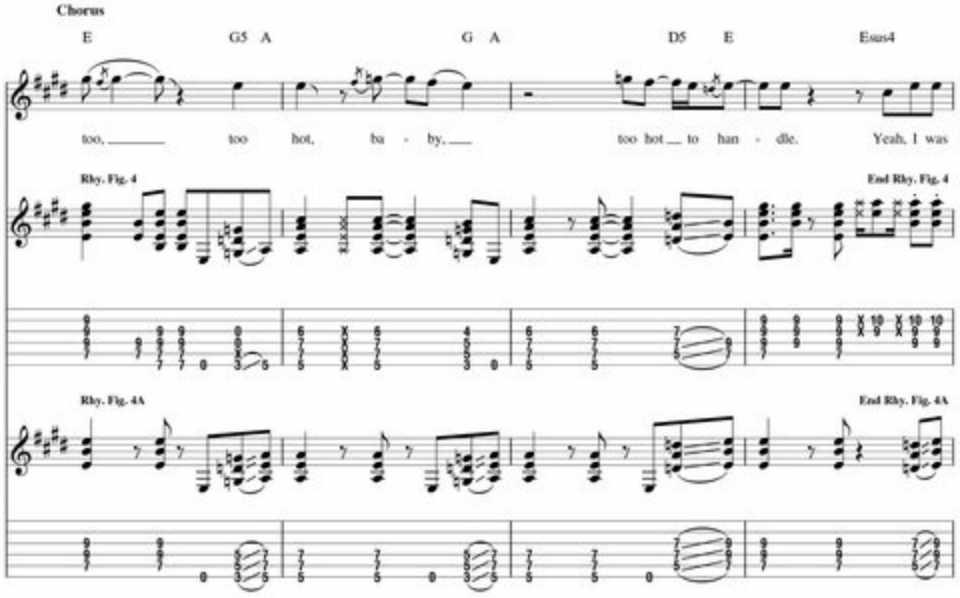
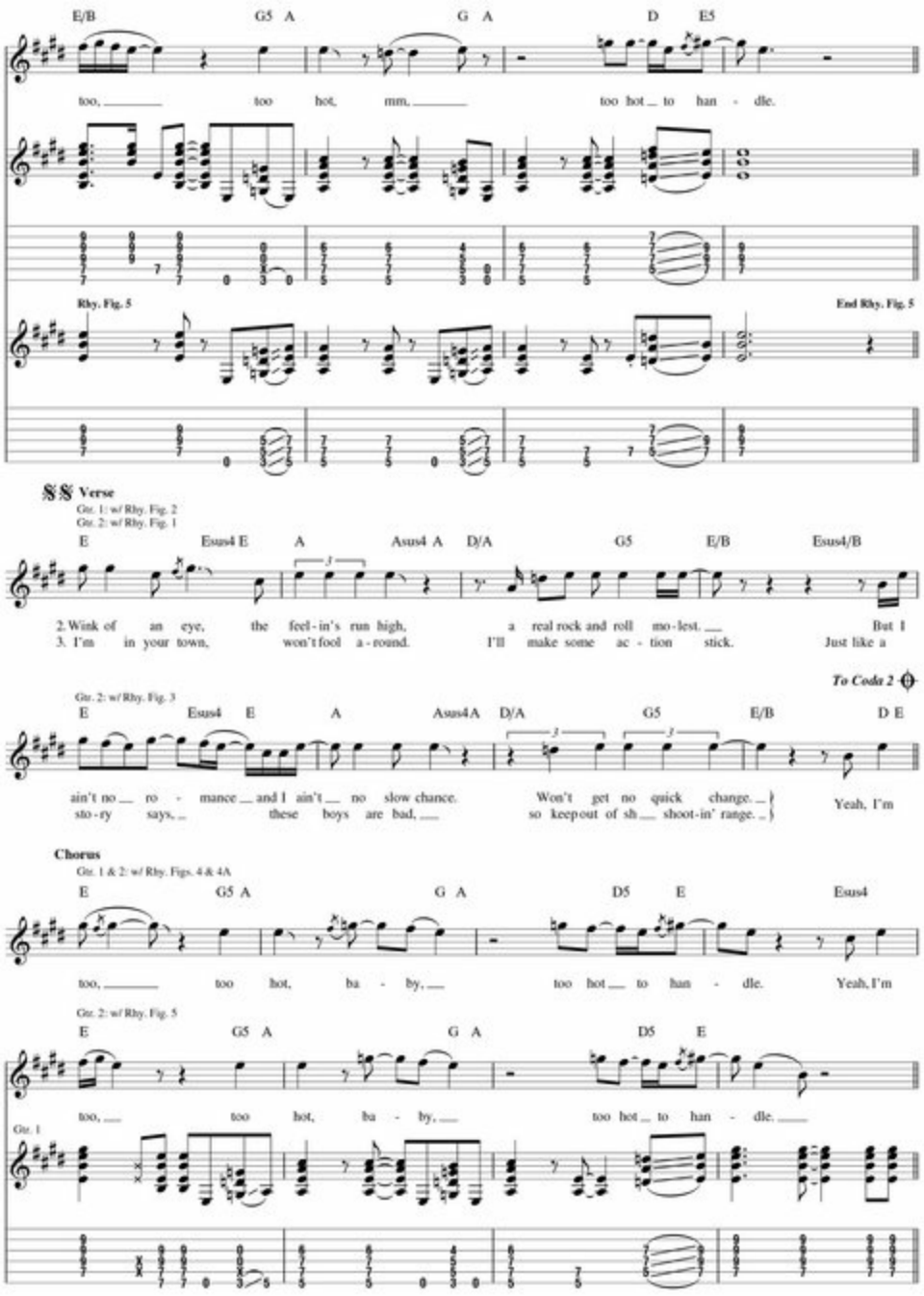
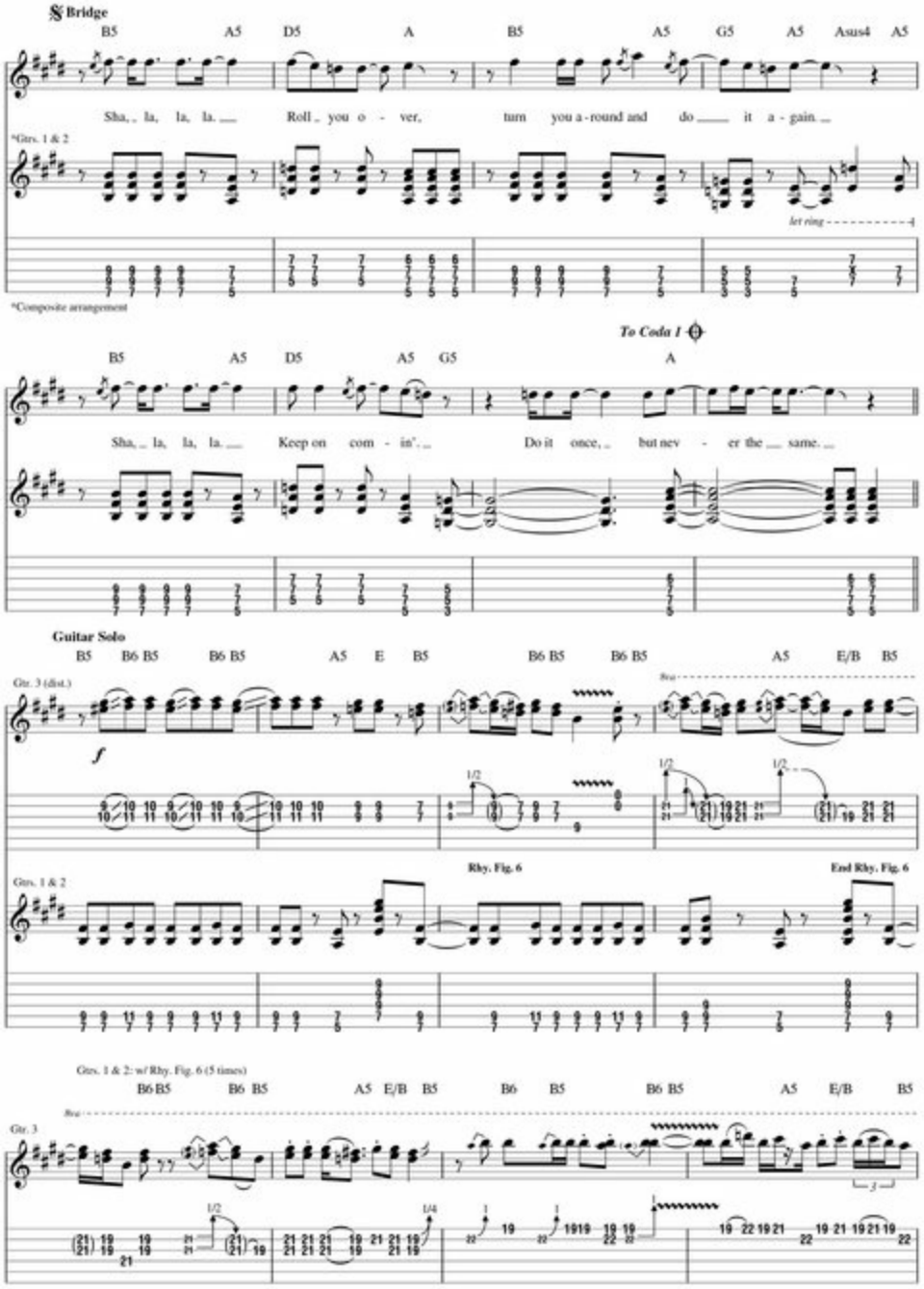
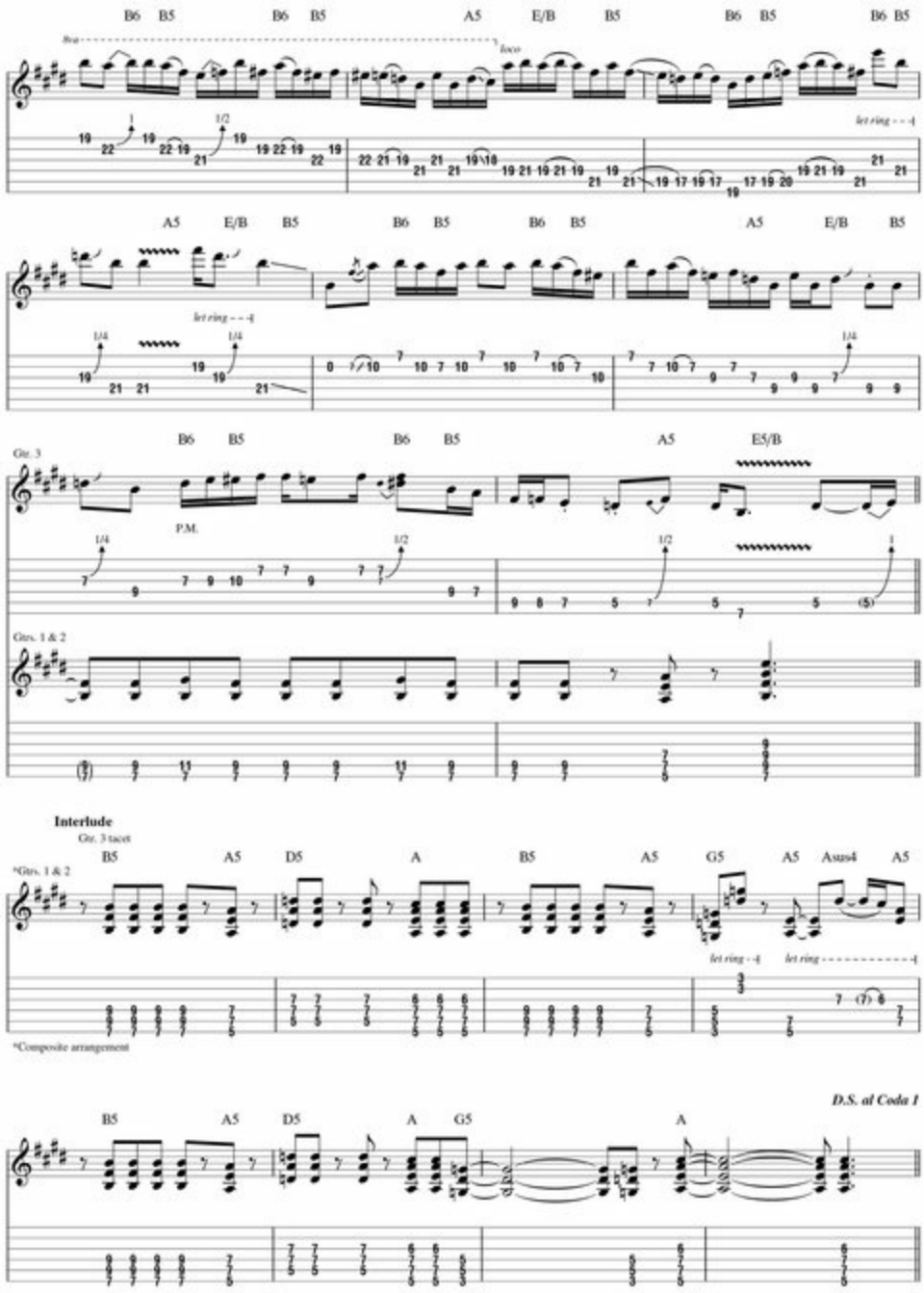
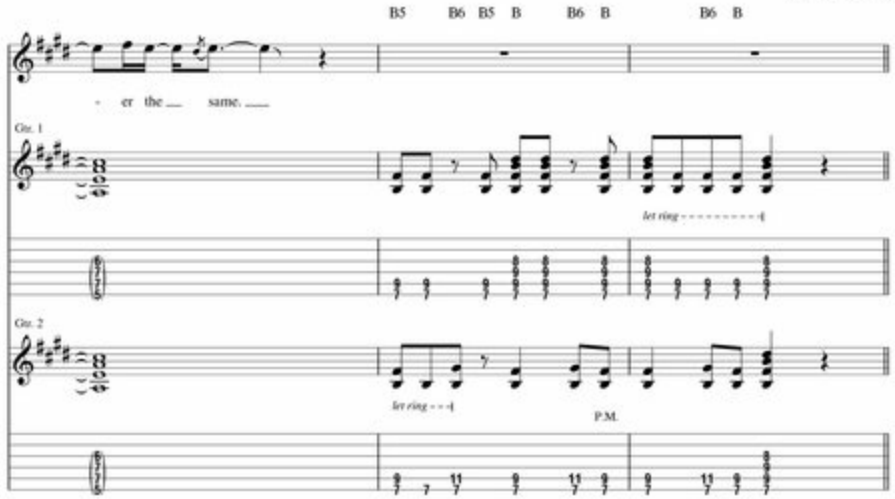
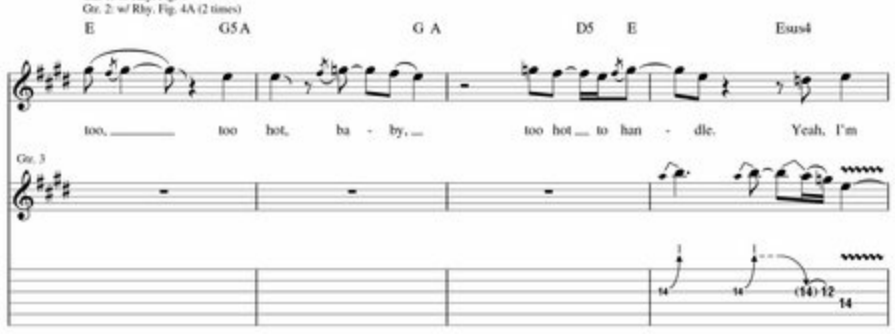
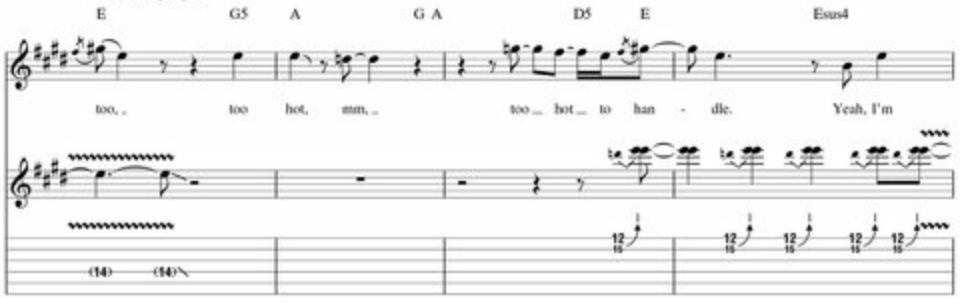
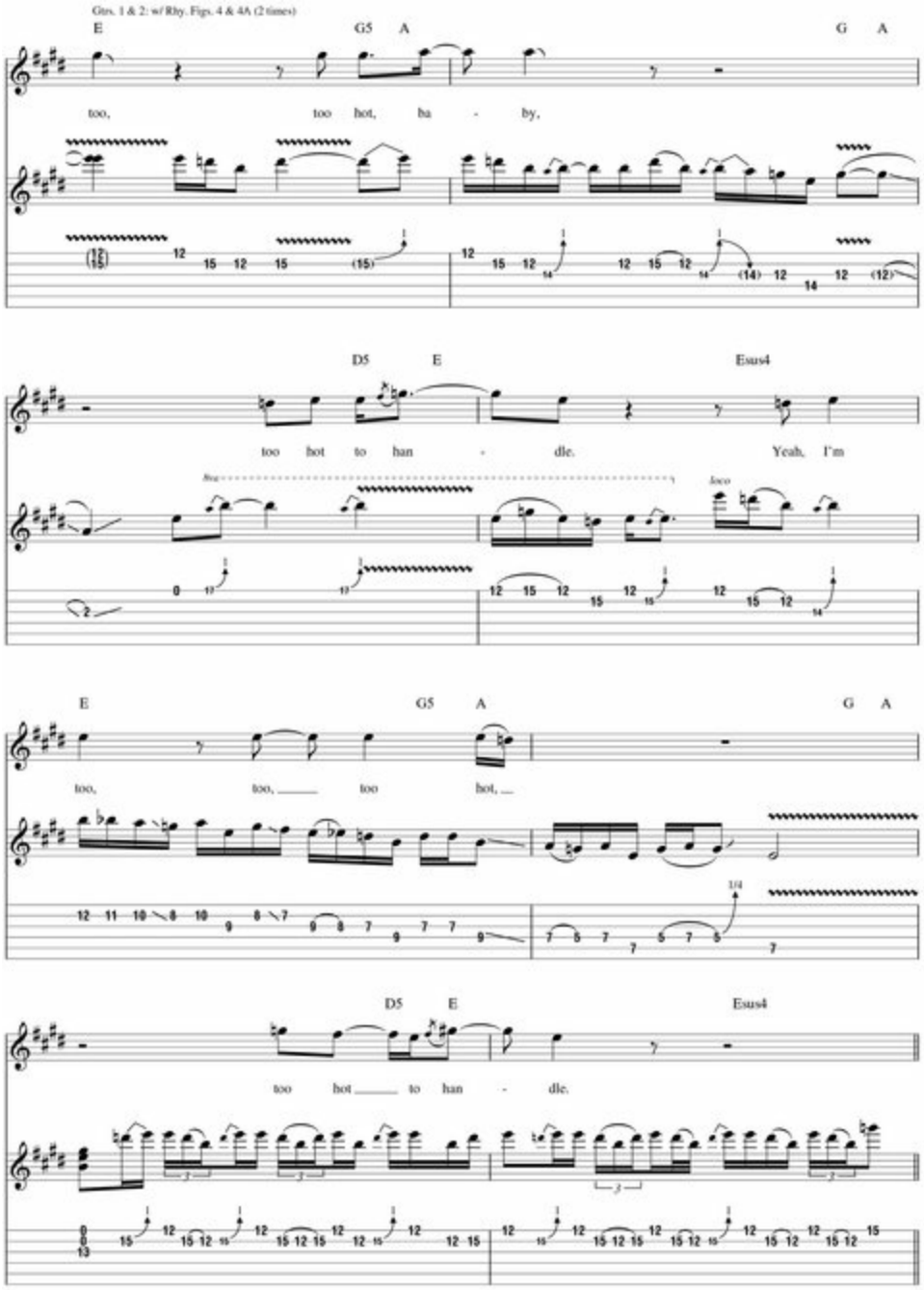

E
Esus4E
A
Asus4
A
D/A
G5
E/B
D E
Swept up by the roll - in' waves of the night,
pap-er chase for fame.
Well, I was
Gtr. 1
End Rhy. Fig. 2
let ring - - -
1/4
Rhy. Fig. 3
Gtr. 2
End Rhy. Fig. 3
1/4

Chorus
E
G5 A
G A
D5 E
Esus4
too, too hot, ba - by, too hot to han - dle.
Yeah, I was
Rhy. Fig. 4
End Rhy. Fig. 4
Rhy. Fig. 4A
End Rhy. Fig. 4A

E/B G5 A G A D E5
too, too hot, mm. too hot to han - dle.
Rhy. Fig. 5
End Rhy. Fig. 5
Verse
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 1
E Esus4 E A Asus4 A D/A G5 E/B Esus4/B
2. Wink of an eye, the feel - in's run high, a real rock and roll mo - lest. But I
3. I'm in your town, won't fool a - round. I'll make some ac - tion stick. Just like a
To Coda 2
Gtr. 2: w/ Rhy. Fig. 3
E Esus4 E A Asus4 A D/A G5 E/B D E
ain't no ro - mance and I ain't no slow chance. Won't get no quick change.
sto - ry says, these boys are bad, so keep out of sh shoot-in' range.
Yeah, I'm
Chorus
Gtr. 1 & 2: w/ Rhy. Figs. 4 & 4A
E G5 A G A D5 E Esus4
too, too hot, ba - by, too hot to han - dle. Yeah, I'm
Gtr. 2: w/ Rhy. Fig. 5
E G5 A G A D5 E
too, too hot, ba - by, too hot to han - dle.
Gtr. 1

Bridge
B5 A5 D5 A B5 A5 G5 A5 Asus4 A5
Sha, la, la, la. Roll you o - ver, turn you a - round and do it a - gain.
*Gtrs. 1 & 2
let ring
*Composite arrangement
To Coda 1
B5 A5 D5 A5 G5 A
Sha, la, la, la. Keep on com - in'. Do it once, but nev - er the same.
Guitar Solo
B5 B6 B5 B6 B5 A5 E B5 B6 B5 B6 B5 A5 E/B B5
Gtr. 3 (dist.)
Rhy. Fig. 6
End Rhy. Fig. 6
Gtrs. 1 & 2
Gtrs. 1 & 2: w/ Rhy. Fig. 6 (5 times)
B6 B5 B6 B5 A5 E/B B5 B6 B5 B6 B5 A5 E/B B5
Gtr. 3

B6 B5 B6 B5 A5 E/B B5 B6 B5 B6 B5
8va
loco
let ring - - -|
A5 E/B B5 B6 B5 B6 B5 A5 E/B B5
let ring - - -|
Gtr. 3
B6 B5 B6 B5 A5 E5/B
P.M.
Gtrs. 1 & 2
Interlude
Gtr. 3 tacet
*Gtrs. 1 & 2
B5 A5 D5 A B5 A5 G5 A5 Asus4 A5
let ring - -| let ring - - - - - - - - - - -|
*Composite arrangement
D.S. al Coda 1
B5 A5 D5 A G5 A

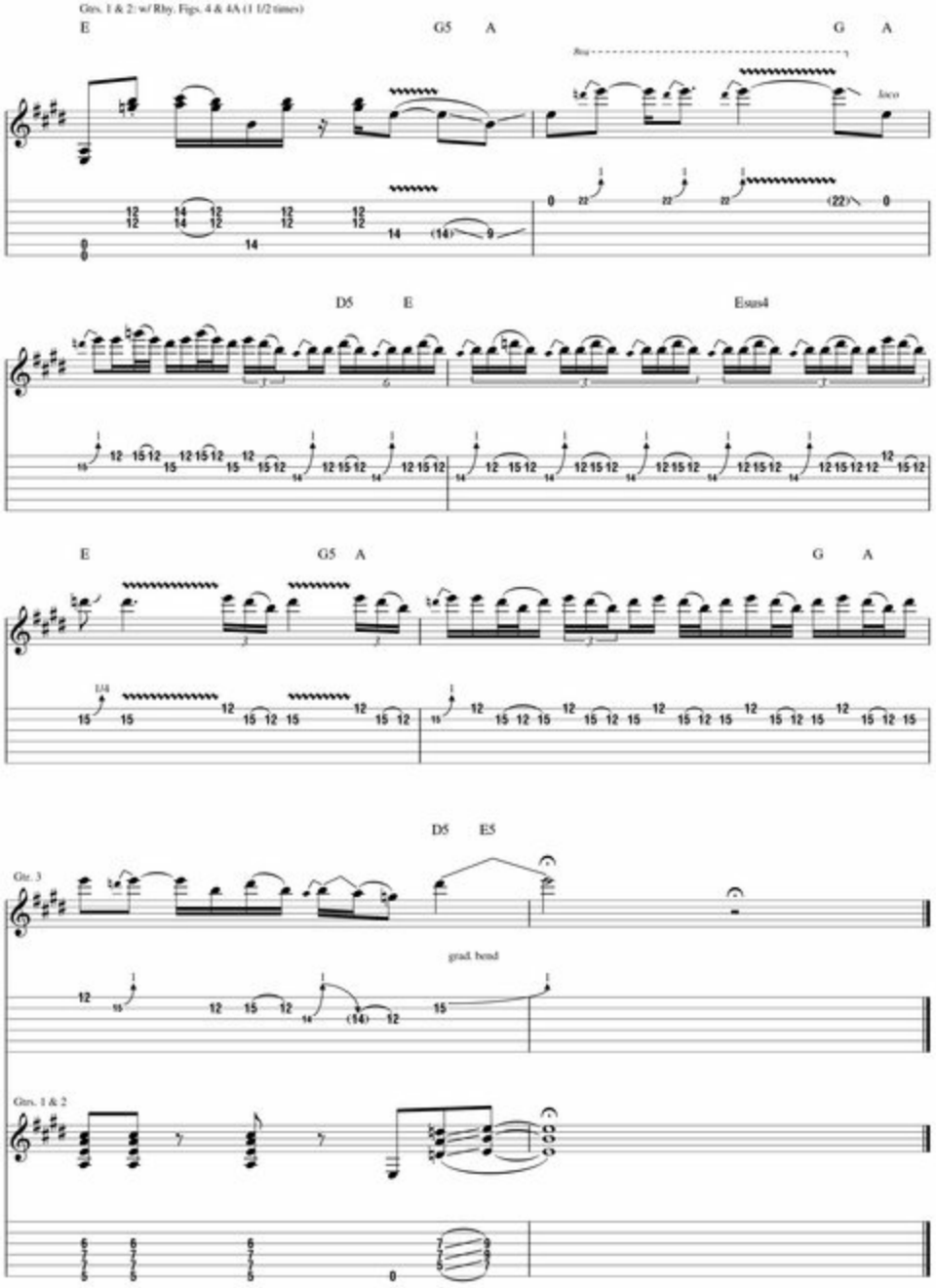
Coda 1

D.S.S. al Coda 2

Coda 2

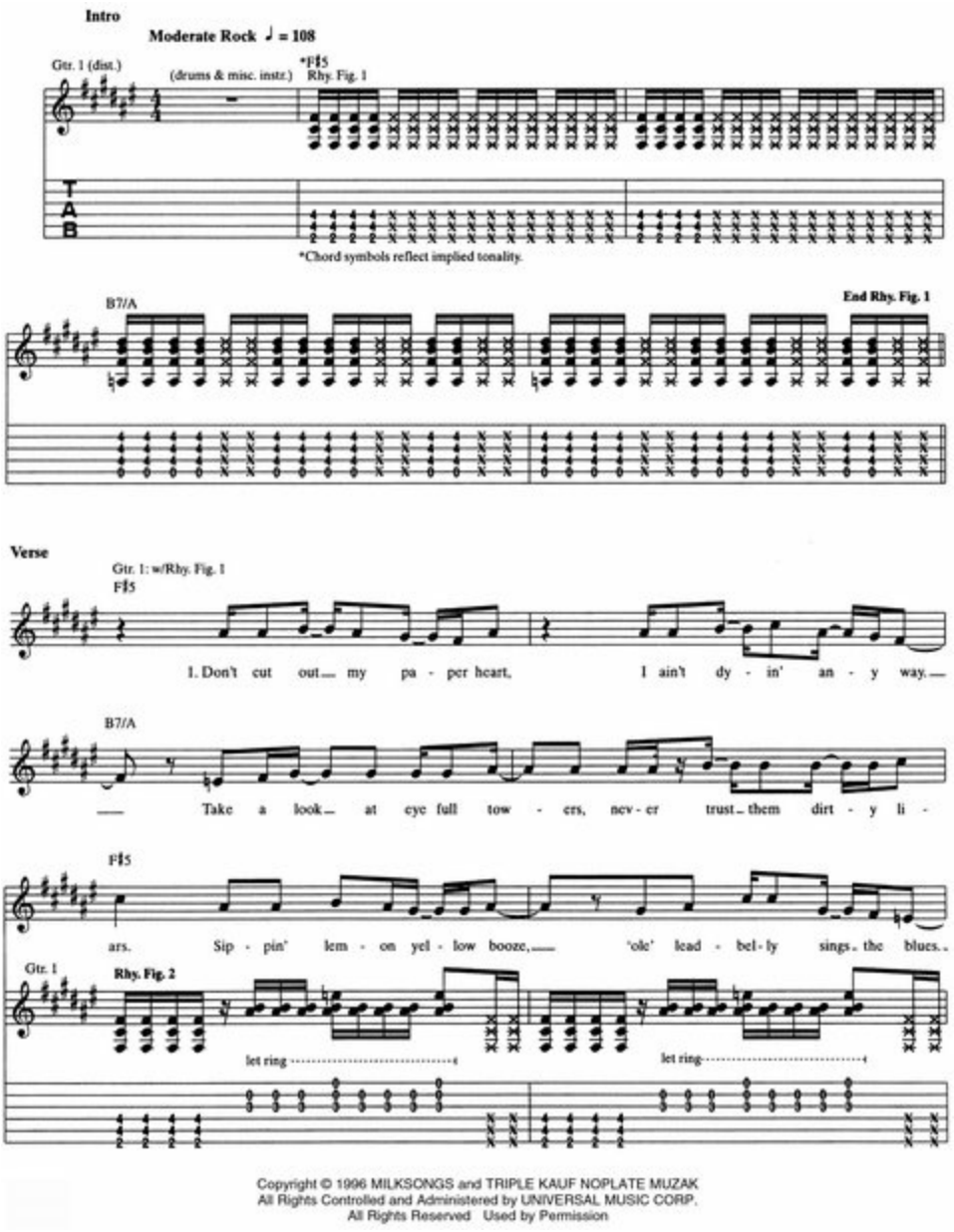
Chorus

Gtr. 1: w/ Rhy. Fig. 4
Gtr. 2: w/ Rhy. Fig. 4A (2 times)

Gtr. 1: w/ Rhy. Fig. 4A

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A (2 times)
E
G5
A
G
A
too, too hot, ha - by,
D5
E
Esus4
too hot to han - dle. Yeah, I'm
fine
loco
E
G5
A
G
A
too, too, too hot,
D5
E
Esus4
too hot to han - dle.

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A (1 1/2 times)

from Stone Temple Pilots - *Tiny Music…Songs from the Vatican Gift Shop*

Trippin' on a Hole in a Paper Heart

Words and Music by Dean DeLeo, Robert DeLeo, Eric Kretz and Scott Weiland

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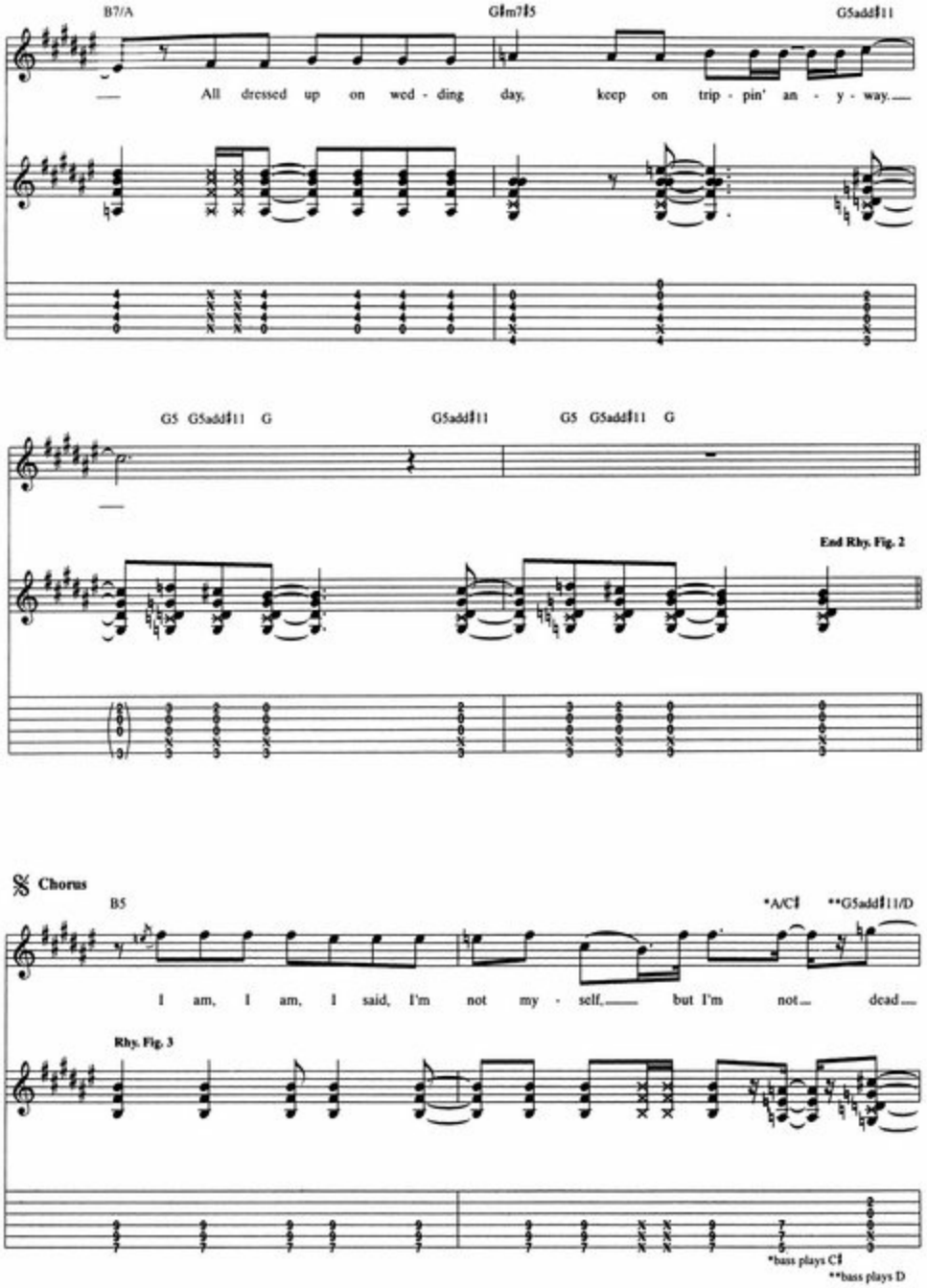
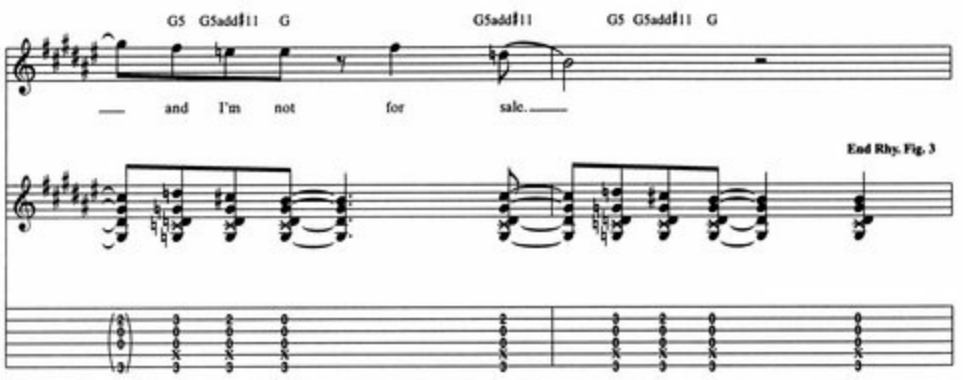
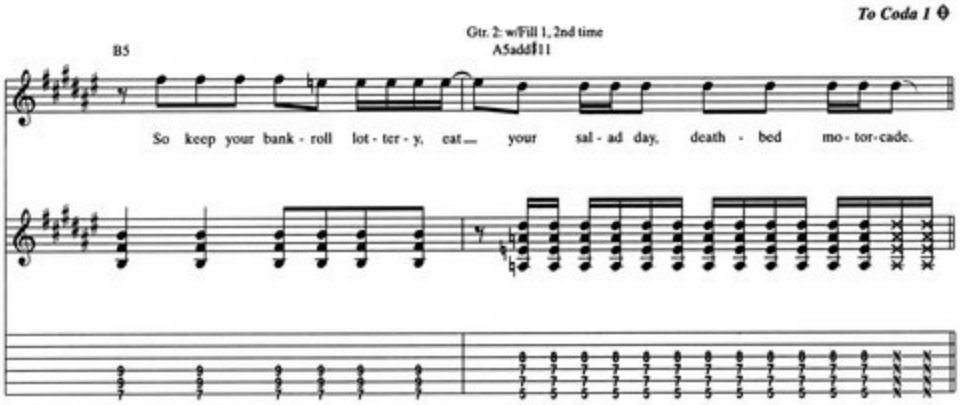
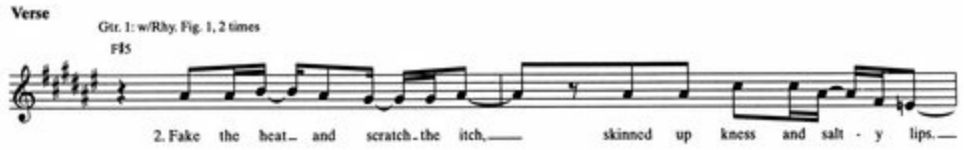
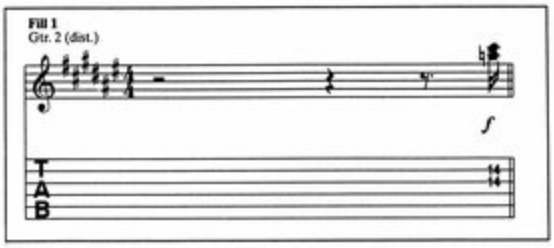
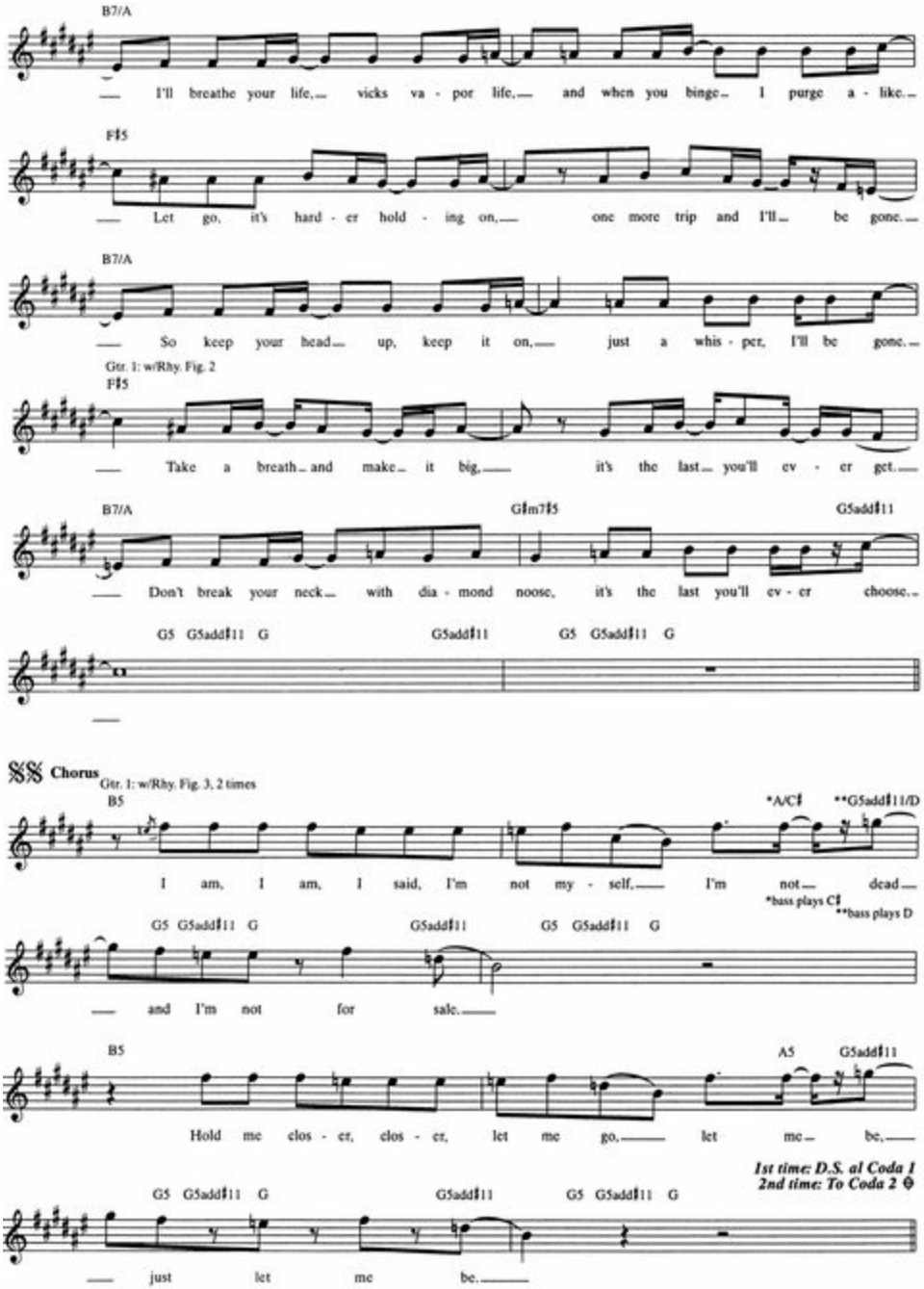
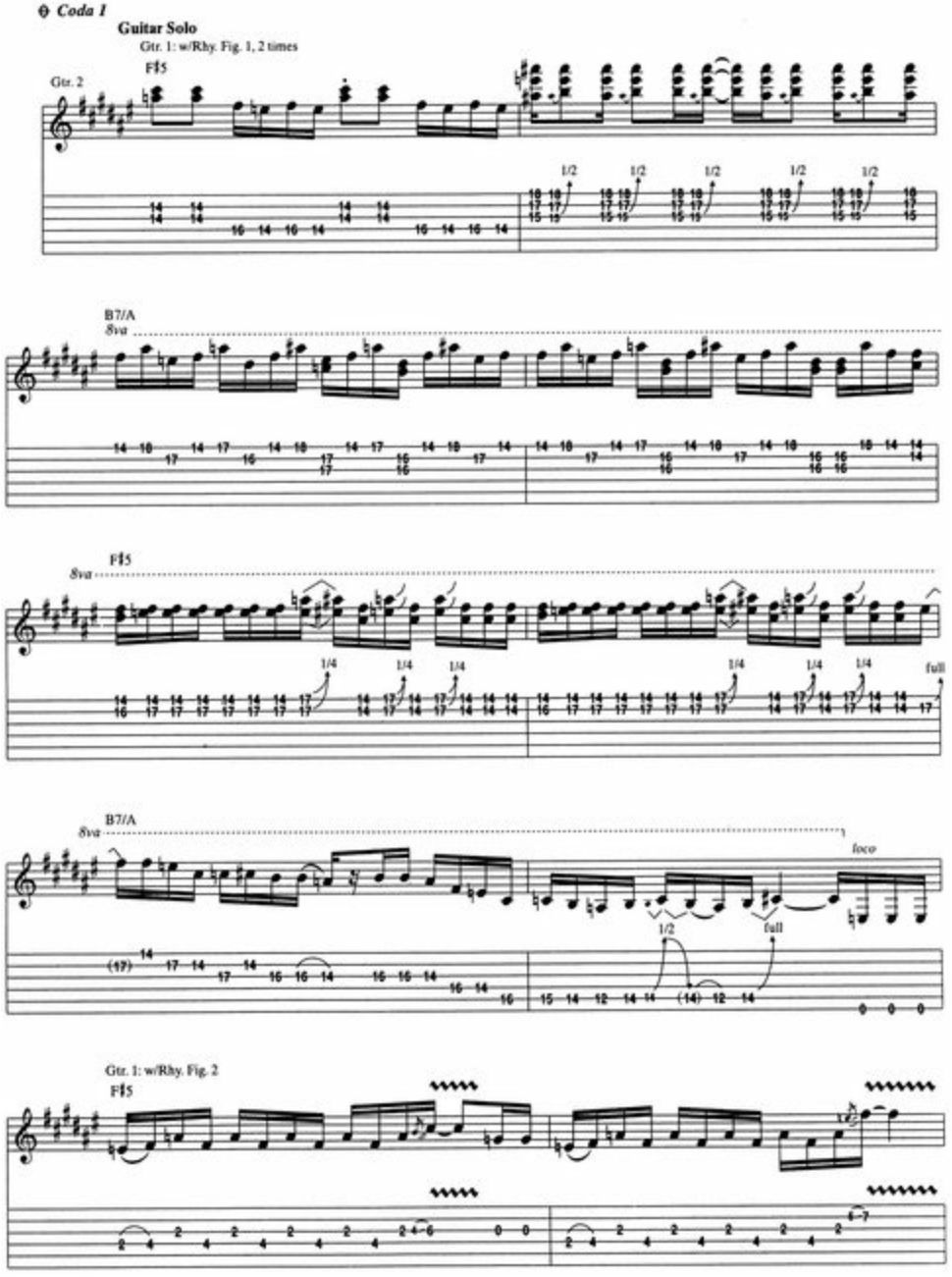
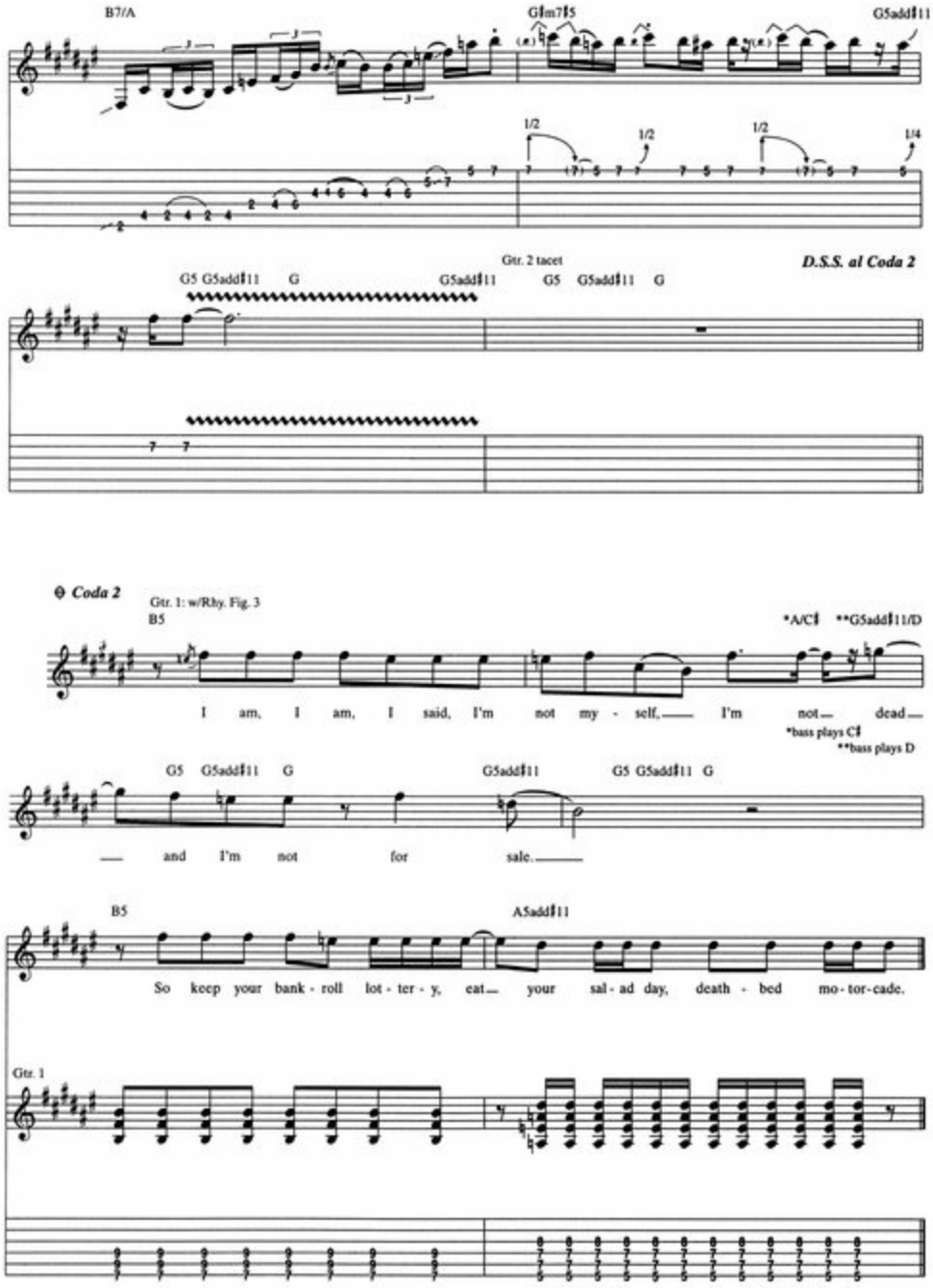

B7/A
G♯m7♯5
G5add♯11
All dressed up on wed - ding day, keep on trip - pin' an - y - way.
G5 G5add♯11 G
G5add♯11
G5 G5add♯11 G
End Rhy. Fig. 2
Chorus
B5
*A/C♯
**G5add♯11/D
I am, I am, I said, I'm not my - self, but I'm not dead
Rhy. Fig. 3
*bass plays C♯
**bass plays D

G5 G5add♯11 G
G5add♯11
G5 G5add♯11 G
and I'm not for sale.
End Rhy. Fig. 3

To Coda 1
Gtr. 2: w/Fill 1, 2nd time
B5
A5add♯11
So keep your bank - roll lot - ter - y, eat your sal - ad day, death - bed mo - tor - cade.

Verse
Gtr. 1: w/Rhy. Fig. 1, 2 times
F♯5
2. Fake the heat and scratch the itch, skinned up kness and salt - y lips.


Fill 1
Gtr. 2 (dist.)
f
T
A
B

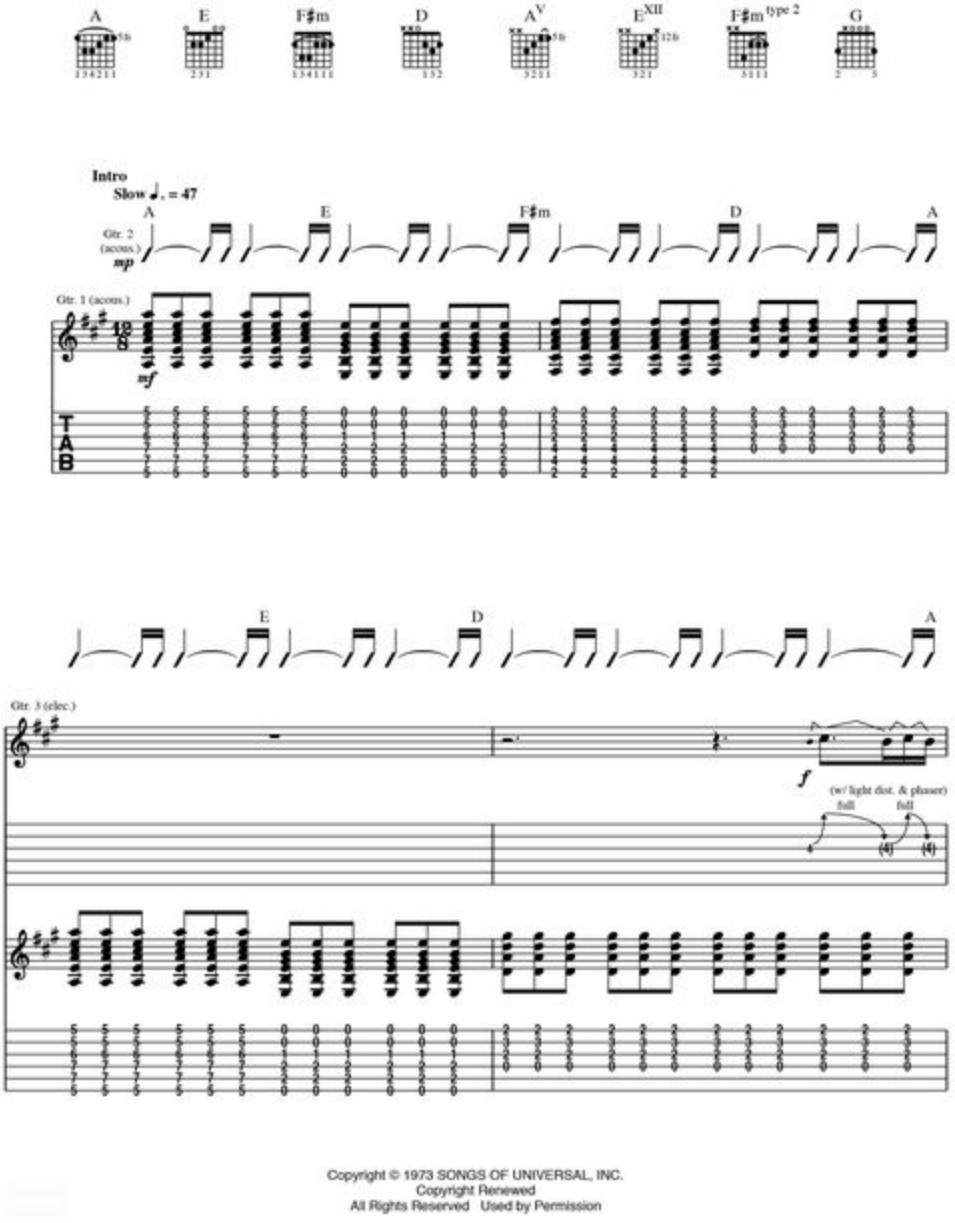

B7/A
I'll breathe your life, vicks va - por life, and when you binge I purge a - like.
F♯5
Let go, it's hard - er hold - ing on, one more trip and I'll be gone.
B7/A
So keep your head up, keep it on, just a whis - per, I'll be gone.
Gtr. 1: w/Rhy. Fig. 2
F♯5
Take a breath and make it big, it's the last you'll ev - er get.
B7/A
G♯m7♯5
G5add♯11
Don't break your neck with dia - mond noose, it's the last you'll ev - er choose.
G5 G5add♯11 G
G5add♯11
G5 G5add♯11 G
Chorus
Gtr. 1: w/Rhy. Fig. 3, 2 times
B5
*A/C♯
**G5add♯11/D
I am, I am, I said, I'm not my - self, I'm not dead
*bass plays C♯
**bass plays D
G5 G5add♯11 G
G5add♯11
G5 G5add♯11 G
and I'm not for sale.
B5
A5
G5add♯11
Hold me clos - er, clos - er, let me go, let me be,
1st time: D.S. al Coda 1
2nd time: To Coda 2
G5 G5add♯11 G
G5add♯11
G5 G5add♯11 G
just let me be.


Coda 1
Guitar Solo
Gtr. 1: w/Rhy. Fig. 1, 2 times
F♯5
Gtr. 2
1/2
B7/A
8va
1/4
full
loco
Gtr. 1: w/Rhy. Fig. 2


B7/A
G♯m7♯5
G5add♯11
1/2
1/2
1/2
1/4
Gtr. 2 tacet
D.S.S. al Coda 2
G5 G5add♯11 G
G5add♯11
G5 G5add♯11 G
Coda 2
Gtr. 1: w/Rhy. Fig. 3
B5
*A/C♯ **G5add♯11/D
I am, I am, I said, I'm not my - self, I'm not dead
*bass plays C♯
**bass plays D
G5 G5add♯11 G
G5add♯11
G5 G5add♯11 G
and I'm not for sale.
B5
A5add♯11
So keep your bank - roll lot - ter - y, eat your sal - ad day, death - bed mo - tor - cade.
Gtr. 1

from Lynyrd Skynyrd - *Pronounced Leh-nérd Skin-nérd*

Tuesday's Gone

Words and Music by Allen Collins and Ronnie Van Zant

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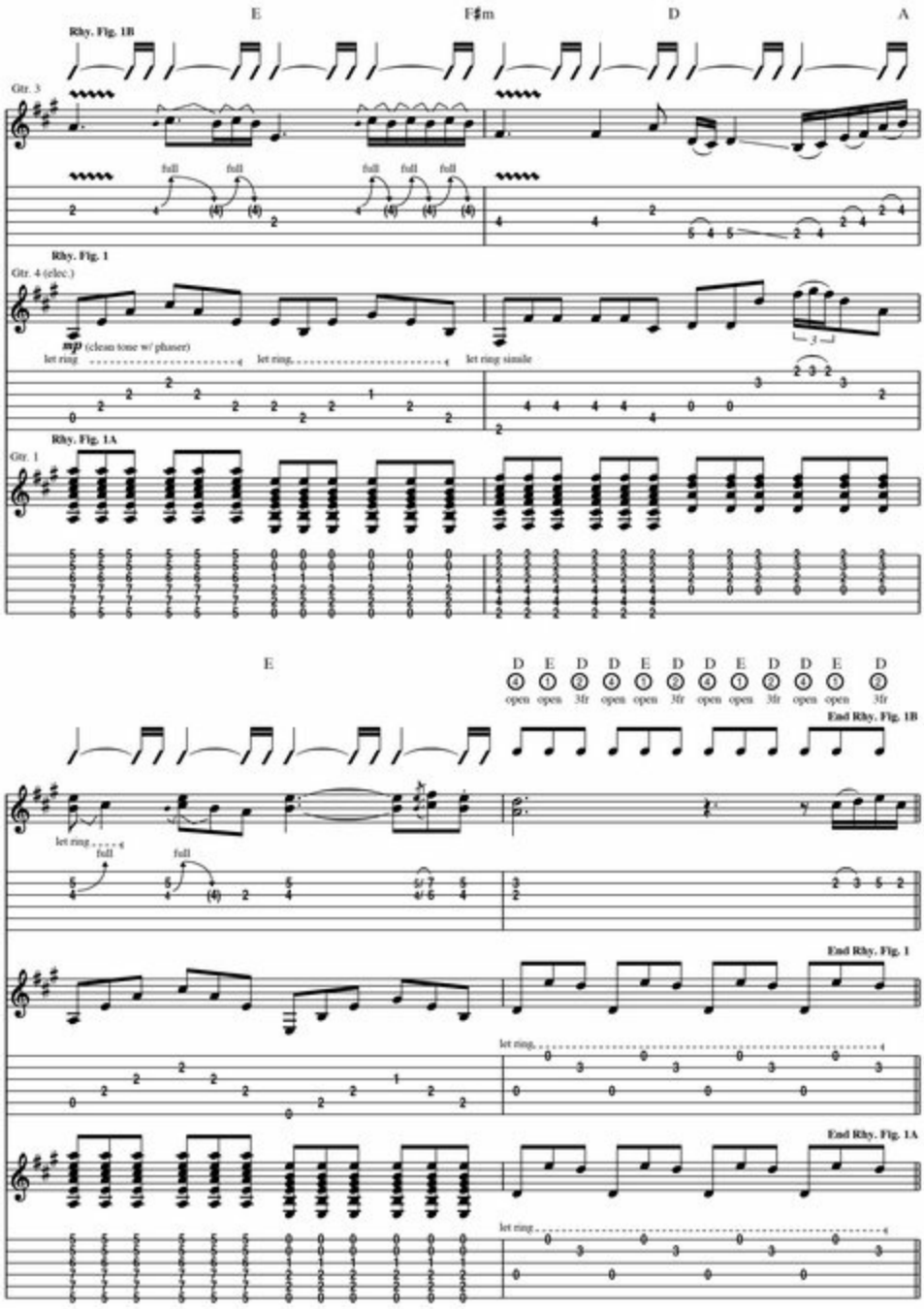
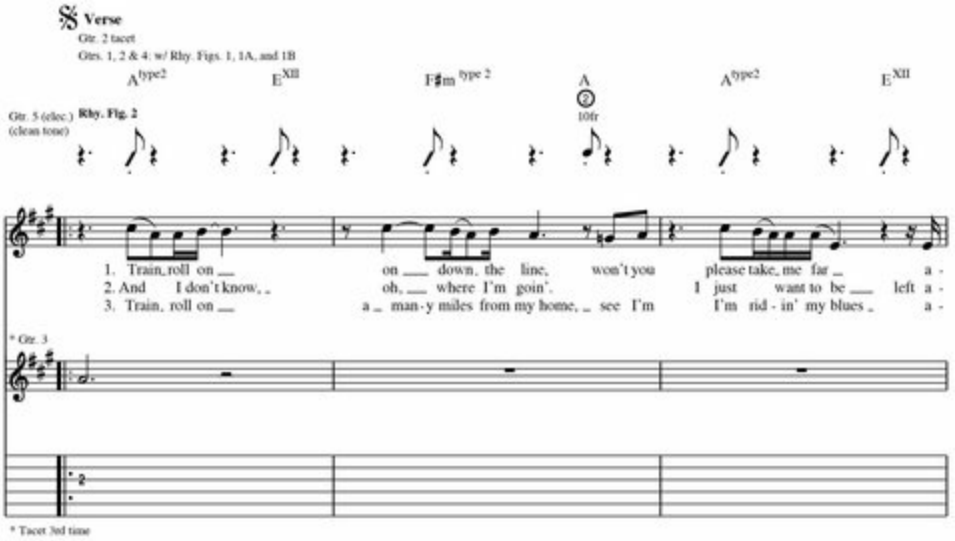
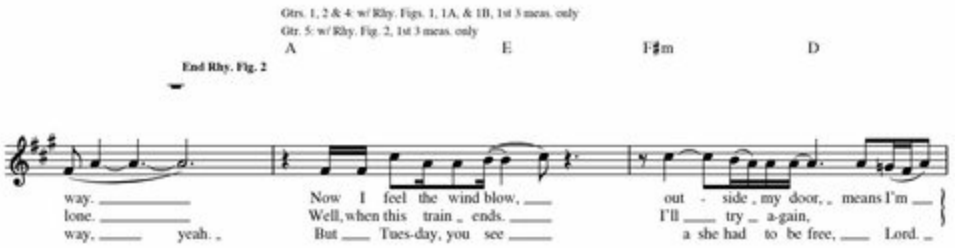
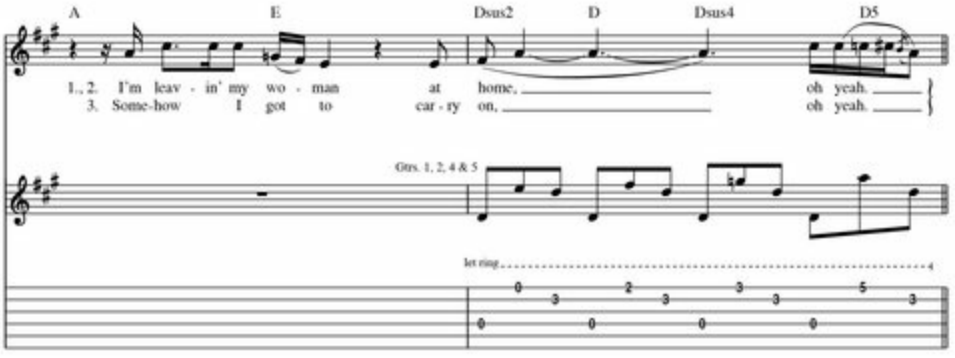
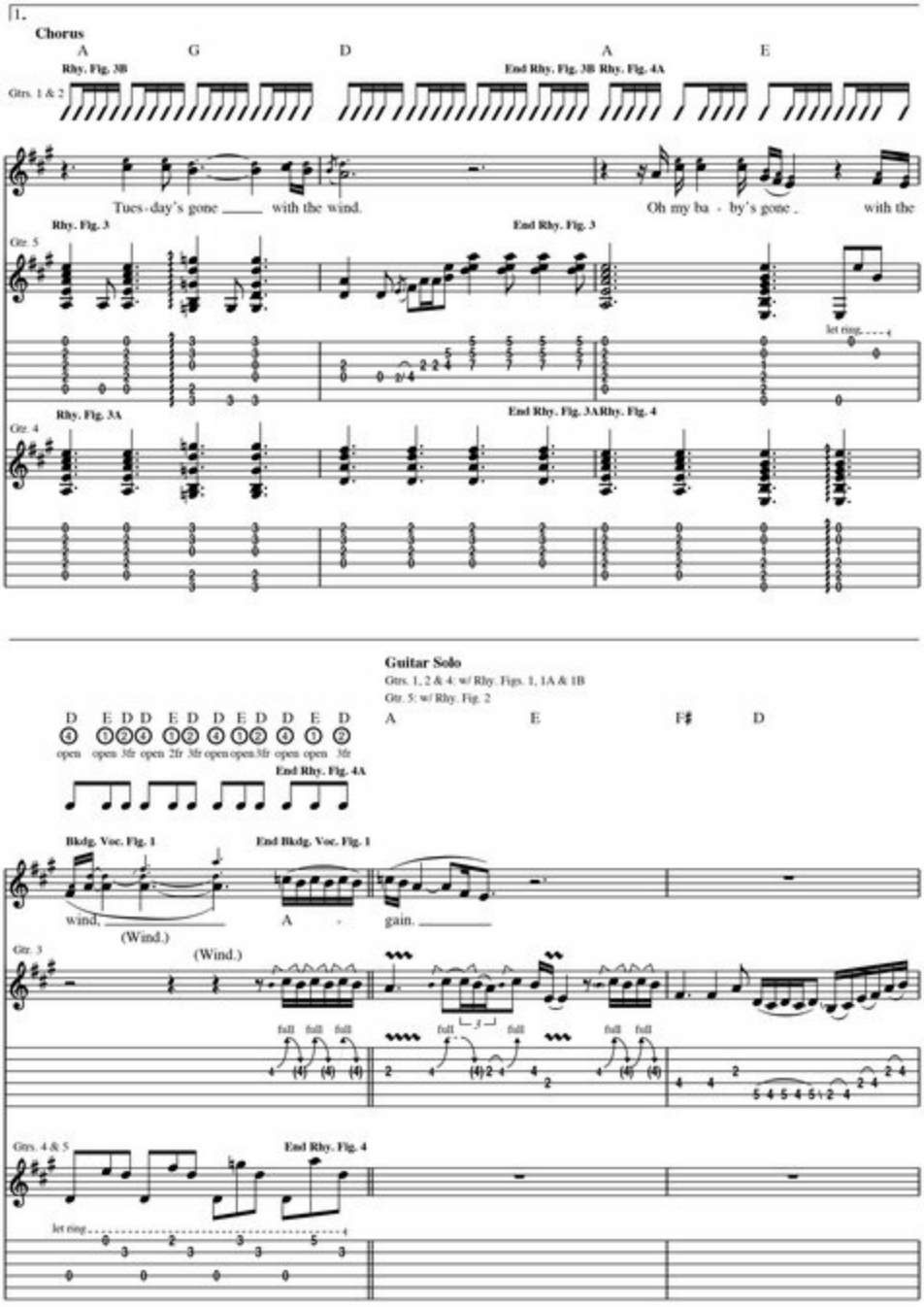
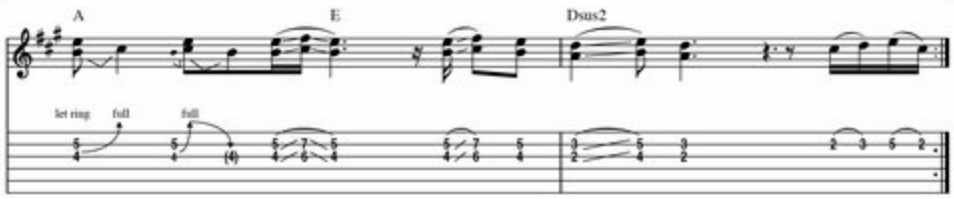
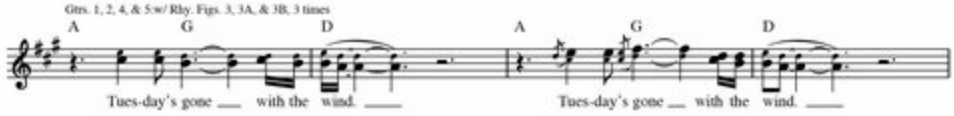
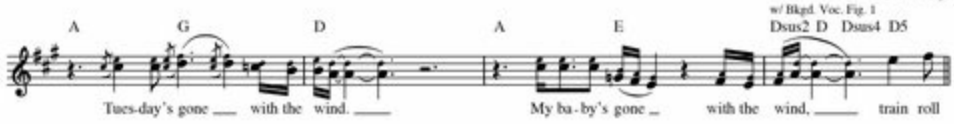

E
F♯m
D
A
Rhy. Fig. 1B
Gtr. 3
full
Rhy. Fig. 1
Gtr. 4 (elec.)
mp (clean tone w/ phaser)
let ring
let ring sinule
Rhy. Fig. 1A
Gtr. 1
E
D E D D E D D E D D E D
open open 3fr open open 3fr open open 3fr open open 3fr
End Rhy. Fig. 1B
End Rhy. Fig. 1
End Rhy. Fig. 1A

Verse
Gtr. 2 tacet
Gtrs. 1, 2 & 4: w/ Rhy. Figs. 1, 1A, and 1B
A type2
E XII
F♯m type 2
A
10fr
A type2
E XII
Gtr. 5 (elec.)
(clean tone)
Rhy. Fig. 2
1. Train, roll on
2. And I don't know,
3. Train, roll on
on down the line, won't you please take me far a -
oh, where I'm goin'. I just want to be left a -
a man - y miles from my home, see I'm I'm rid - in' my blues a -
* Gtr. 3
* Tacet 3rd time

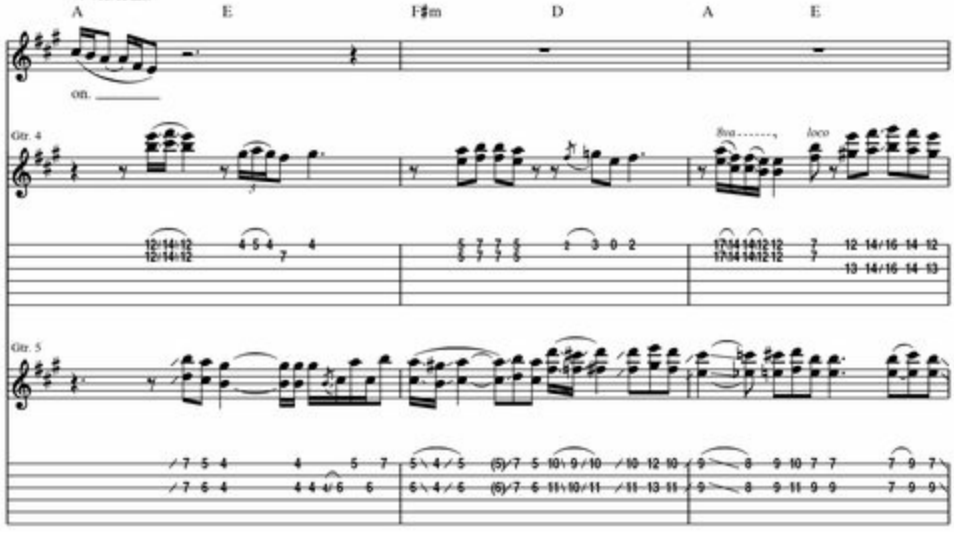
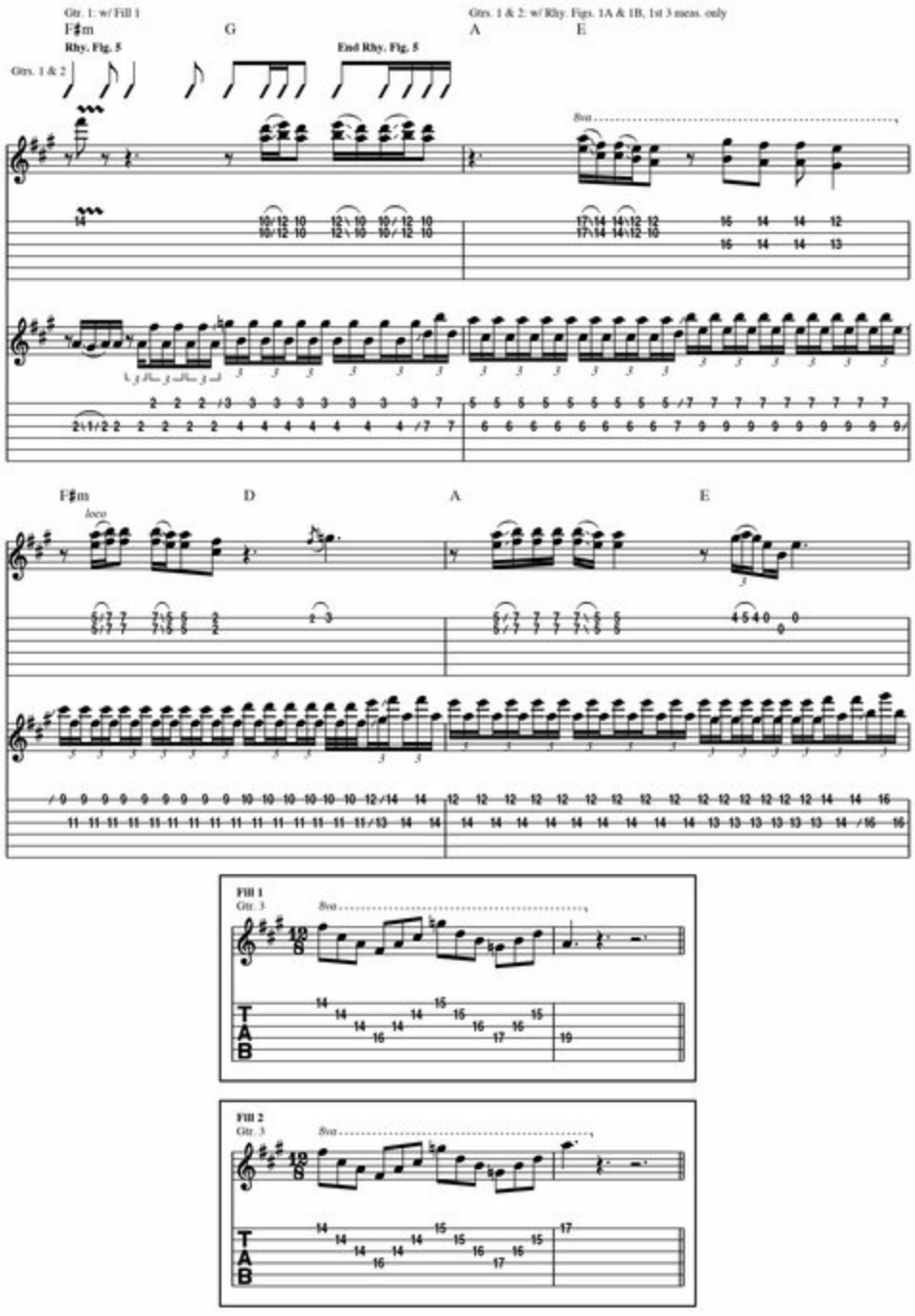

Gtrs. 1, 2 & 4: w/ Rhy. Figs. 1, 1A, & 1B, 1st 3 meas. only
Gtr. 5: w/ Rhy. Fig. 2, 1st 3 meas. only
A
E
F♯m
D
End Rhy. Fig. 2
way.
lone.
way, yeah.
Now I feel the wind blow,
Well, when this train ends.
But Tues-day, you see
out - side, my door, means I'm
I'll try a-gain,
a she had to be free, Lord.

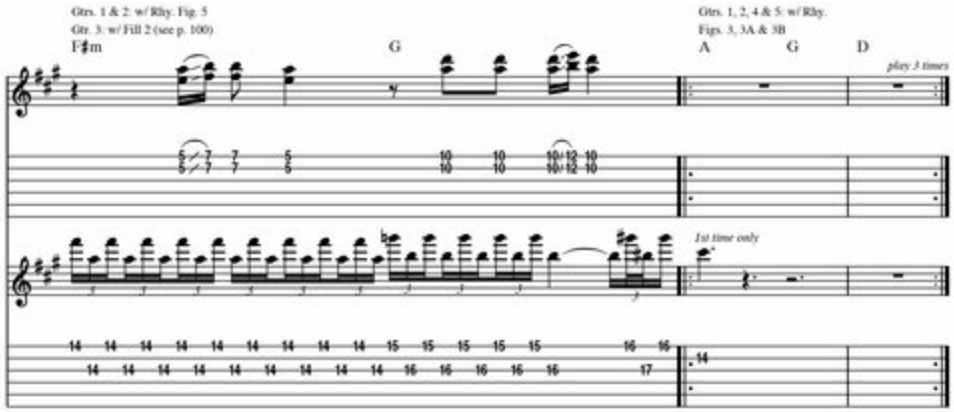
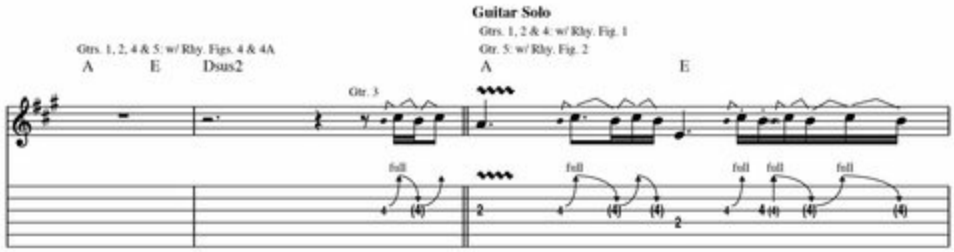
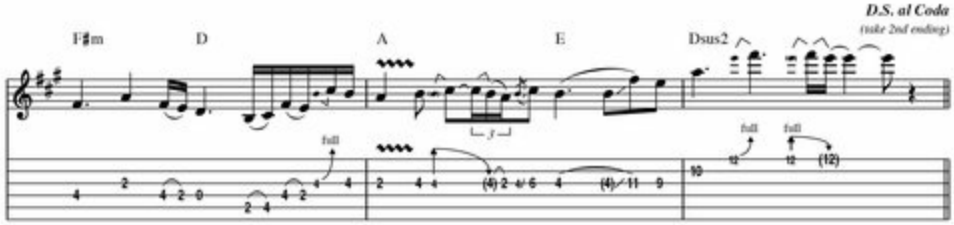
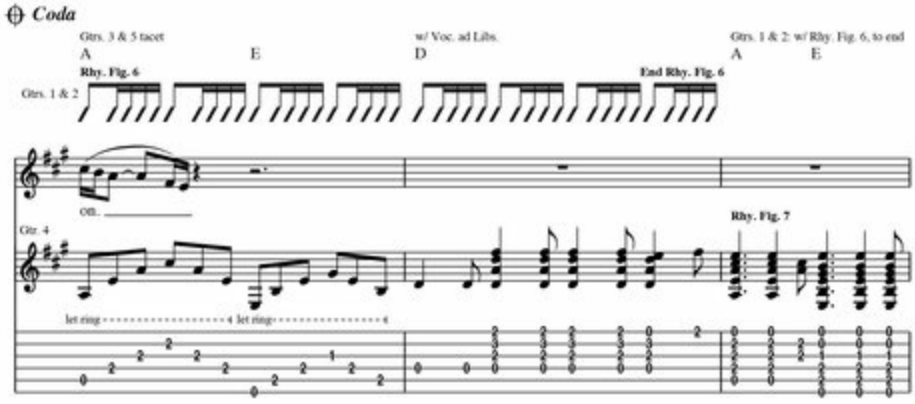
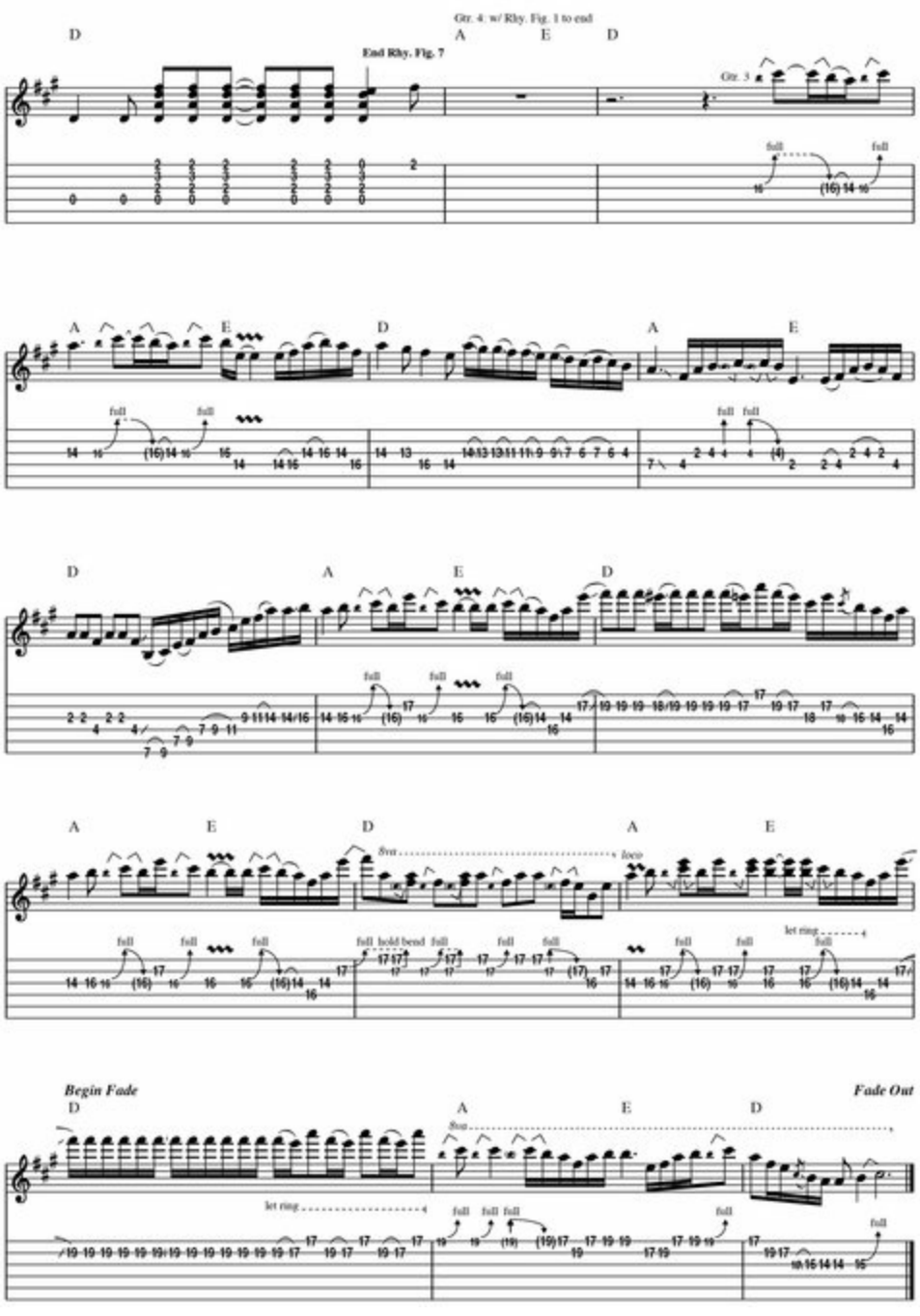

A
E
Dsus2
D
Dsus4
D5
1., 2. I'm leav - in' my wo - man at home, oh yeah.
3. Some-how I got to car - ry on, oh yeah.
Gtrs. 1, 2, 4 & 5
let ring
0 3 0 2 0 3 0 3 0 5 3

1.
Chorus
A
G
D
A
E
Rhy. Fig. 3B
End Rhy. Fig. 3B Rhy. Fig. 4A
Gtrs. 1 & 2
Tues - day's gone ____ with the wind.
Oh my ba - by's gone. with the
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 5
let ring
Rhy. Fig. 3A
End Rhy. Fig. 3A Rhy. Fig. 4
Gtr. 4
Guitar Solo
Gtrs. 1, 2 & 4: w/ Rhy. Figs. 1, 1A & 1B
Gtr. 5: w/ Rhy. Fig. 2
D
E D D E D D E D D E D
A
E
F♯
D
open
open 5fr open 2fr 5fr open open 5fr open open 5fr
End Rhy. Fig. 4A
Bkdg. Voc. Fig. 1
End Bkdg. Vocs. Fig. 1
wind. ____ A - gain. ____
(Wind.)
(Wind.)
Gtr. 3
full
Gtrs. 4 & 5
End Rhy. Fig. 4
let ring

2.

Chorus

Gtrs. 1, 2, 4, & 5:w/ Rhy. Figs. 3, 3A, & 3B, 3 times

To Coda

Piano Solo

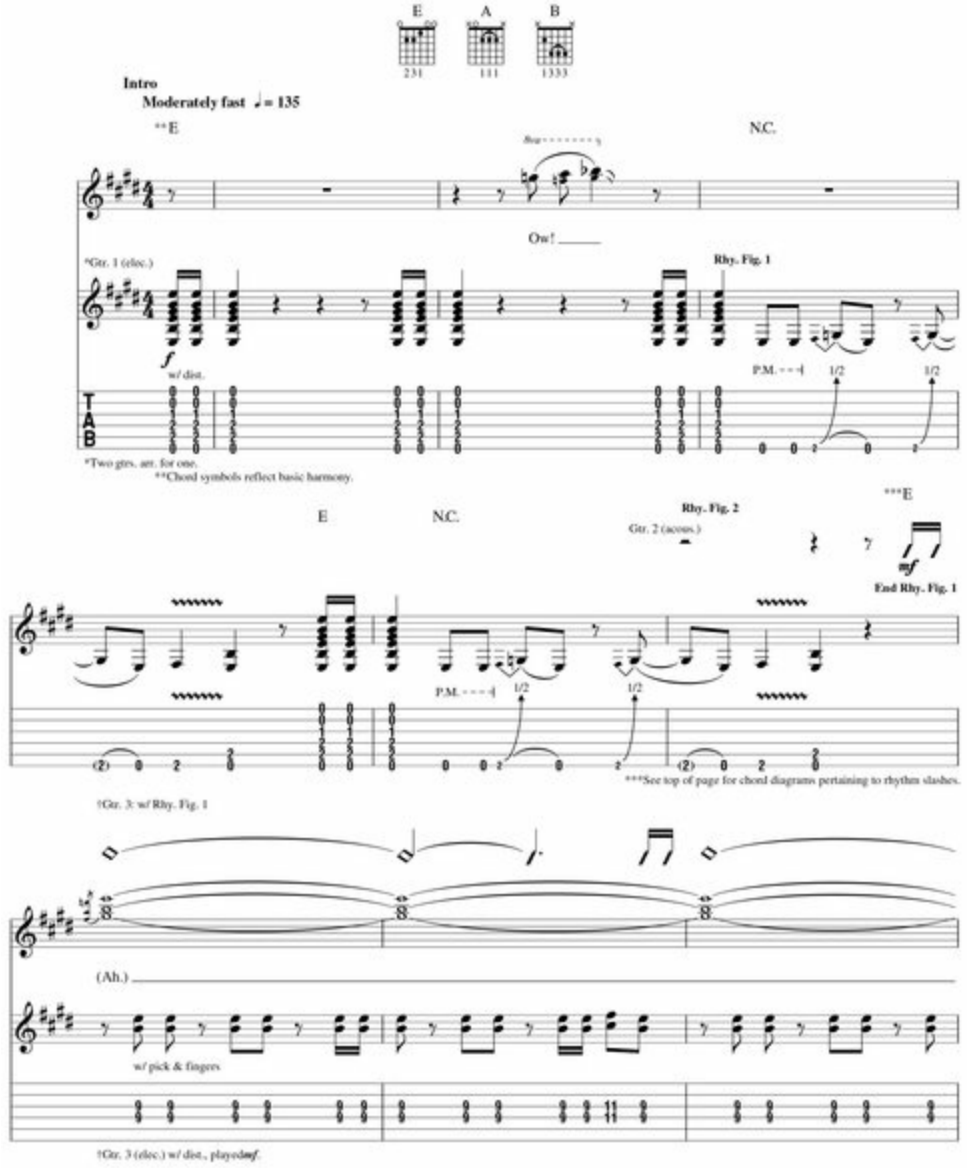
Gtrs. 1 & 2: w/ Rhy. Figs. 1A & 1B, 1st 3 meas. only

w/ Voc. ad Lib.

Gtr. 1: w/ Fill 1
F♯m
G
Gtrs. 1 & 2: w/ Rhy. Figs. 1A & 1B, 1st 3 meas. only
A
E
Rhy. Fig. 5
End Rhy. Fig. 5
Gtrs. 1 & 2
8va
F♯m
D
A
E
loco

Fill 1
Gtr. 3
8va
Fill 2
Gtr. 3
8va

Gtrs. 1 & 2: w/ Rhy. Fig. 5
Gtr. 3: w/ Fill 2 (see p. 100)
F♯m
G
Gtrs. 1, 2, 4 & 5: w/ Rhy. Figs. 3, 3A & 3B
A
G
D
play 3 times
1st time only

Guitar Solo
Gtrs. 1, 2 & 4: w/ Rhy. Fig. 1
Gtr. 5: w/ Rhy. Fig. 2
Gtrs. 1, 2, 4 & 5: w/ Rhy. Figs. 4 & 4A
A
E
Dsus2
A
E
Gtr. 3
full

D.S. al Coda
(take 2nd ending)
F♯m
D
A
E
Dsus2
full

Coda
Gtrs. 3 & 5 tacet
A
E
w/ Voc. ad Libs.
D
Gtrs. 1 & 2: w/ Rhy. Fig. 6, to end
A
E
Rhy. Fig. 6
End Rhy. Fig. 6
Gtrs. 1 & 2
Gtr. 4
Rhy. Fig. 7
let ring

Gtr. 4: w/ Rhy. Fig. 1 to end
D
A
E
D
End Rhy. Fig. 7
Gtr. 3
full
full
(16)
14
16
A
E
D
A
E
full
full
full
full
full
full
(4)
D
A
E
D
full
full
full
(16)
(16)
(16)
A
E
D
A
E
8va
loco
full
full
full
full
hold bend
full
full
full
full
full
let ring
full
(17)
(16)
(16)
(16)
Begin Fade
Fade Out
D
A
E
D
8va
let ring
full
full
full
full
full
full
(19)
(19)
(19)

from T. Rex - *Tanx*

Twentieth Century Boy

Words and Music by Marc Bolan

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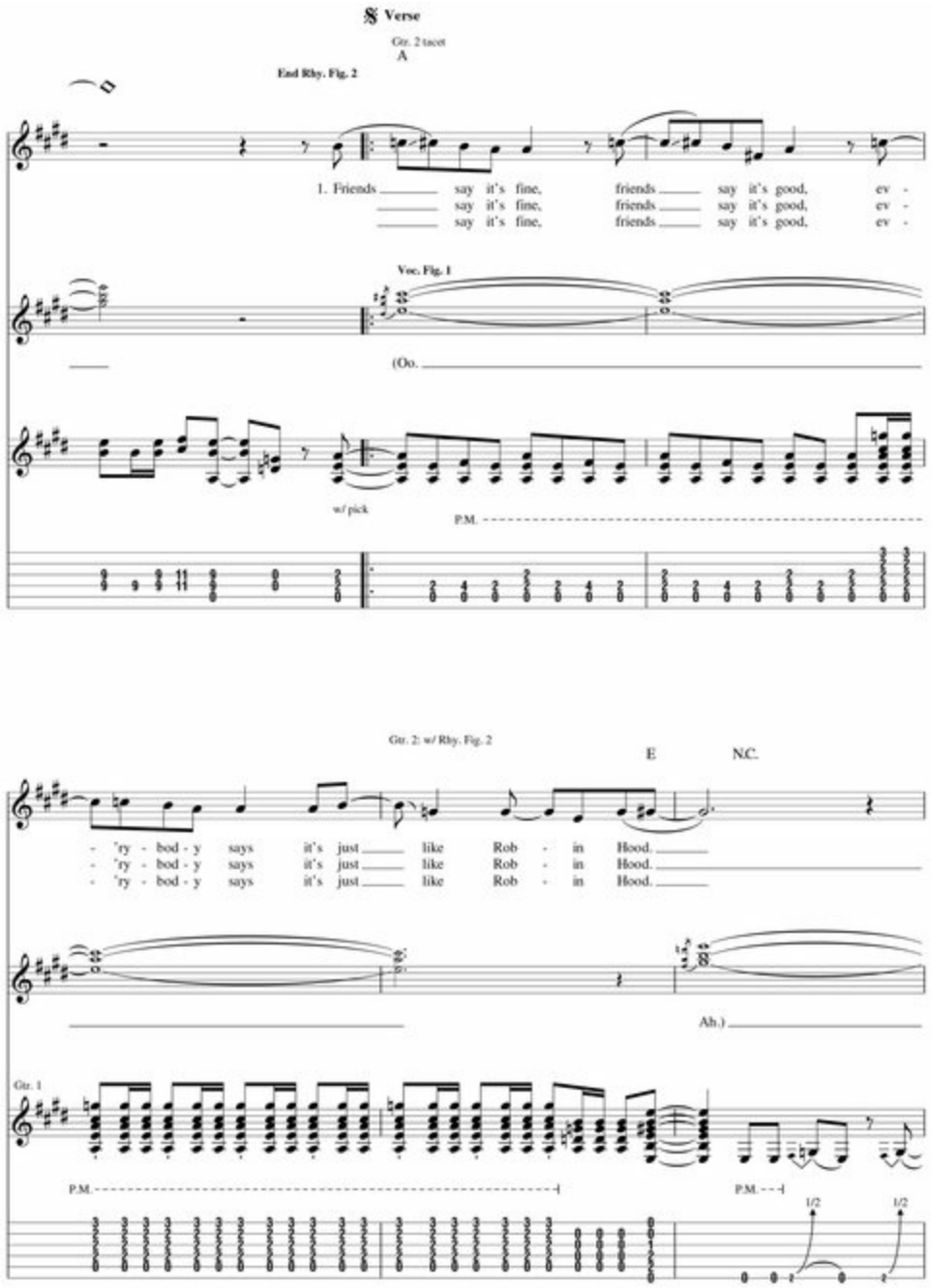
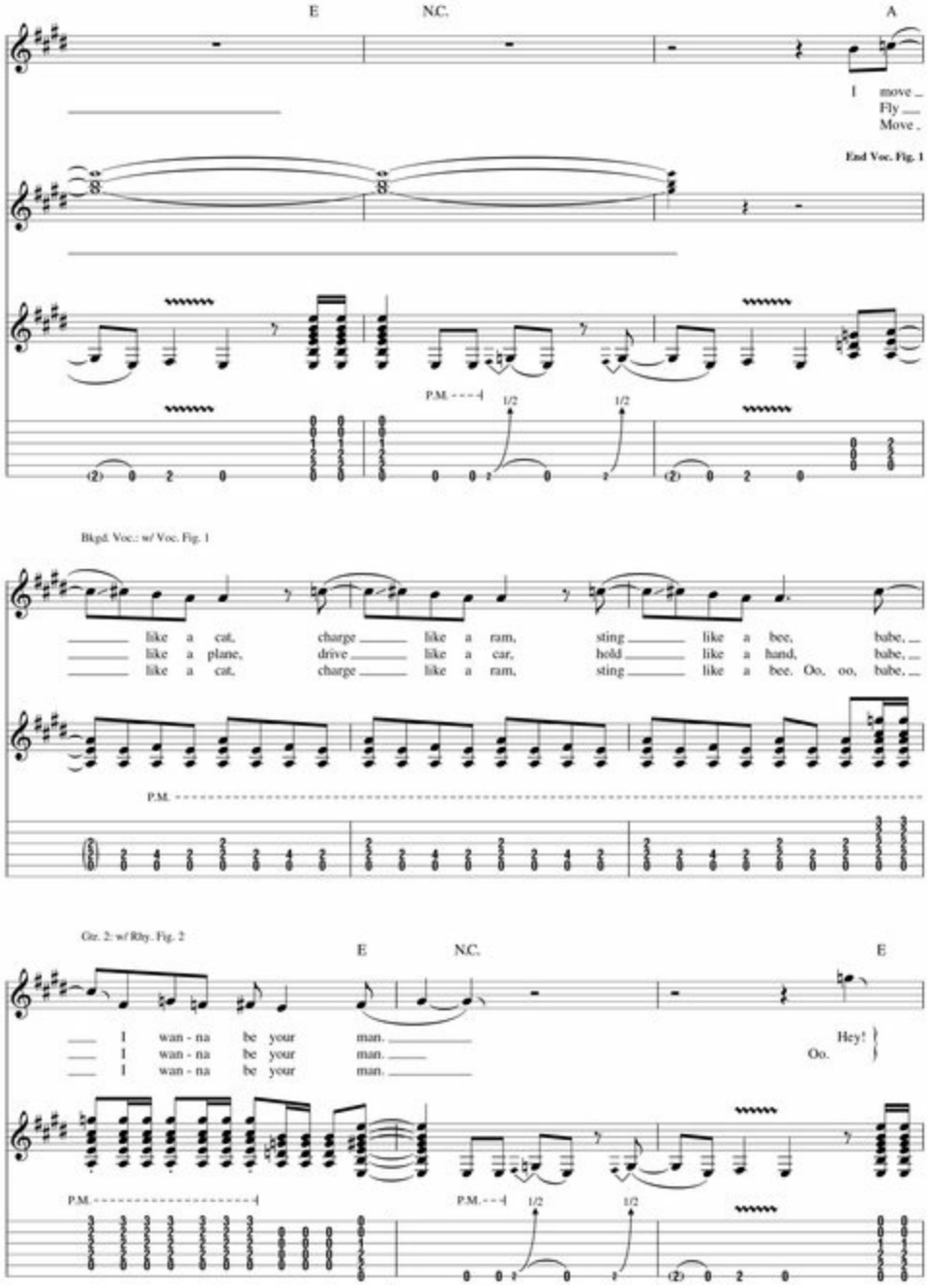
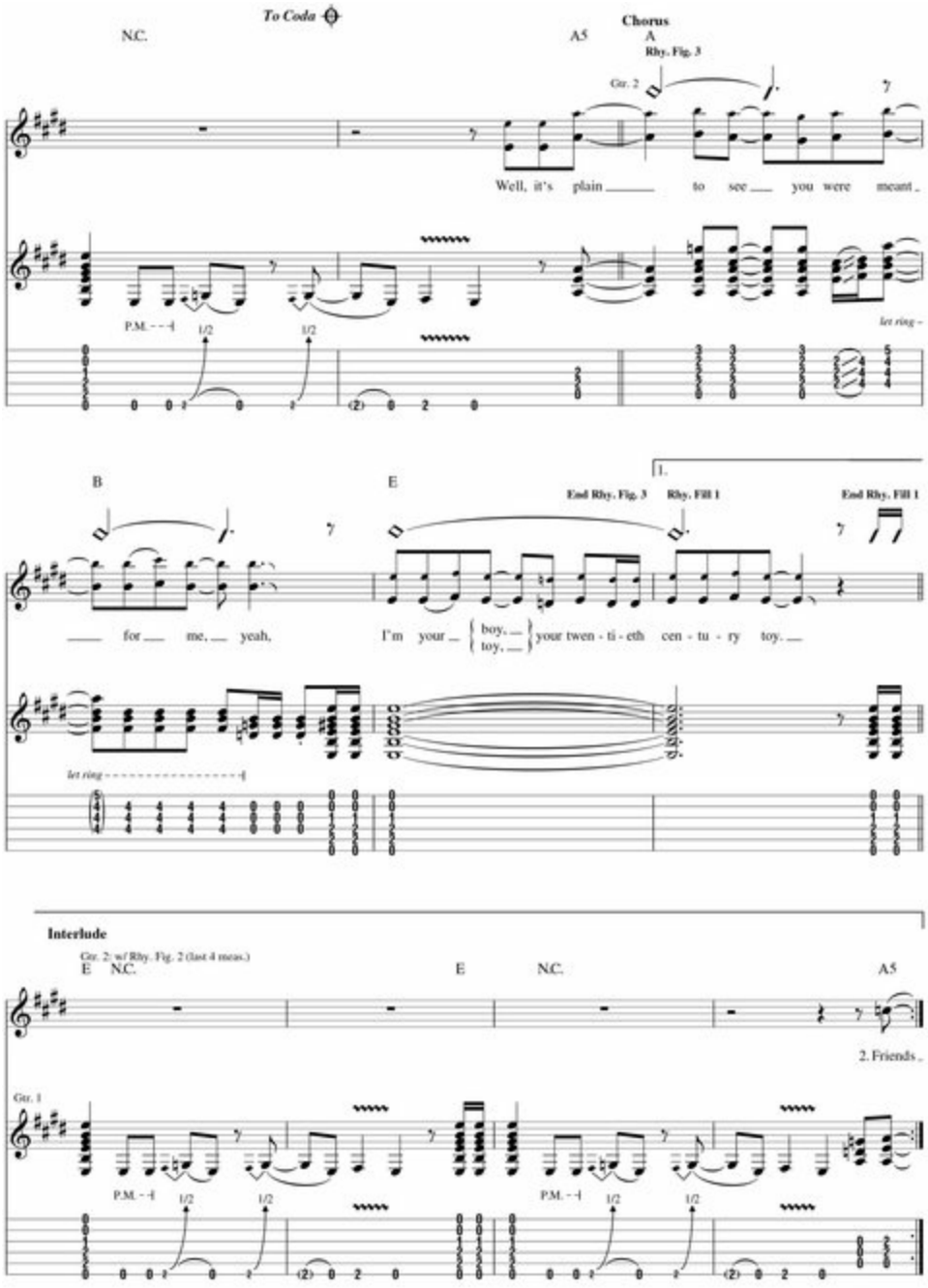
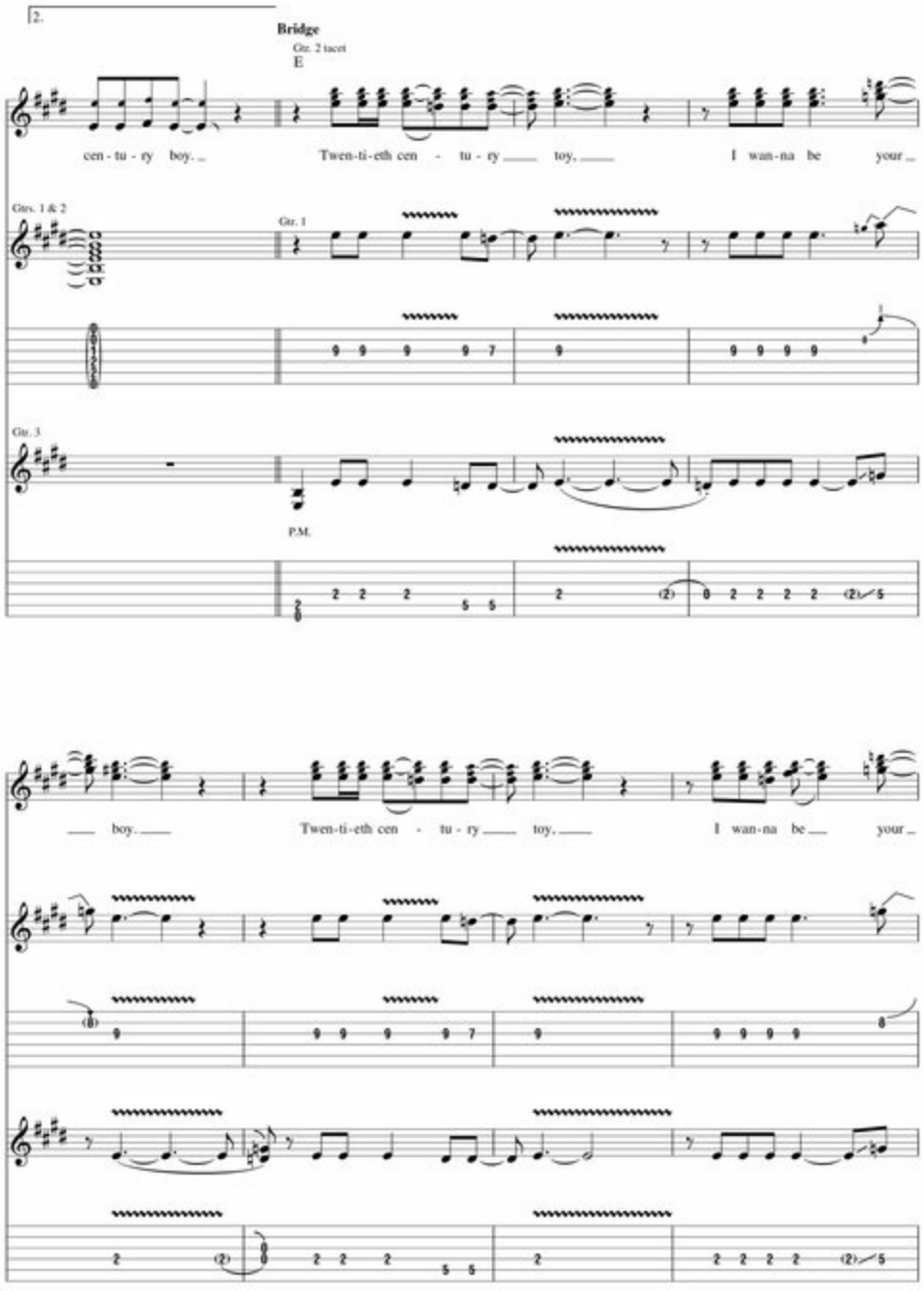
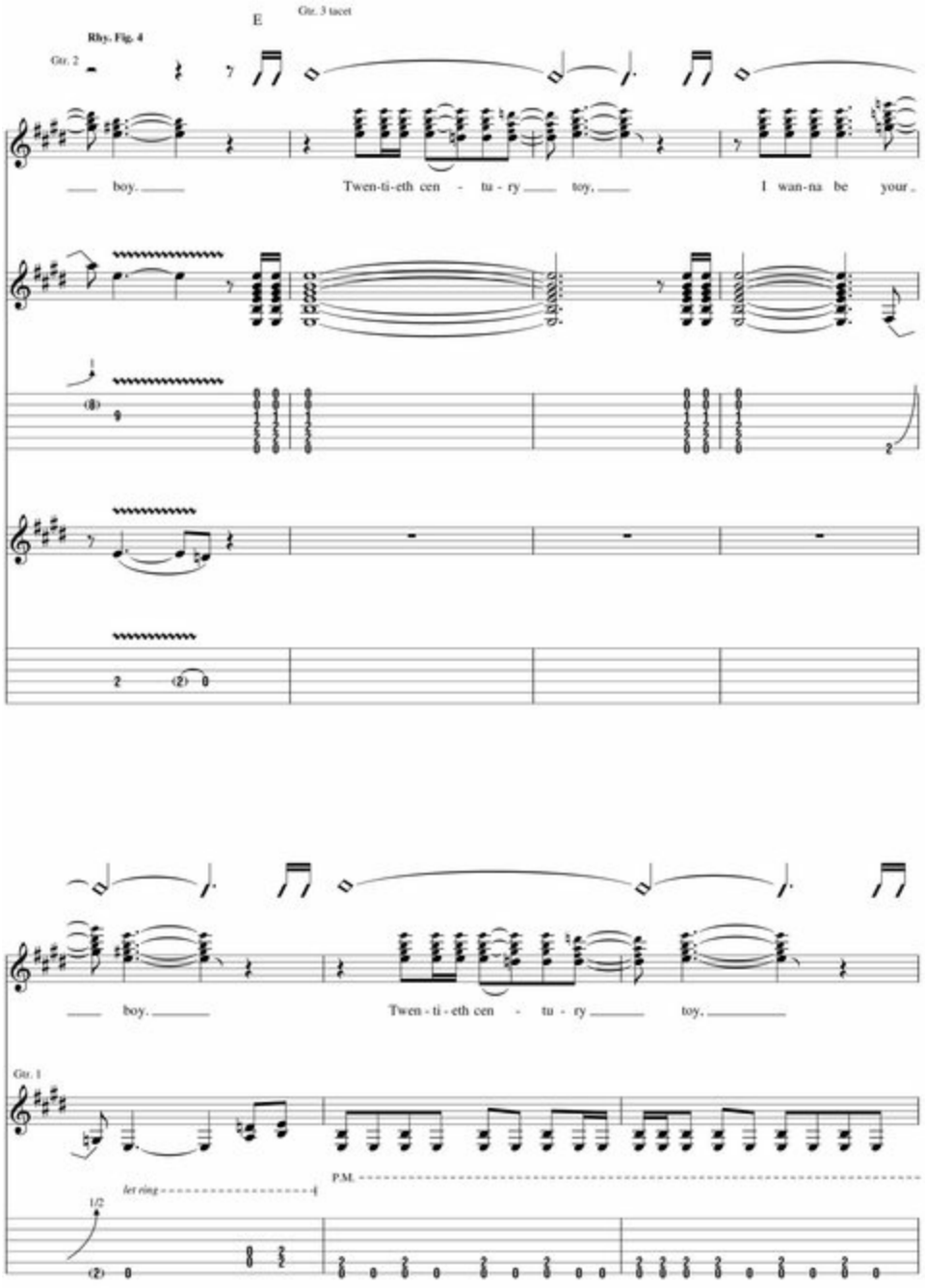
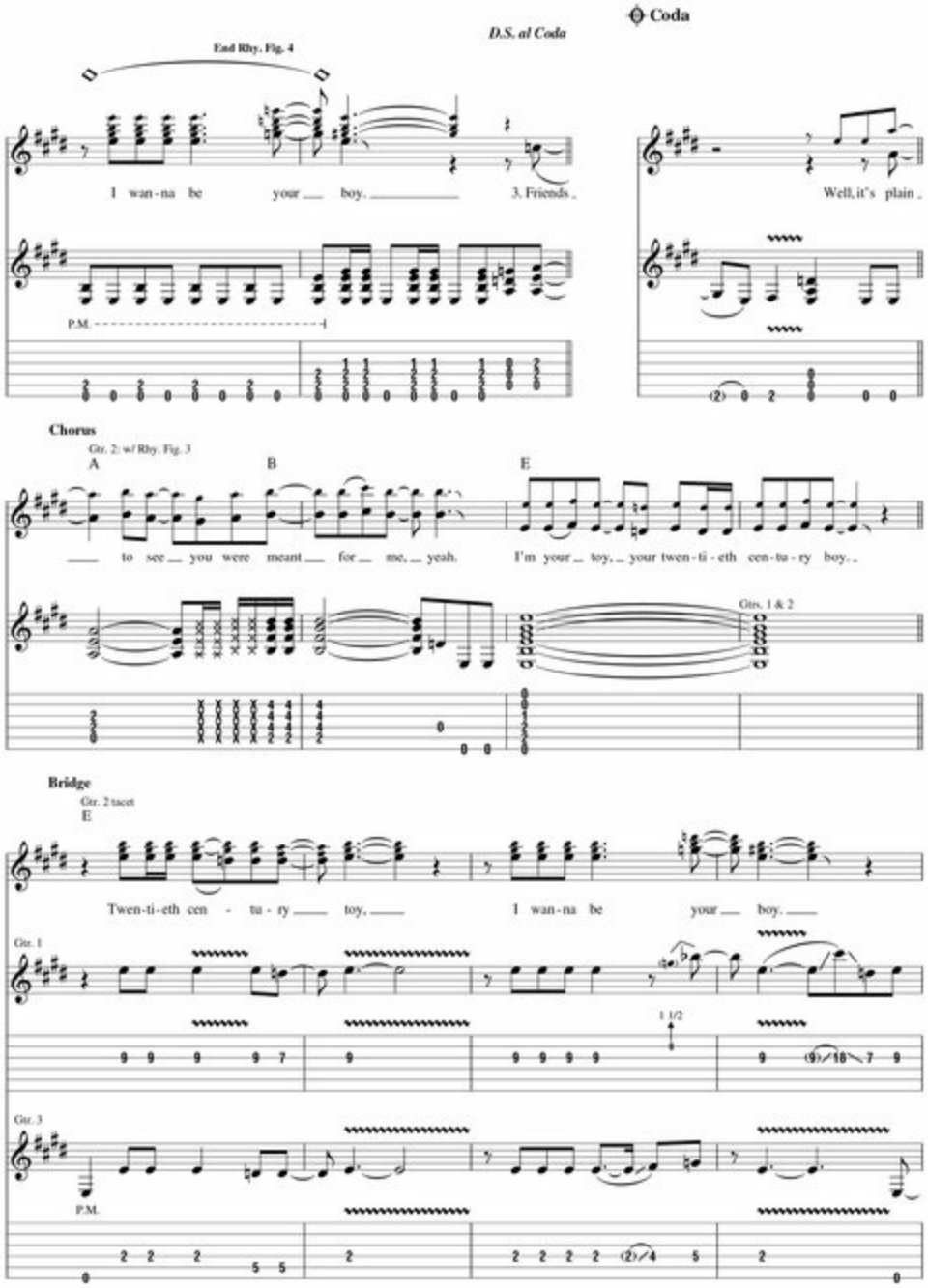
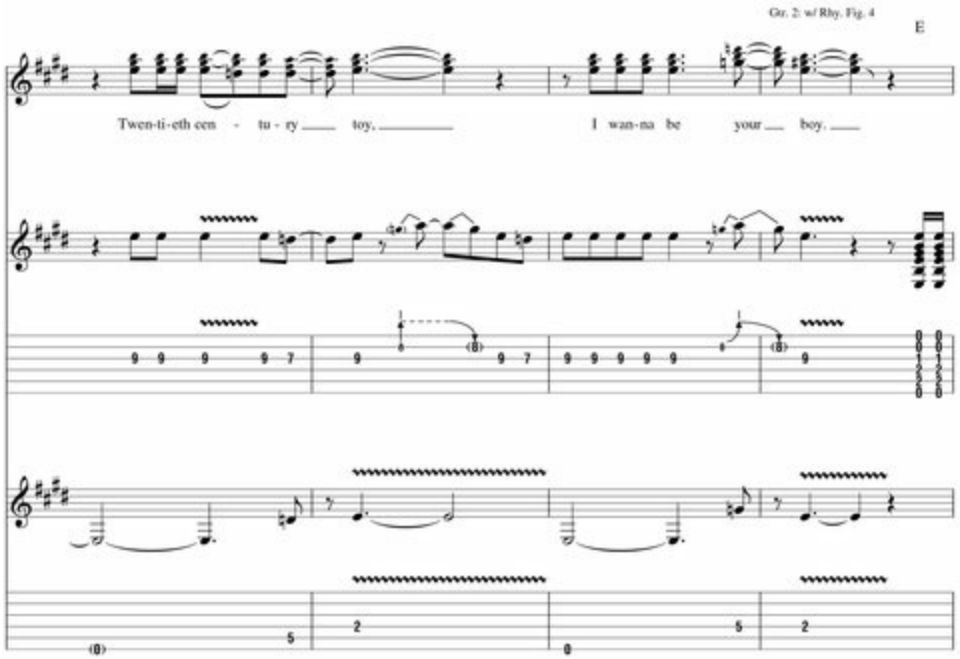
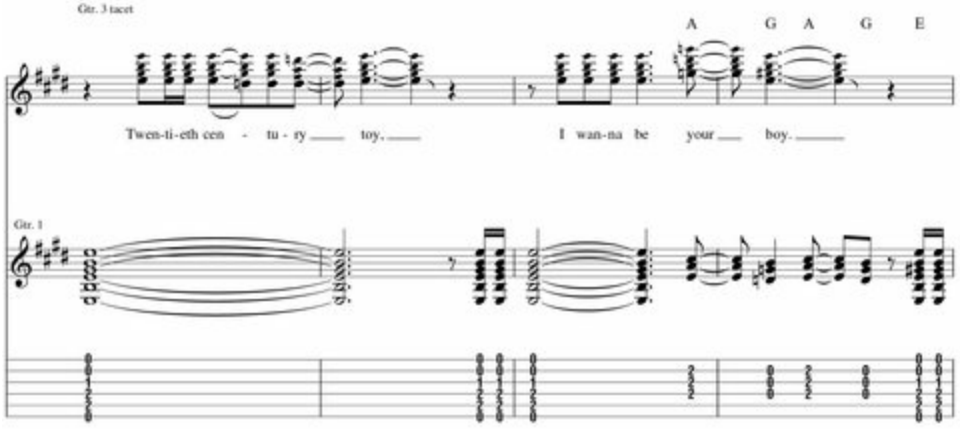
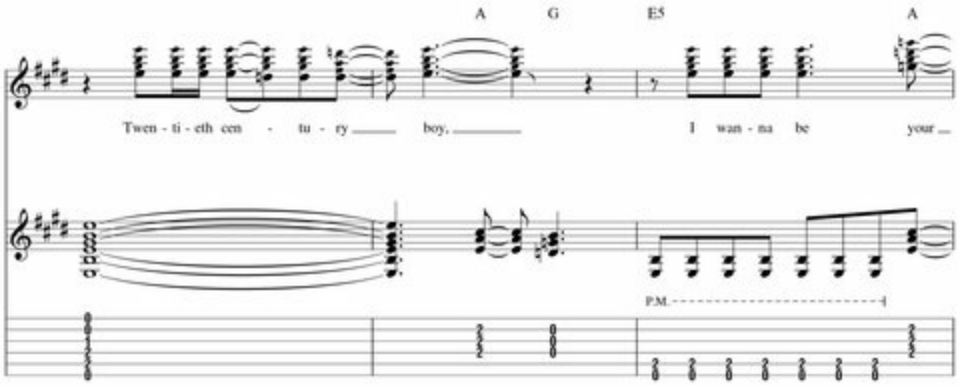
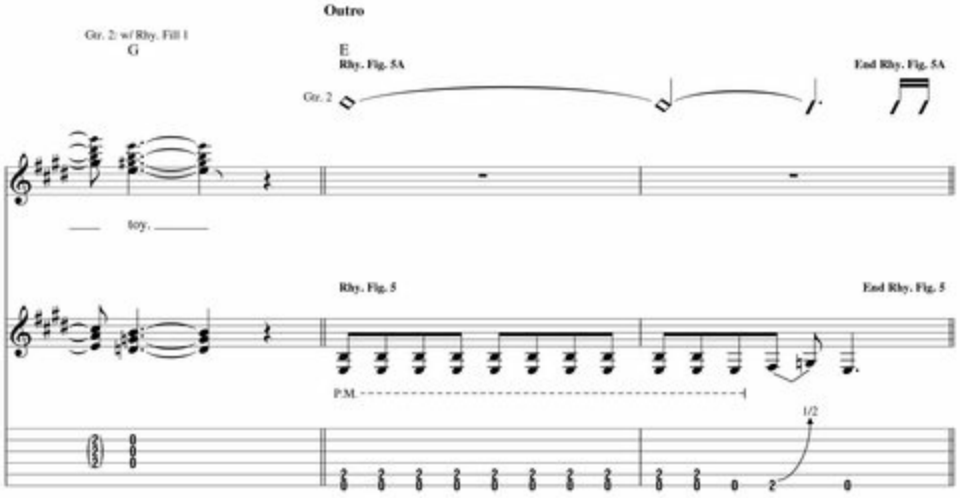

Verse
Gtr. 2 tacet
A
End Rhy. Fig. 2
1. Friends say it's fine, friends say it's good, ev -
say it's fine, friends say it's good, ev -
say it's fine, friends say it's good, ev -
Voc. Fig. 1
(Oo.
w/ pick
P.M.
Gtr. 2: w/ Rhy. Fig. 2
E
N.C.
- 'ry - bod - y says it's just like Rob - in Hood.
- 'ry - bod - y says it's just like Rob - in Hood.
- 'ry - bod - y says it's just like Rob - in Hood.
Ah.)
Gtr. 1
P.M.
P.M.
1/2
1/2

E
N.C.
A
I move
Fly
Move
End Voc. Fig. 1
P.M.
1/2
1/2
Bkgd. Voc.: w/ Voc. Fig. 1
like a cat, charge like a ram, sting like a bee, babe,
like a plane, drive like a car, hold like a hand, babe,
like a cat, charge like a ram, sting like a bee. Oo, oo, babe,
P.M.
Gtr. 2: w/ Rhy. Fig. 2
E
N.C.
E
I wan - na be your man.
I wan - na be your man.
I wan - na be your man.
Hey!
Oo.
P.M.
P.M.
1/2
1/2

To Coda
N.C.
A5
Chorus
A
Rhy. Fig. 3
Gtr. 2
Well, it's plain to see you were meant
P.M.
1/2
1/2
let ring
B
E
1.
End Rhy. Fig. 3
Rhy. Fill 1
End Rhy. Fill 1
for me, yeah,
I'm your boy, toy, your twen - ti - eth cen - tu - ry toy.
let ring
Interlude
Gtr. 2: w/ Rhy. Fig. 2 (last 4 meas.)
E N.C.
E
N.C.
A5
2. Friends
Gtr. 1
P.M.
1/2
1/2
P.M.
1/2
1/2

2.
Bridge
Gtr. 2 tacet
E
cen - tu - ry boy.
Twen-ti-eth cen - tu - ry toy.
I wan-na be your
Gtrs. 1 & 2
Gtr. 1
Gtr. 3
P.M.
boy.
Twen-ti-eth cen - tu - ry toy.
I wan-na be your

E
Gtr. 3 tacet
Rhy. Fig. 4
Gtr. 2
boy.
Twen-ti-eth cen - tu - ry
toy.
I wan-na be your
boy.
Twen - ti - eth cen - tu - ry
toy.
Gtr. 1
let ring
P.M.
1/2


Coda
D.S. al Coda
End Rhy. Fig. 4
I wan-na be your boy.
3. Friends
Well, it's plain
P.M.
Chorus
Gtr. 2: w/ Rhy. Fig. 3
A
B
E
to see you were meant for me, yeah.
I'm your toy, your twen-ti-eth cen-tu-ry boy.
Gtrs. 1 & 2
Bridge
Gtr. 2 tacet
E
Twen-ti-eth cen - tu - ry toy.
I wan-na be your boy.
Gtr. 1
1 1/2
Gtr. 3
P.M.

Gtr. 2: w/ Rhy. Fig. 4
E
Twen-ti-eth cen - tu - ry toy.
I wan-na be your boy.


Gtr. 3 tacet
A G A G E
Twen-ti-eth cen - tu - ry toy.
I wan-na be your boy.
Gtr. 1

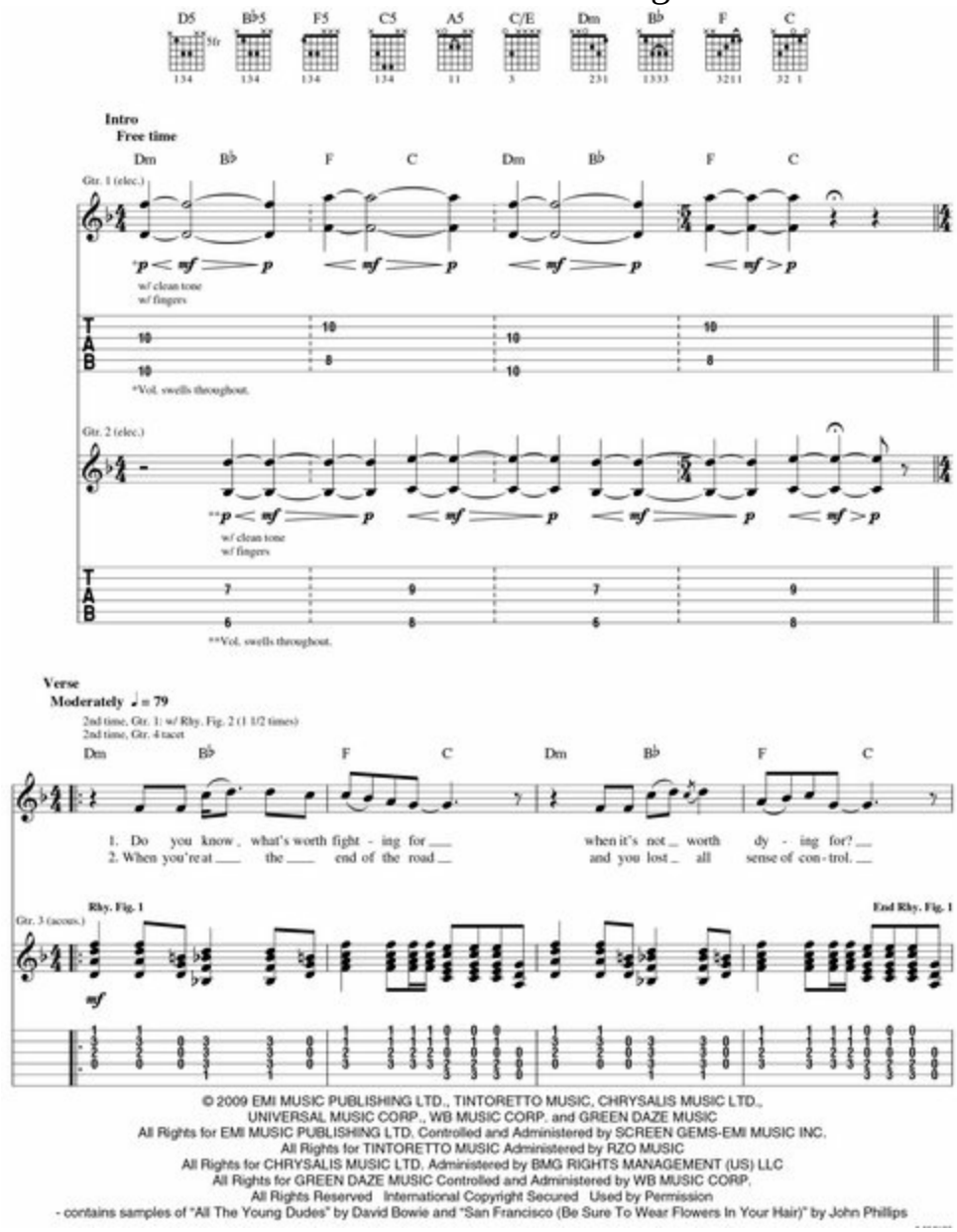




Play 7 times and fade

from Green Day - *21st Century Breakdown*

21 Guns

Words and Music by David Bowie, John Phillips, Billie Joe Armstrong, Mike Pritchard and Frank Wright

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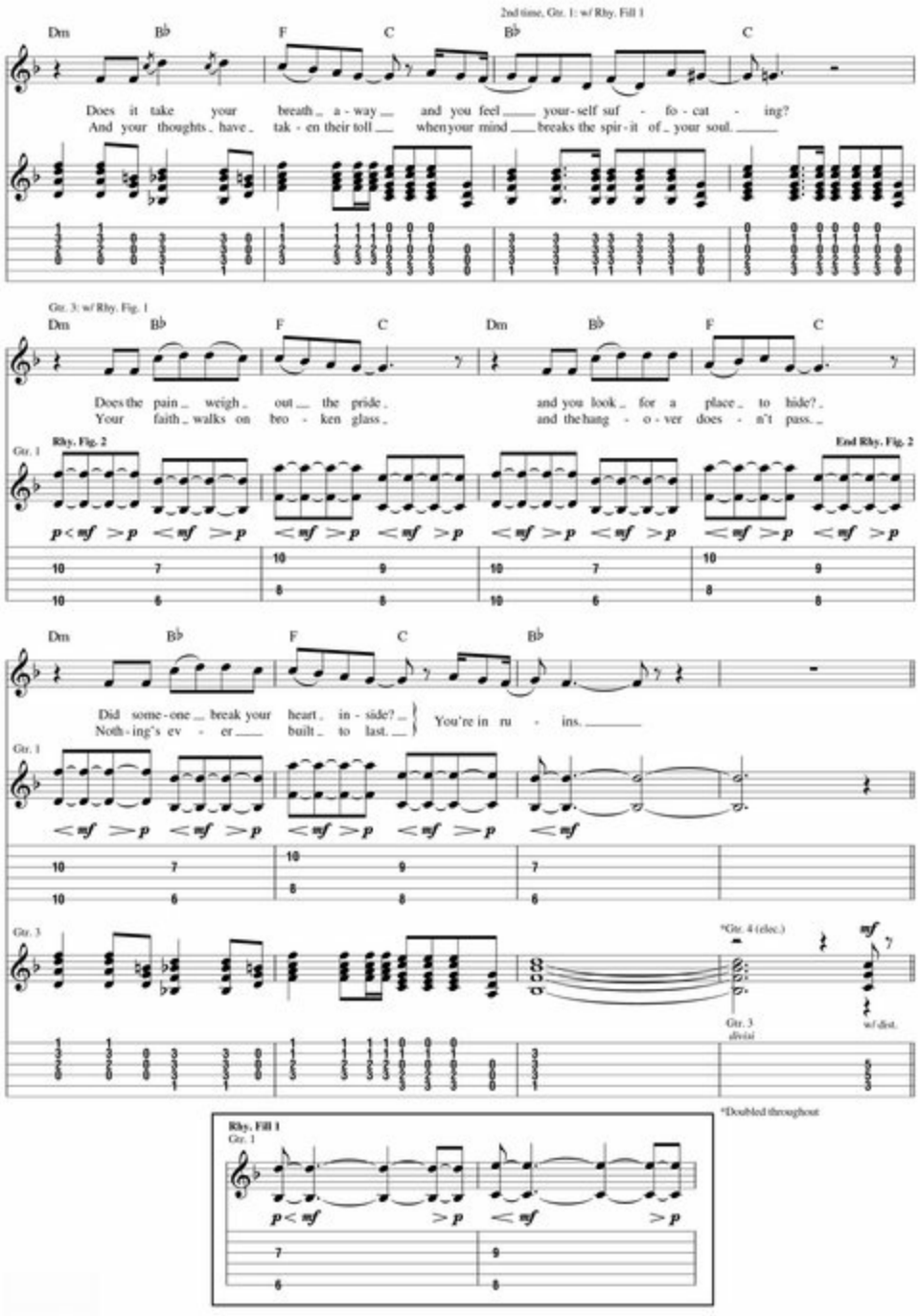
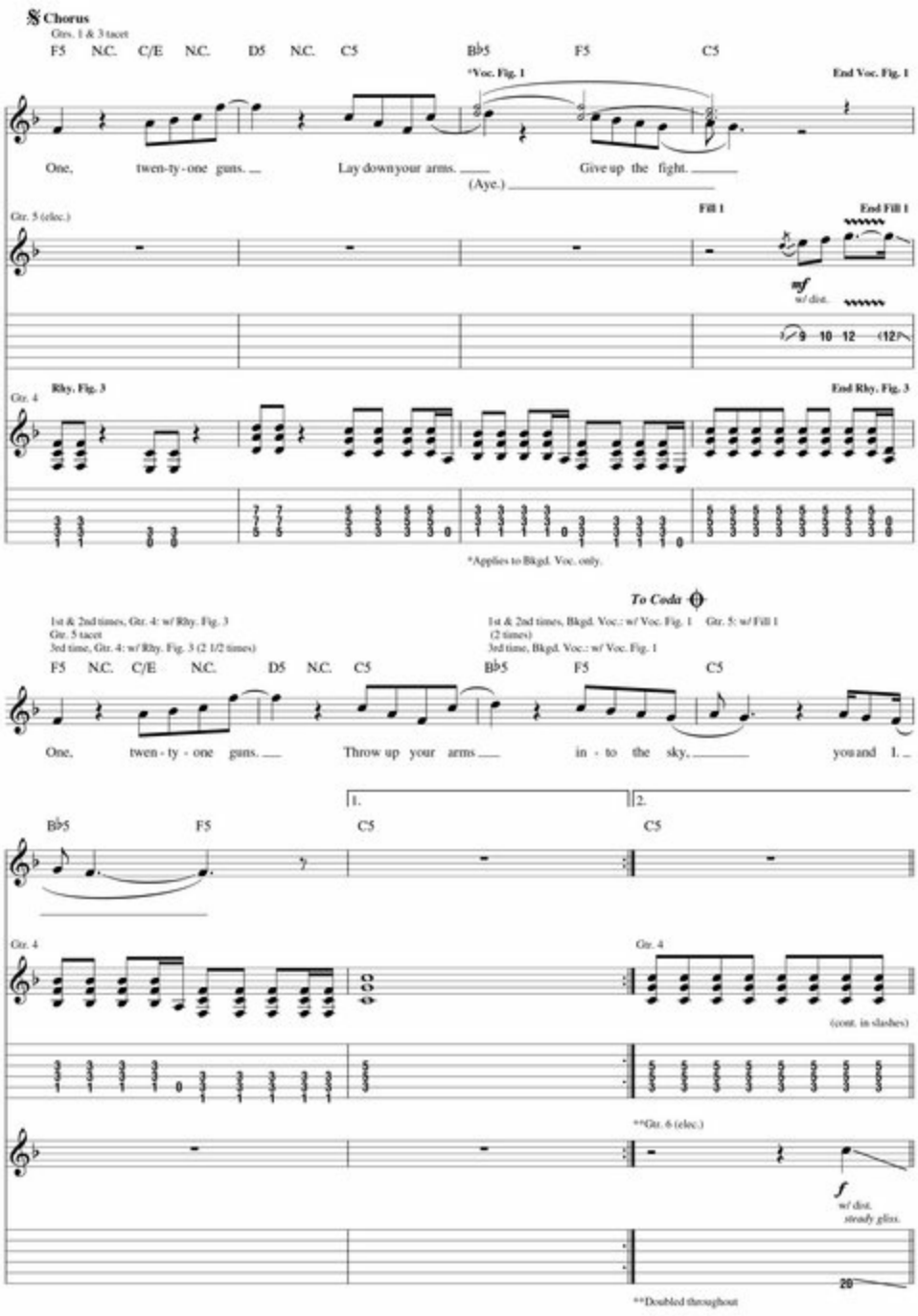
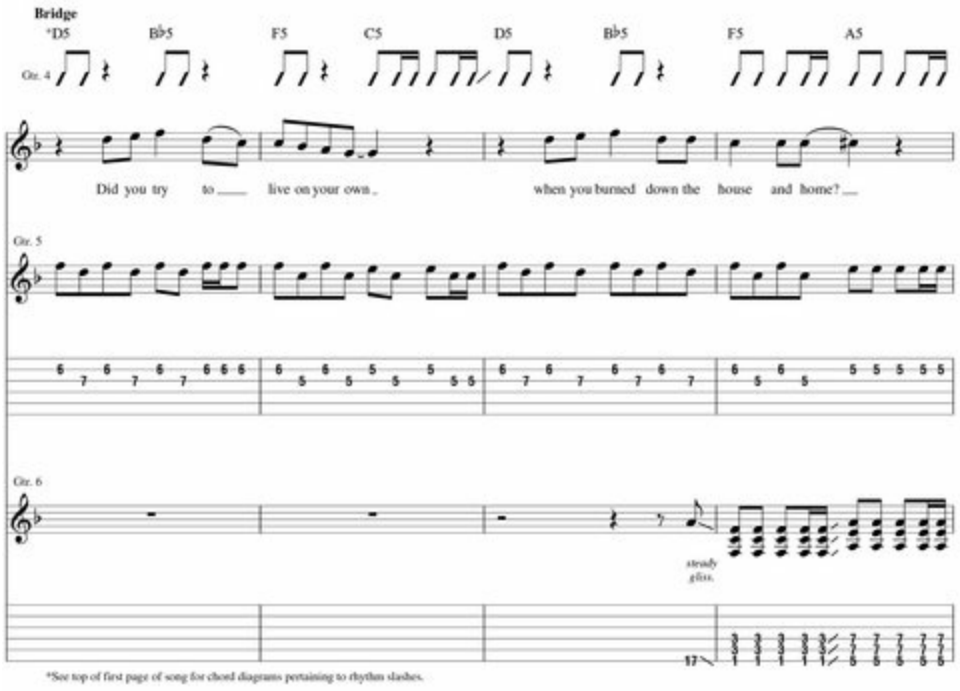
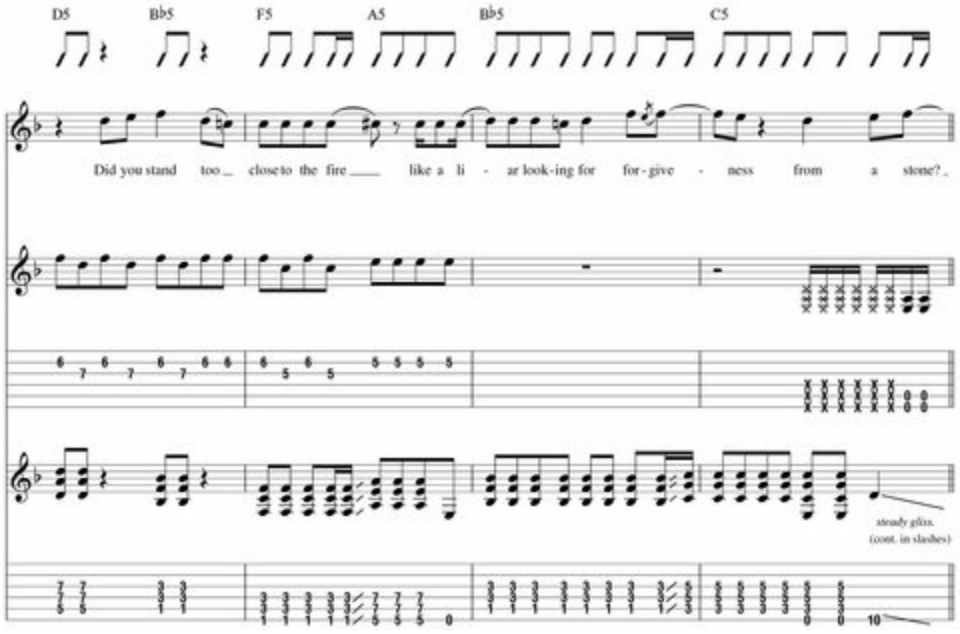
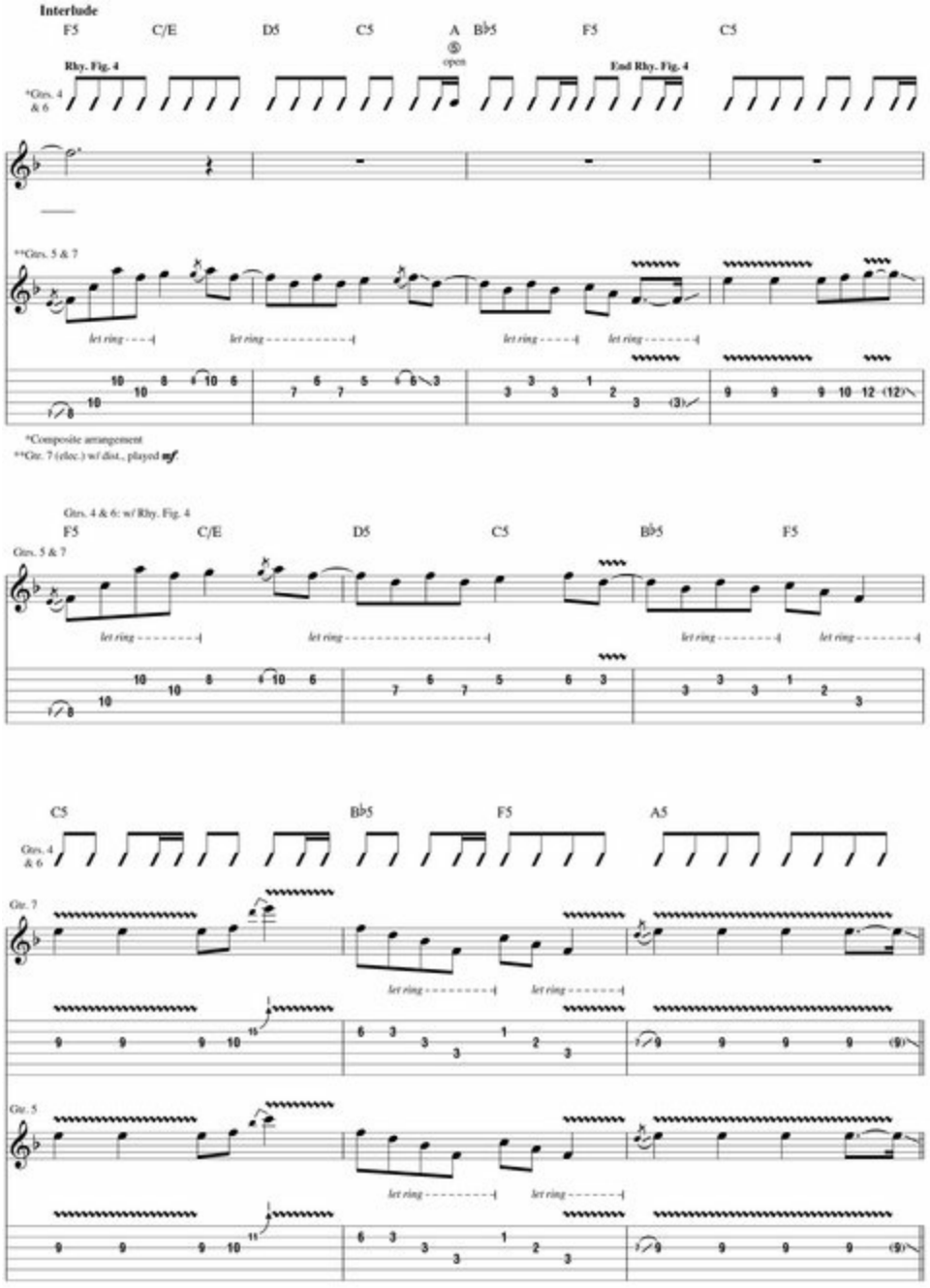
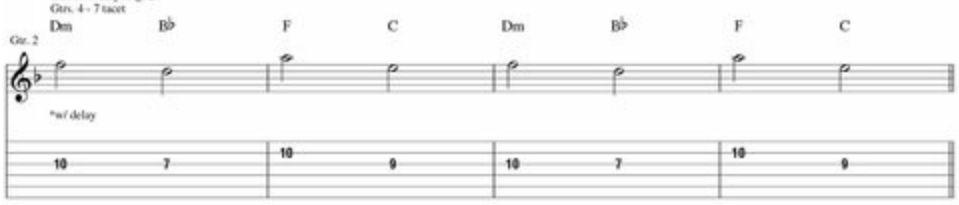
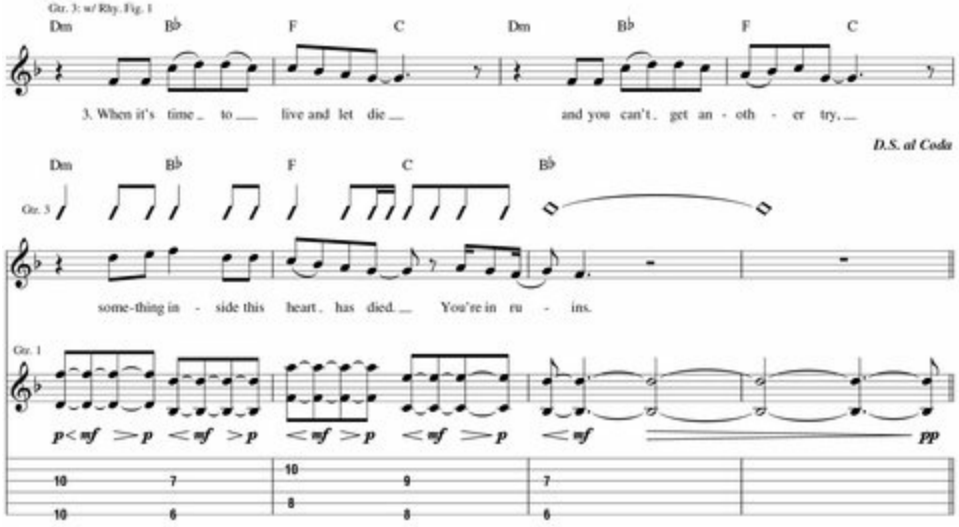
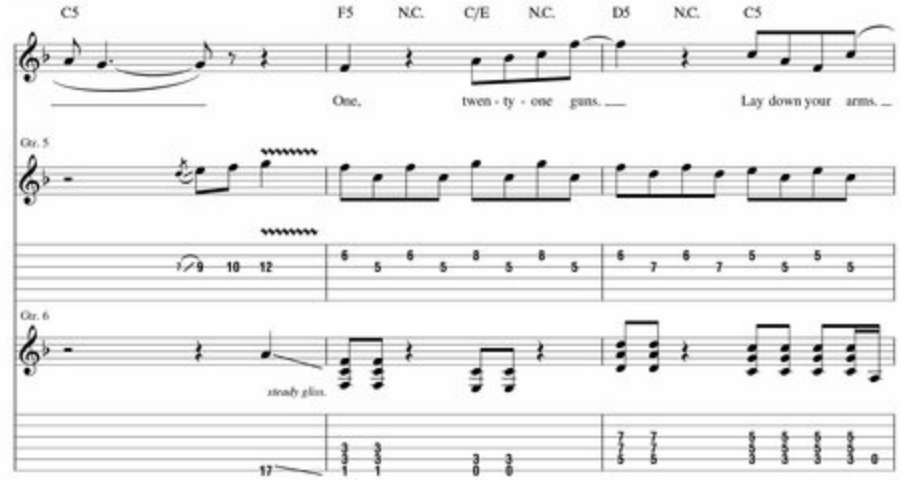
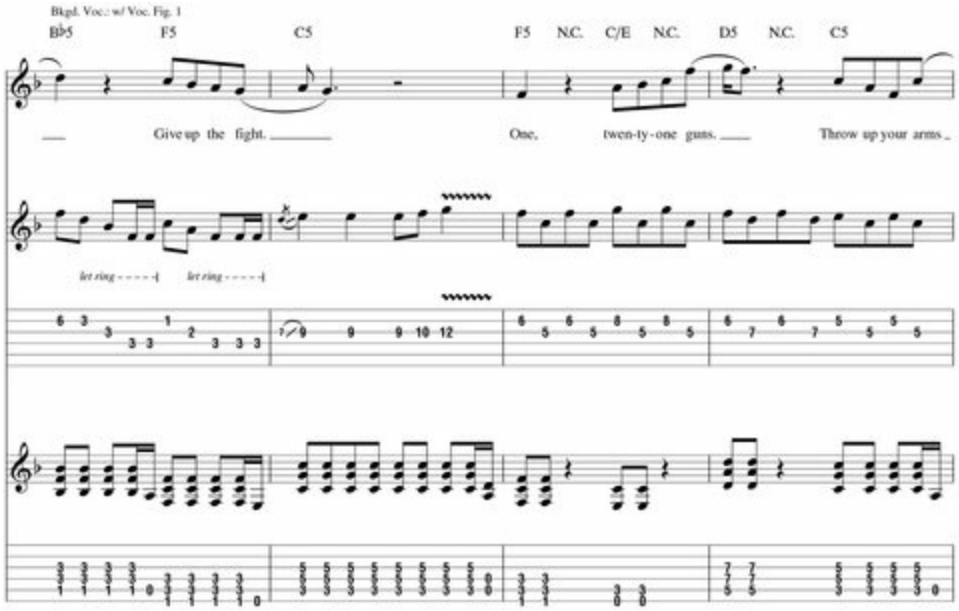
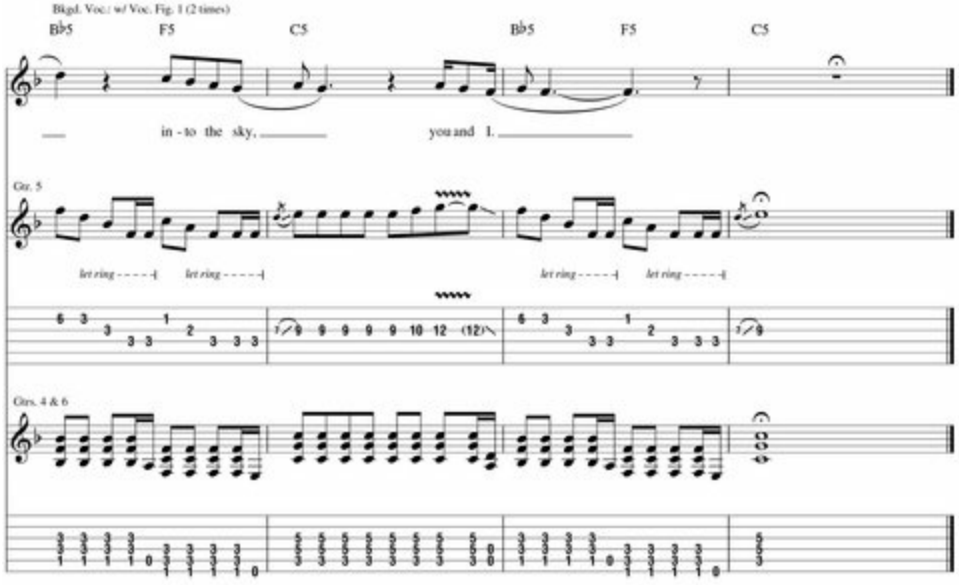
- contains samples of "All The Young Dudes" by David Bowie and "San Francisco (Be Sure To Wear Flowers In Your Hair)" by John Phillips

2nd time, Gtr. 1: w/ Rhy. Fill 1
Dm B♭ F C B♭ C
Does it take your breath _ a - way __ and you feel ____ your - self suf - fo - cat - ing?
And your thoughts _ have _ tak - en their toll ___ when your mind ___ breaks the spir - it of _ your soul. ____
Gtr. 3: w/ Rhy. Fig. 1
Dm B♭ F C Dm B♭ F C
Does the pain _ weigh _ out ___ the pride _ and you look _ for a place _ to hide? _
Your faith _ walks on bro - ken glass _ and the hang - o - ver does - n't pass. _
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Dm B♭ F C B♭
Did some - one __ break your heart _ in - side? _ }
Noth - ing's ev - er ____ built _ to last. ___ } You're in ru - ins. ____
Gtr. 1
Gtr. 3
*Gtr. 4 (elec.)
Gtr. 3
div/sii
w/ dist.
*Doubled throughout
Rhy. Fill 1
Gtr. 1

Chorus
Gtrs. 1 & 3 tacet
F5 N.C. C/E N.C. D5 N.C. C5 B♭5 F5 C5
*Voc. Fig. 1
End Voc. Fig. 1
One, twen-ty-one guns. Lay down your arms. Give up the fight.
(Aye.)
Gtr. 5 (elec.)
Fill 1
End Fill 1
mf
w/ dist.
9 10 12 (12)
Gtr. 4
Rhy. Fig. 3
End Rhy. Fig. 3
*Applies to Bkgd. Voc. only.
To Coda
1st & 2nd times, Gtr. 4: w/ Rhy. Fig. 3
Gtr. 5 tacet
3rd time, Gtr. 4: w/ Rhy. Fig. 3 (2 1/2 times)
1st & 2nd times, Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtr. 5: w/ Fill 1
3rd time, Bkgd. Voc.: w/ Voc. Fig. 1
F5 N.C. C/E N.C. D5 N.C. C5 B♭5 F5 C5
One, twen-ty-one guns. Throw up your arms in-to the sky, you and I.
1.
2.
B♭5 F5 C5 C5
Gtr. 4
(cont. in slashes)
**Gtr. 6 (elec.)
f
w/ dist.
steady gliss.
20
**Doubled throughout

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Interlude
F5
C/E
D5
C5
A
B♭5
F5
C5
Rhy. Fig. 4
End Rhy. Fig. 4
*Gtrs. 4 & 6
**Gtrs. 5 & 7
let ring
*Composite arrangement
**Gtr. 7 (elec.) w/ dist., played mf
Gtrs. 4 & 6: w/ Rhy. Fig. 4
Gtrs. 5 & 7
Gtrs. 4 & 6
Gtr. 7
Gtr. 5

Interlude

Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 4 - 7 tacet

*Set for eighth-note regeneration w/ multiple decaying repeats.

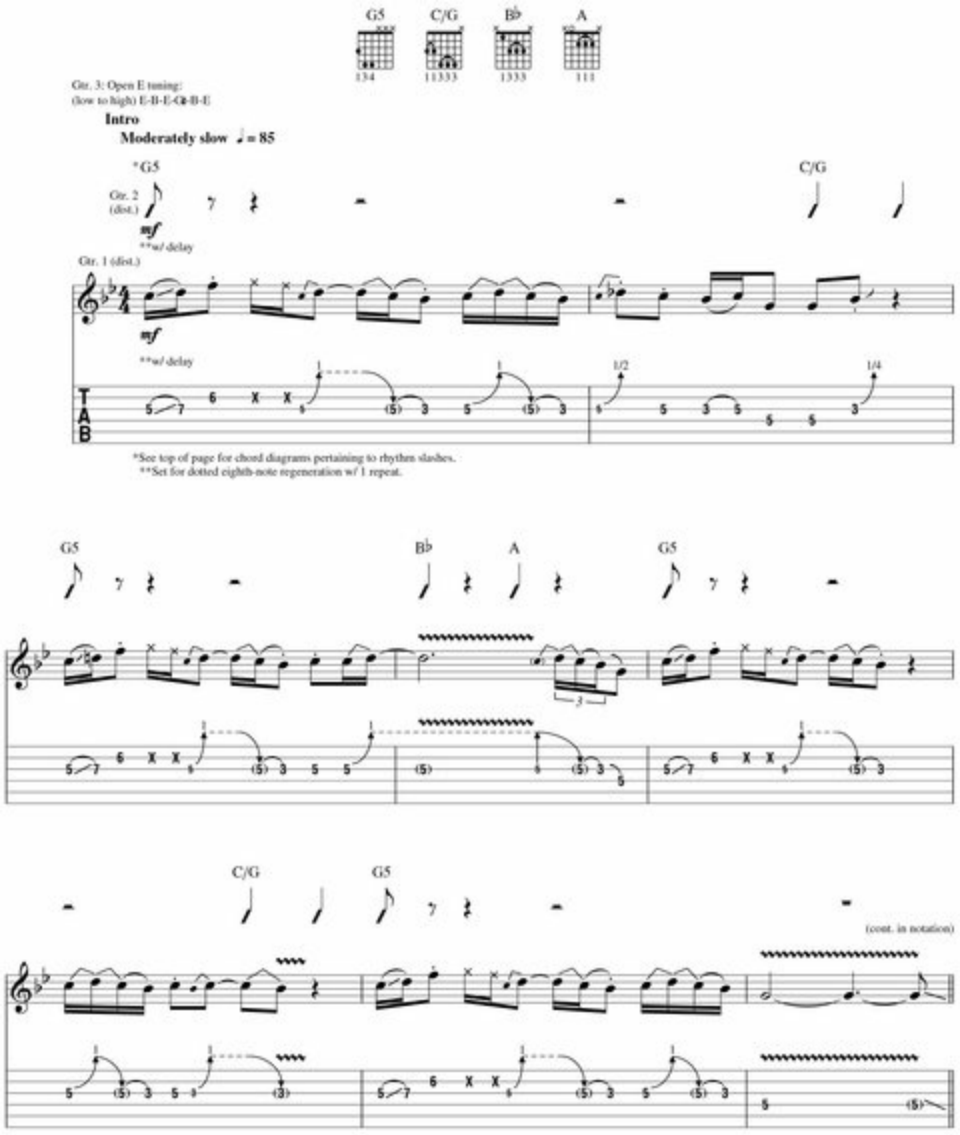
Verse

Gtr. 3: w/ Rhy. Fig. 1

D.S. al Coda

Coda

Bkgd. Voc.: w/ Voc. Fig. 1
B♭5
F5
C5
F5
N.C.
C/E
N.C.
D5
N.C.
C5
Give up the fight.
One, twen-ty-one guns.
Throw up your arms
let ring - - - - -|
let ring - - - - -|

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
B♭5
F5
C5
B♭5
F5
C5
in - to the sky,
you and I.
Gtr. 5
let ring - - - - -|
let ring - - - - -|
let ring - - - - -|
let ring - - - - -|
Gtrs. 4 & 6

from Eagles - *Hotel California*

Victim of Love

Words and Music by John David Souther, Don Henley, Glen Frey and Don Felder

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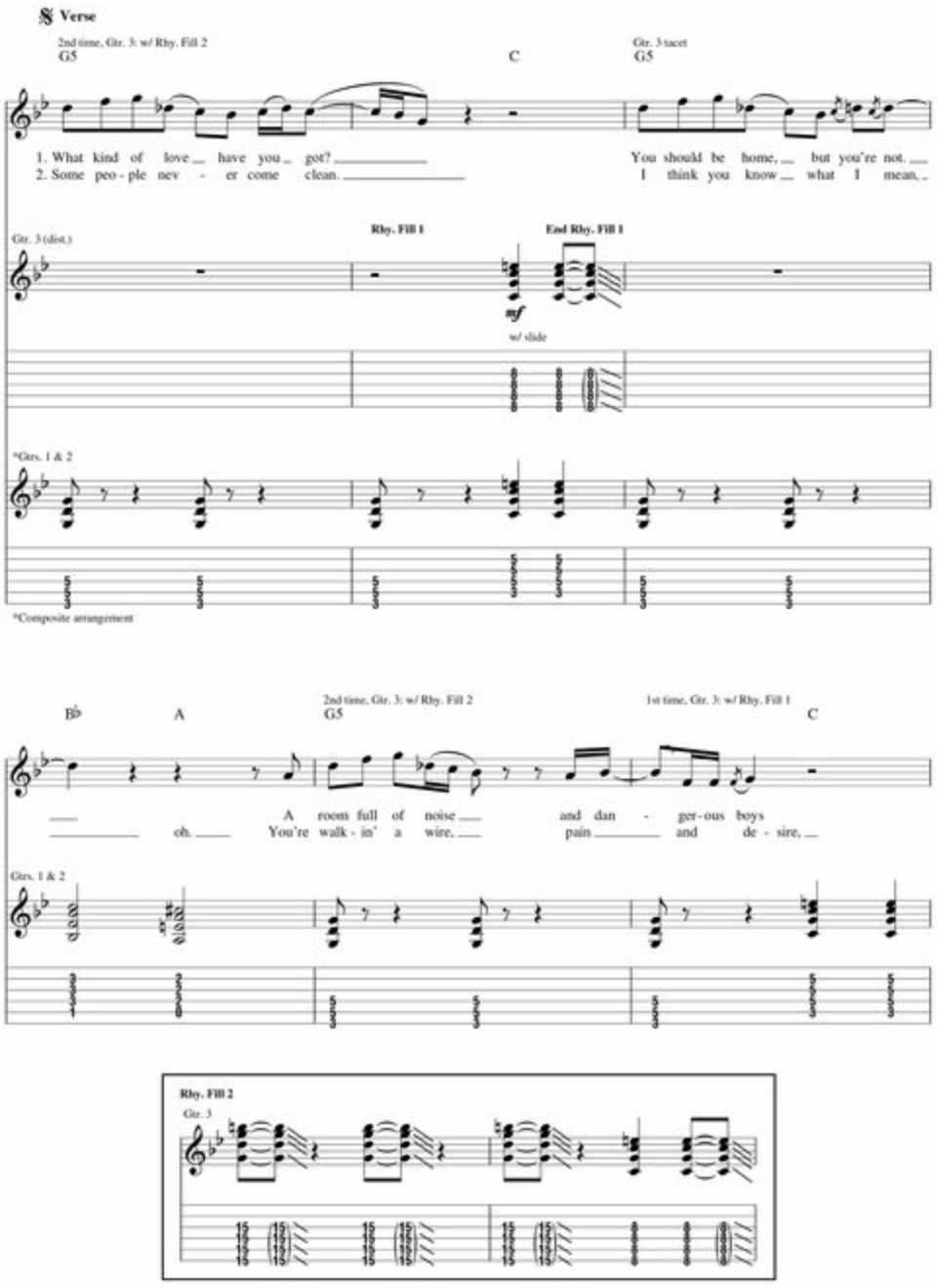
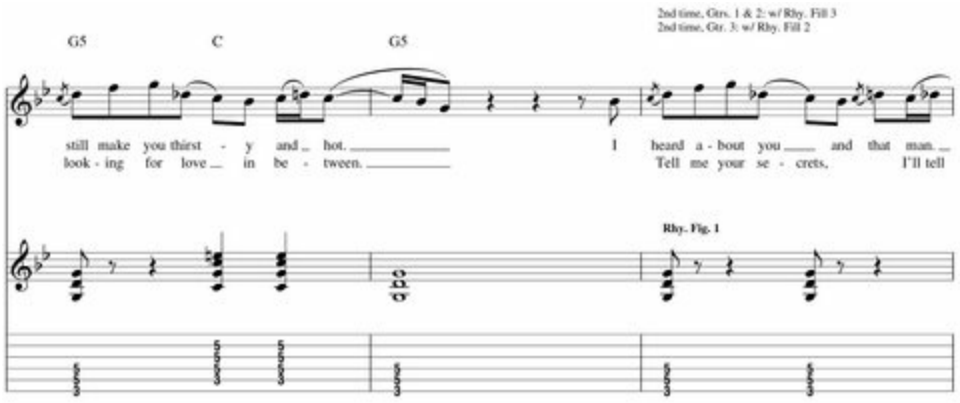
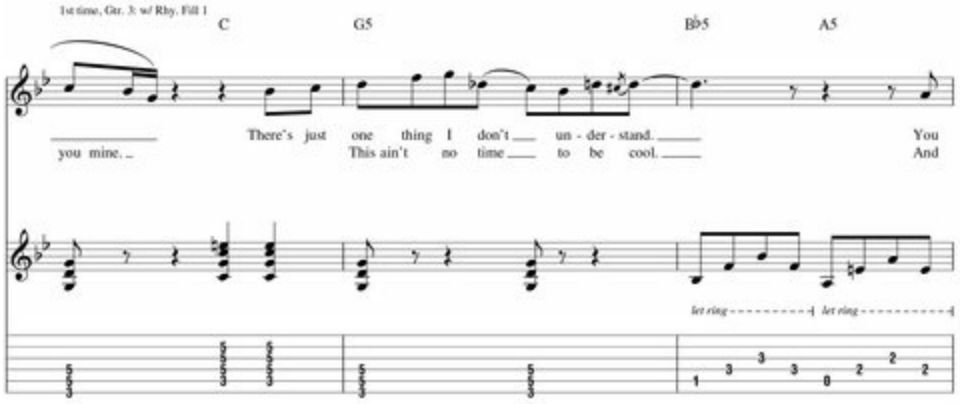
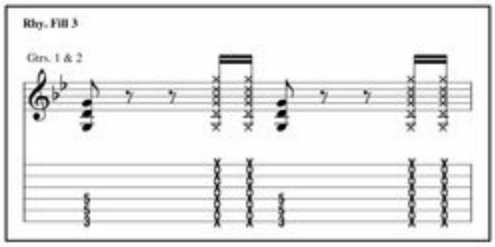
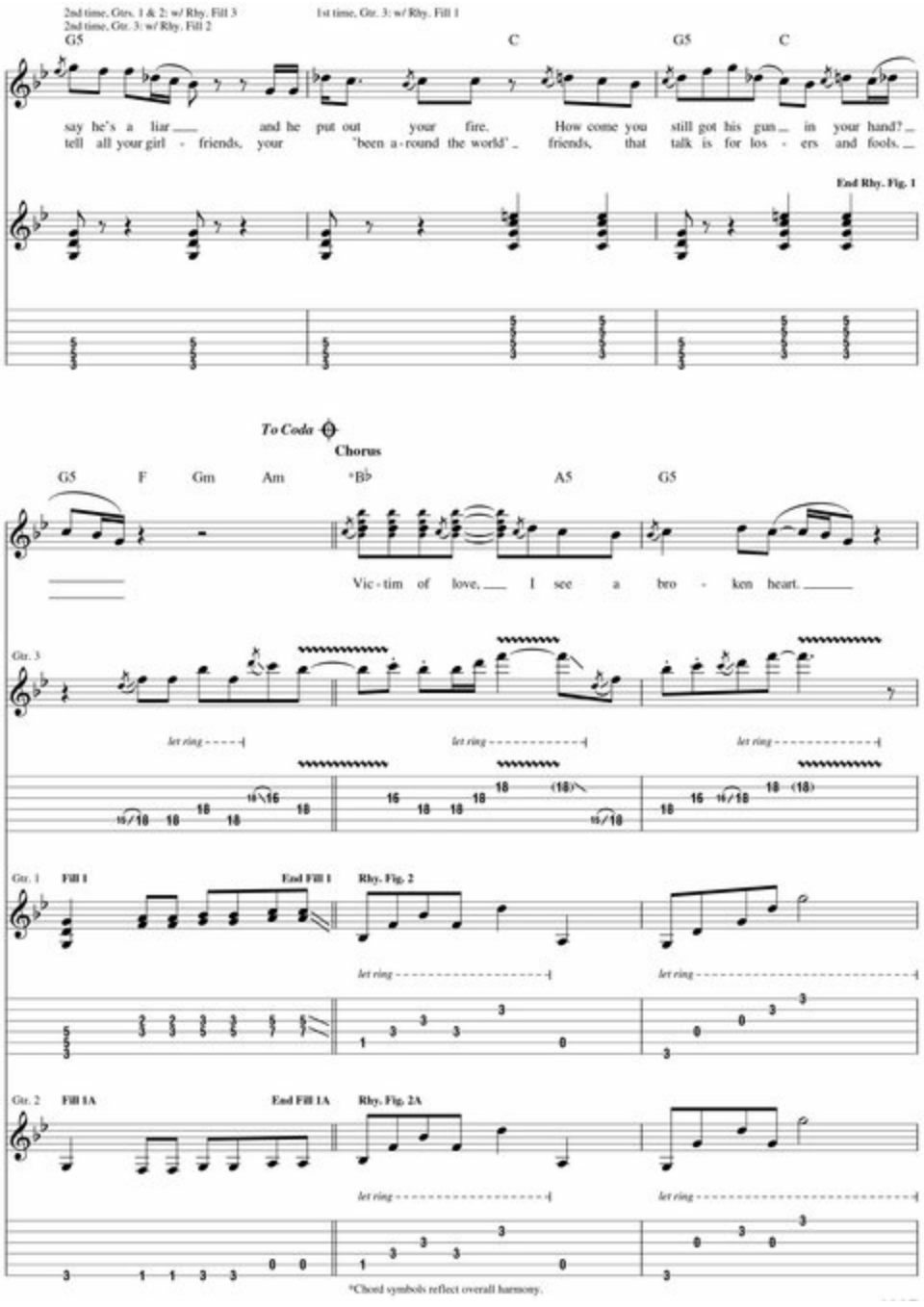
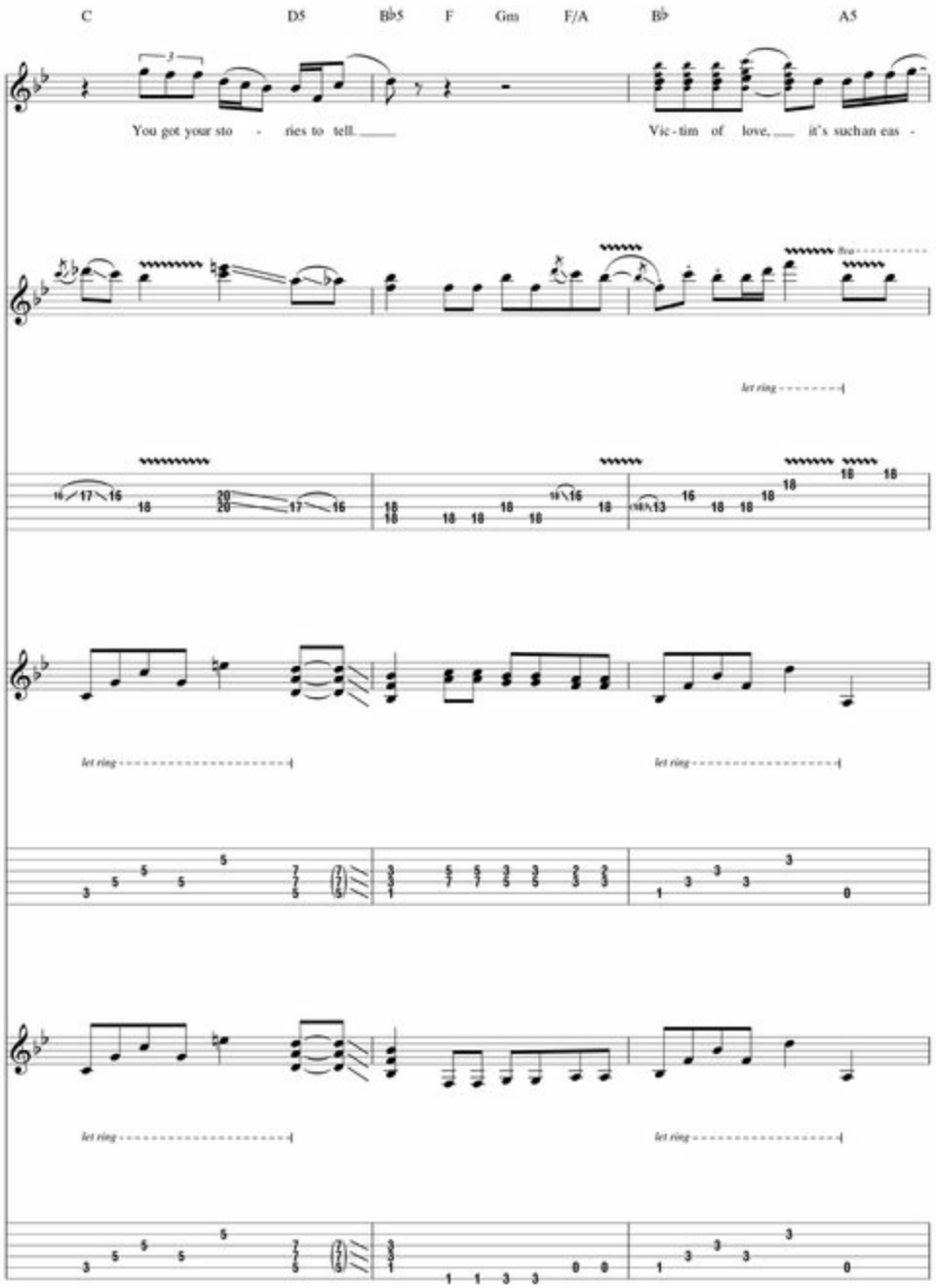
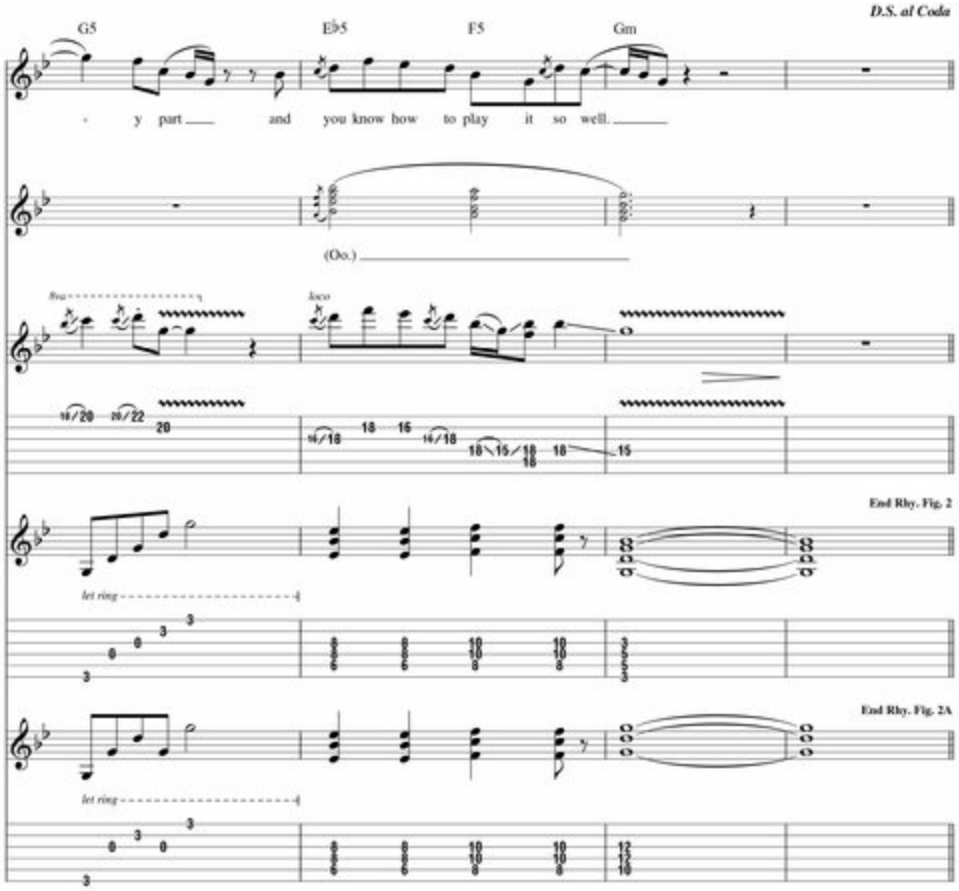
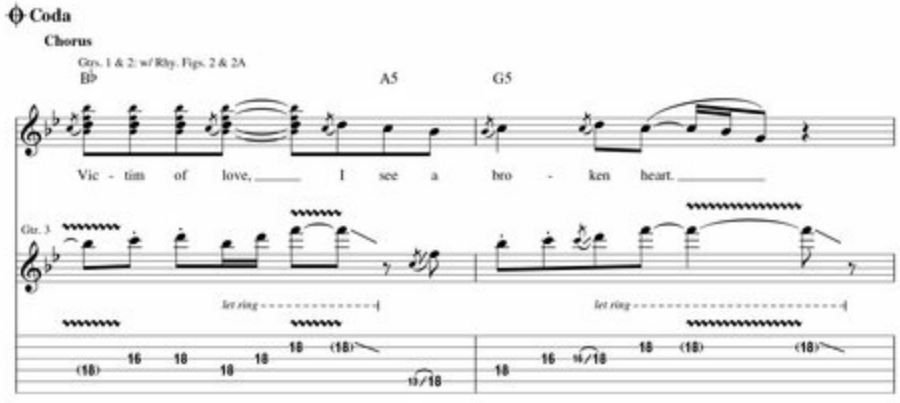
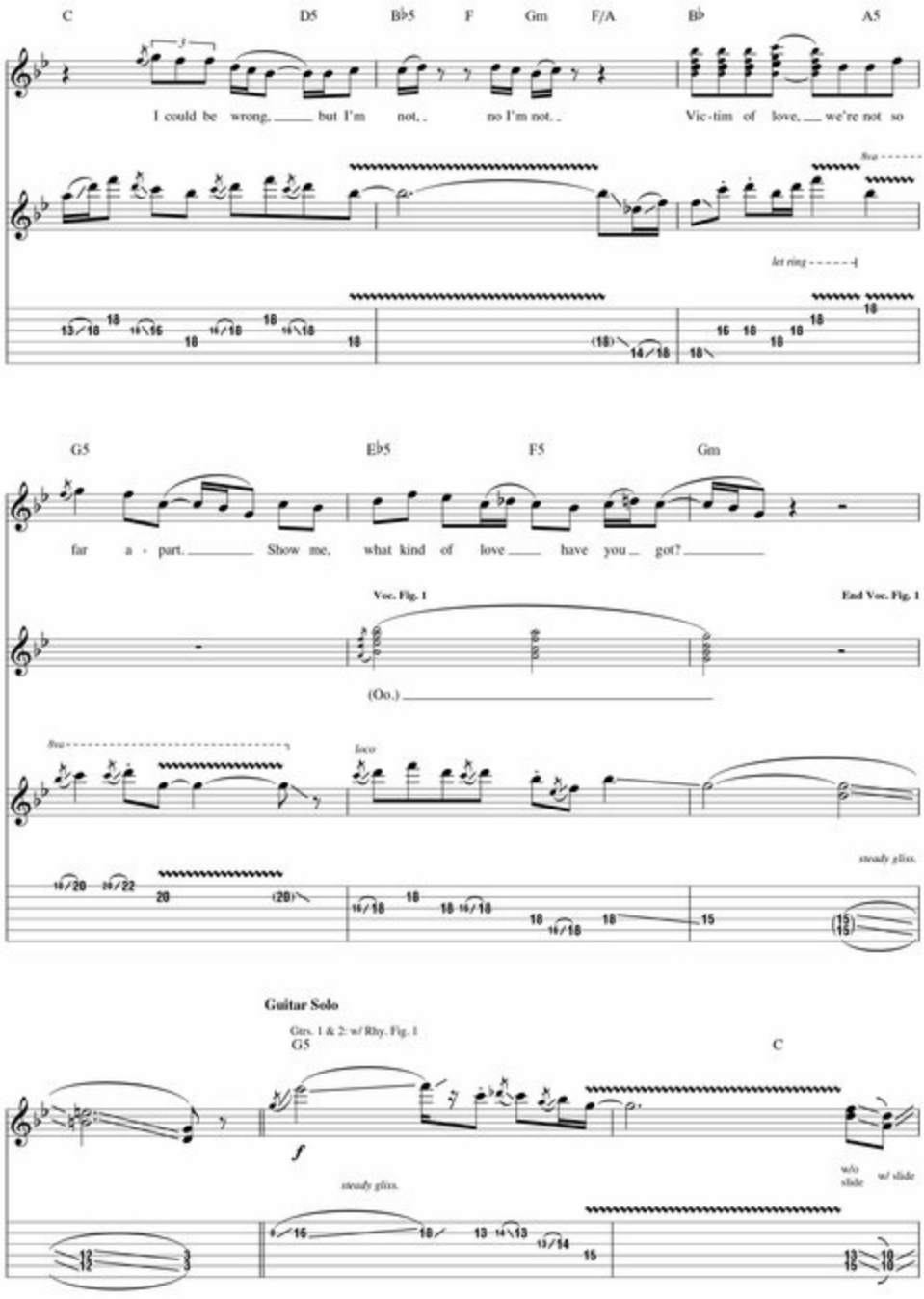
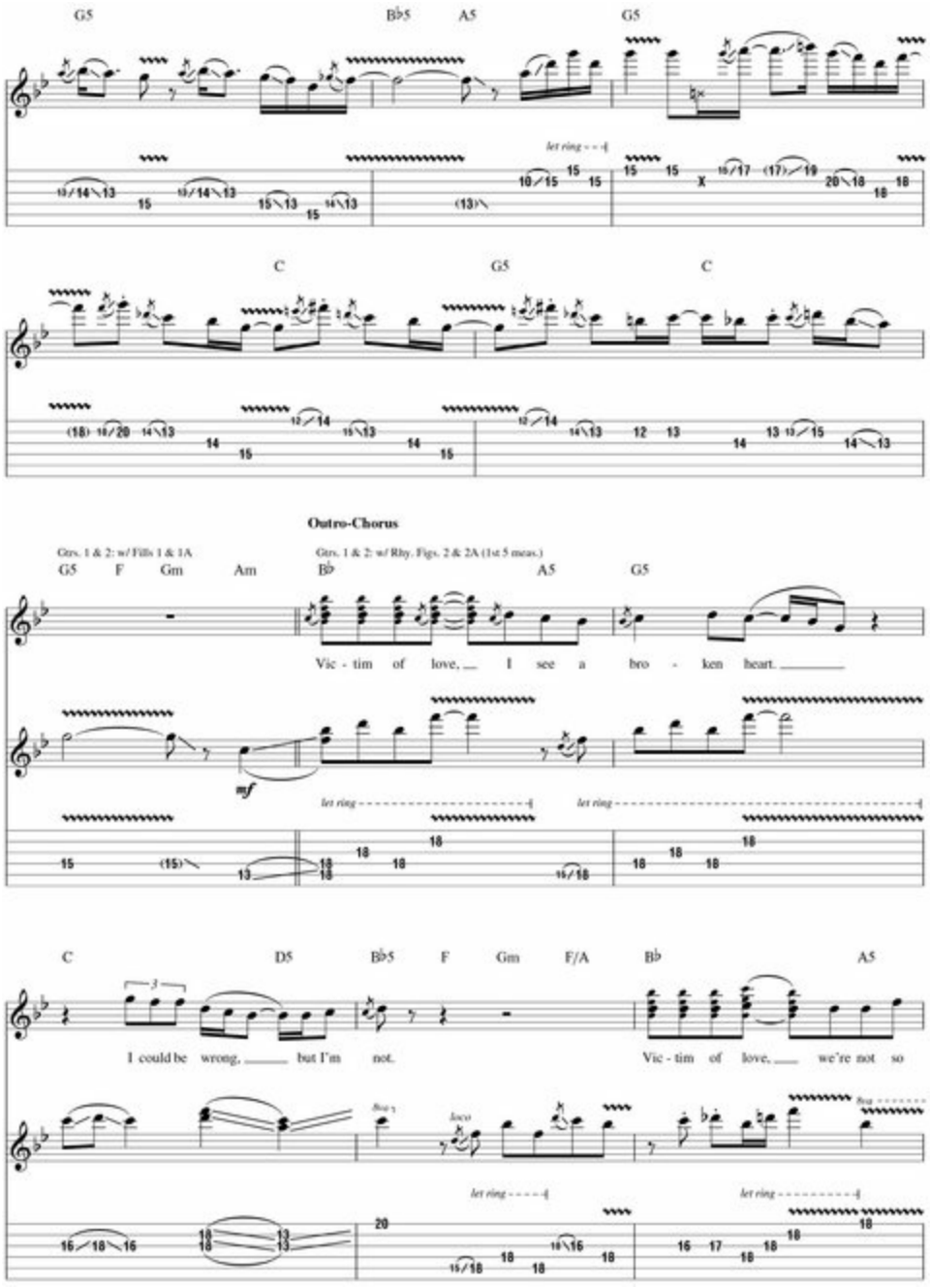
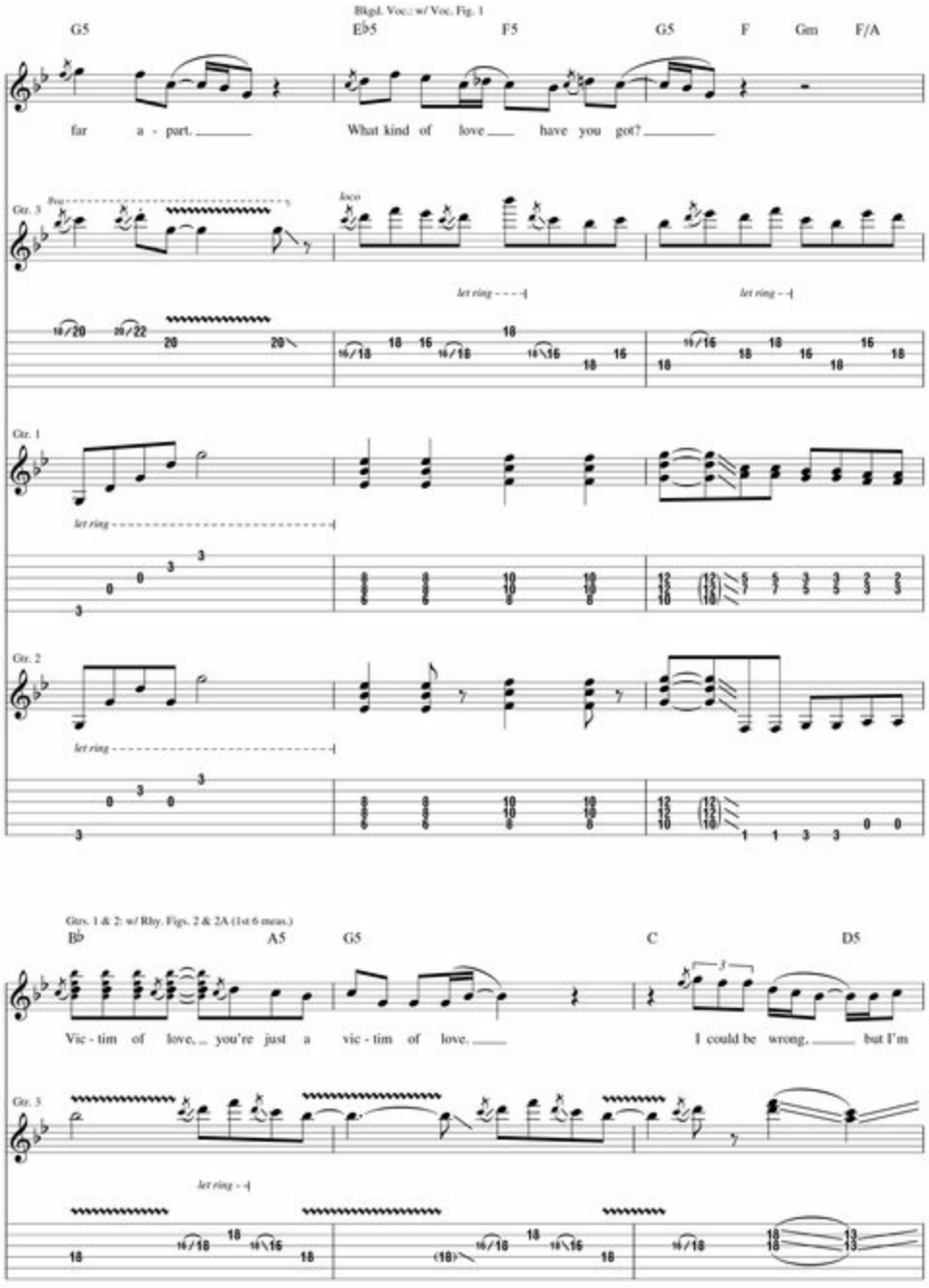
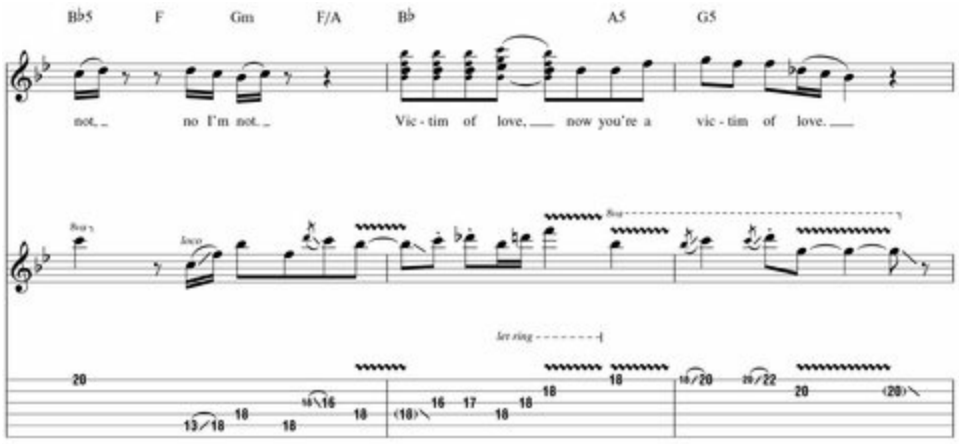
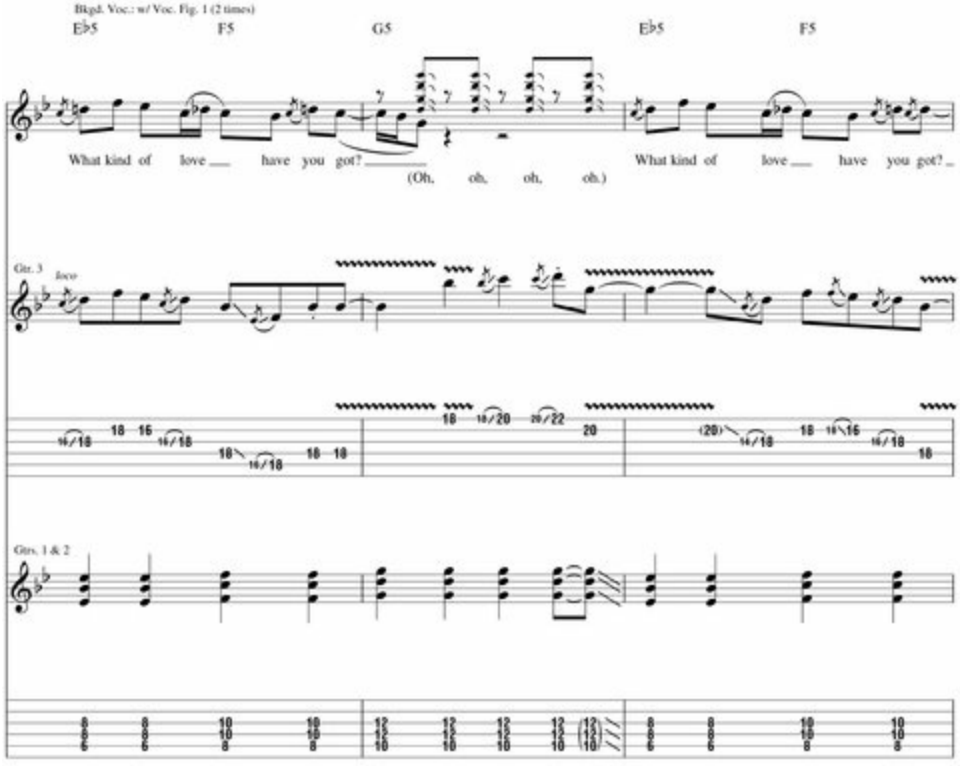
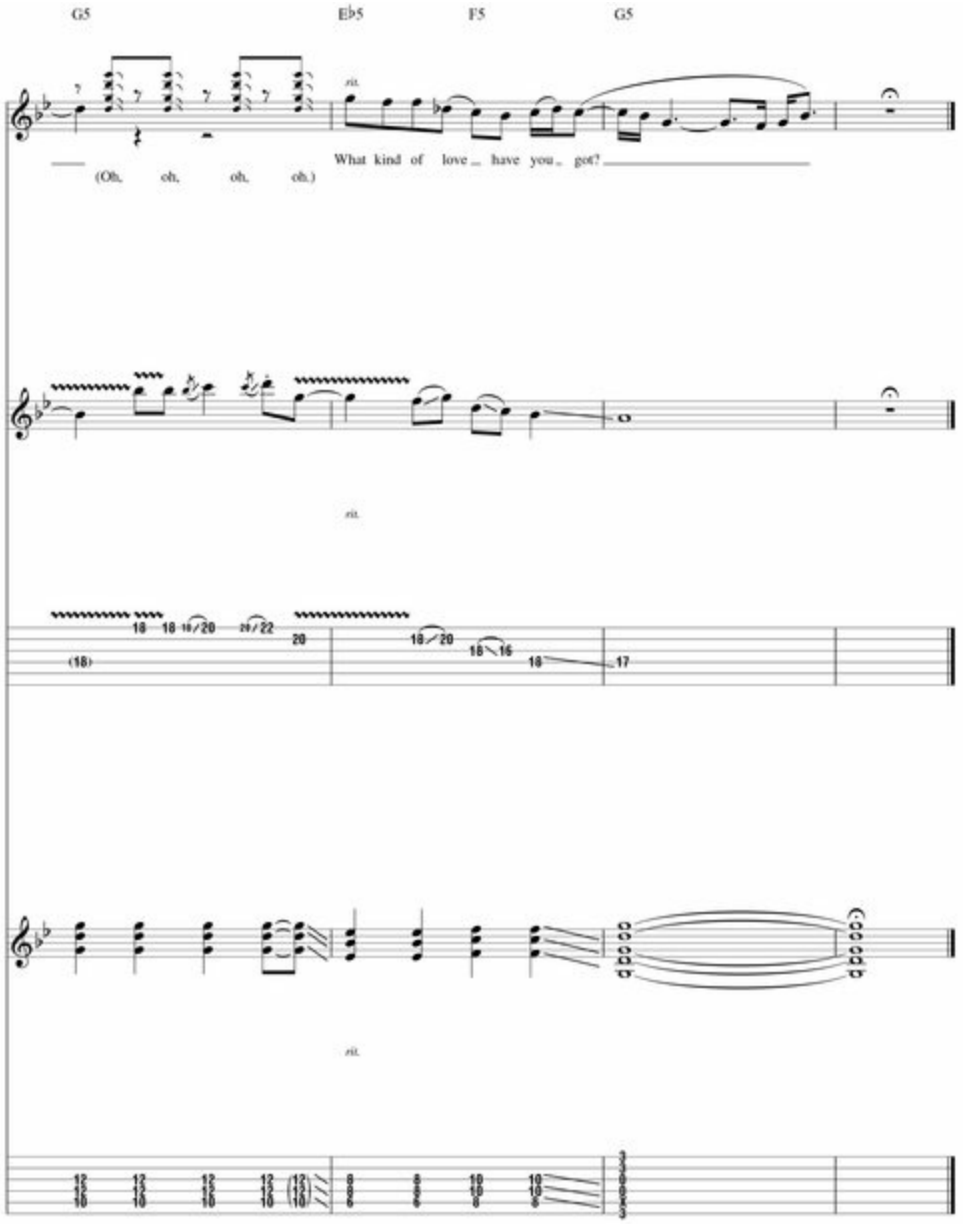

Verse
2nd time, Gtr. 3: w/ Rhy. Fill 2
G5
C
Gtr. 3 tacet
G5
1. What kind of love have you got?
2. Some peo - ple nev - er come clean.
You should be home, but you're not.
I think you know what I mean,
Gtr. 3 (dist.)
Rhy. Fill 1
End Rhy. Fill 1
mf
w/ slide
*Gtrs. 1 & 2
*Composite arrangement
B♭
A
2nd time, Gtr. 3: w/ Rhy. Fill 2
G5
1st time, Gtr. 3: w/ Rhy. Fill 1
C
oh.
A room full of noise
You're walk - in' a wire,
and dan - ger - ous boys
pain and de - sire,
Gtrs. 1 & 2
Rhy. Fill 2
Gtr. 3

2nd time, Grs. 1 & 2: w/ Rhy. Fill 3
2nd time, Gtr. 3: w/ Rhy. Fill 2
G5
C
G5
still make you thirst - y and hot.
look - ing for love in be - tween.
I heard a - bout you and that man.
Tell me your se - crets, I'll tell
Rhy. Fig. 1

1st time, Gtr. 3: w/ Rhy. Fill 1
C
G5
B♭5
A5
you mine.
There's just one thing I don't un - der - stand.
This ain't no time to be cool.
You
And
let ring
let ring

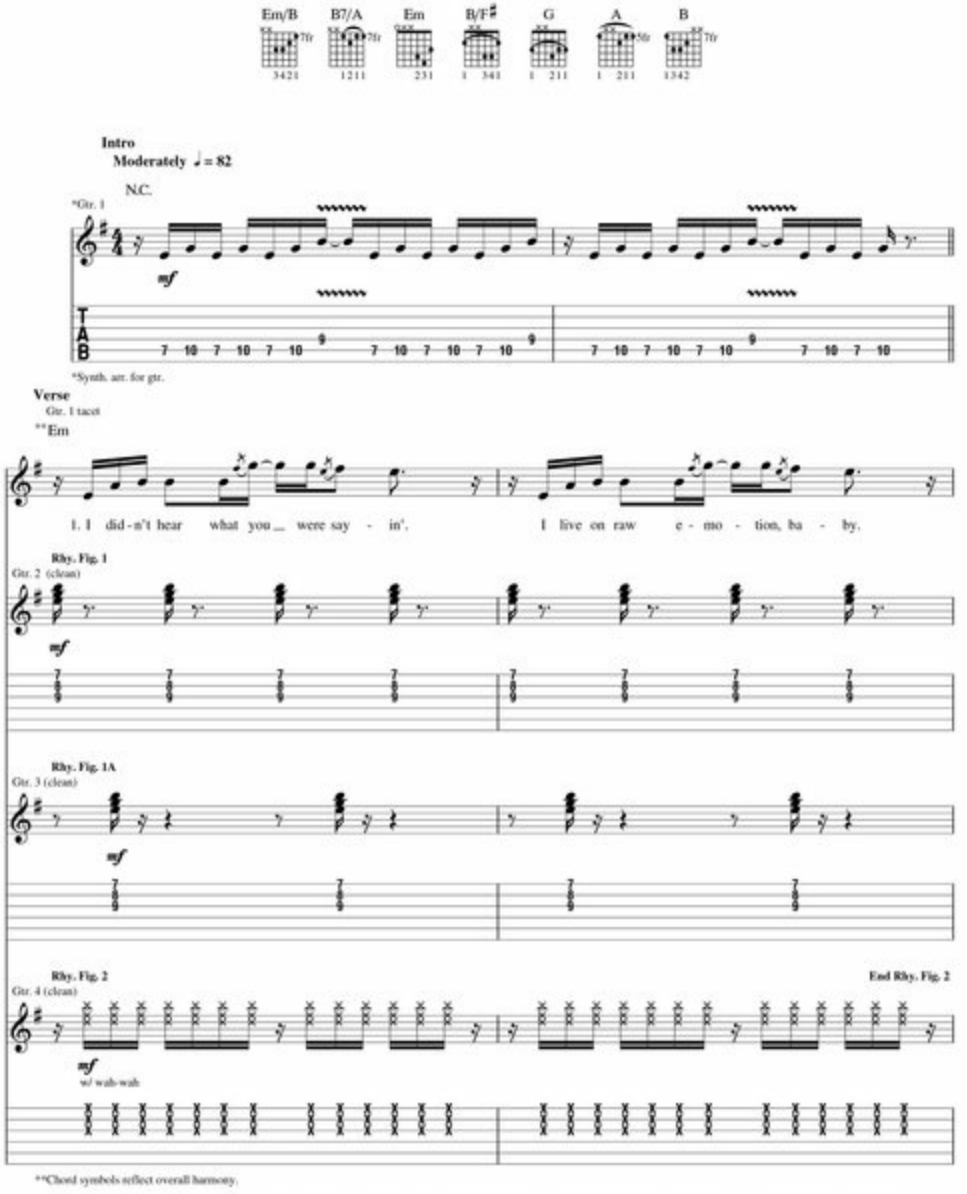

Rhy. Fill 3
Grs. 1 & 2

*Chord symbols reflect overall harmony.

C
D5
B♭5
F
Gm
F/A
B♭
A5
You got your sto - ries to tell.
Vic - tim of love, it's suchan eas -
let ring
let ring
let ring
let ring

D.S. al Coda
G5
E♭5
F5
Gm
- y part and you know how to play it so well.
(Oo.)
Rep.
loco
End Rhy. Fig. 2
let ring
End Rhy. Fig. 2A
let ring


Coda
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
B♭
A5
G5
Vic - tim of love, I see a bro - ken heart.
Gtr. 3
let ring
let ring

C
D5
B♭5
F
Gm
F/A
B♭
A5
I could be wrong, but I'm not, no I'm not.
Vic-tim of love, we're not so
let ring
G5
E♭5
F5
Gm
far a - part. Show me, what kind of love have you got?
Voc. Fig. 1
End Voc. Fig. 1
(Oo.)
steady gliss.
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1
G5
C
steady gliss.
w/o slide
w/ slide

G5
B♭5
A5
G5
let ring
C
G5
C
Outro-Chorus
Gtrs. 1 & 2: w/ Fills 1 & 1A
G5
F
Gm
Am
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 5 meas.)
B♭
A5
G5
Vic - tim of love, I see a bro - ken heart.
mf
let ring
let ring
C
D5
B♭5
F
Gm
F/A
B♭
A5
I could be wrong, but I'm not.
Vic - tim of love, we're not so
8va
loco
8va
let ring
let ring

Bkgd. Voc.: w/ Voc. Fig. 1
G5
E♭5
F5
G5
F
Gm
F/A
far a - part.
What kind of love have you got?
Gtr. 3
Rhy.
loco
let ring
let ring
Gtr. 1
let ring
Gtr. 2
let ring
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 6 meas.)
B♭
A5
G5
C
D5
Vic - tim of love, you're just a vic - tim of love.
I could be wrong, but I'm
Gtr. 3
let ring


B♭5
F
Gm
F/A
B♭
A5
G5
not, no I'm not.
Vic - tim of love, now you're a vic - tim of love.
Rhy.
loco
let ring

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
E♭5
F5
G5
E♭5
F5
What kind of love have you got?
(Oh, oh, oh, oh.)
What kind of love have you got?
Gtr. 3
loco
Gtrs. 1 & 2

G5
E♭5
F5
G5
rit.
(Oh, oh, oh, oh.)
What kind of love have you got?
rit.
rit.

from Maroon5 - *It Won't Be Soon Before Long*

Wake Up Call

Words and Music by Adam Levine and James Valentine

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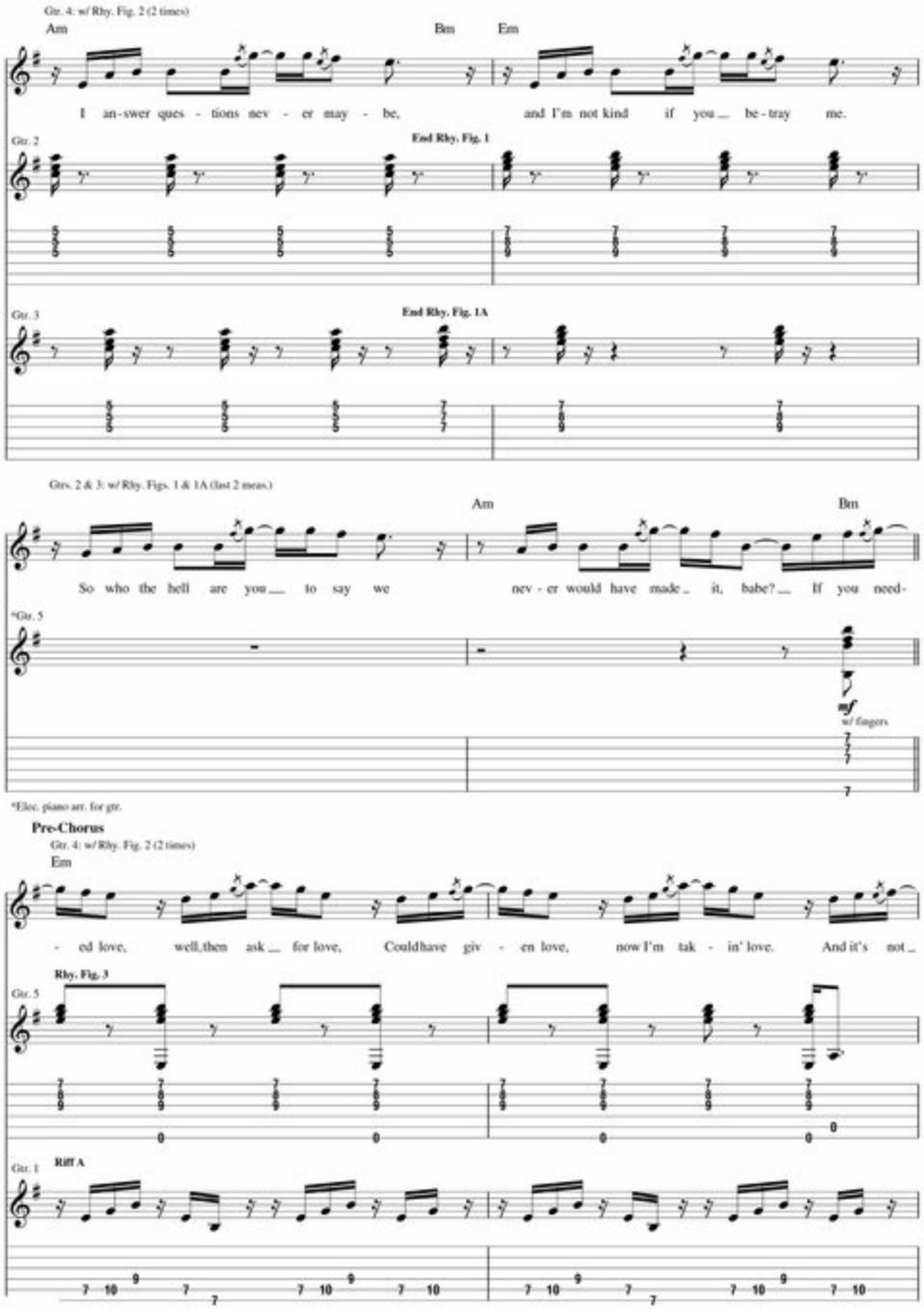
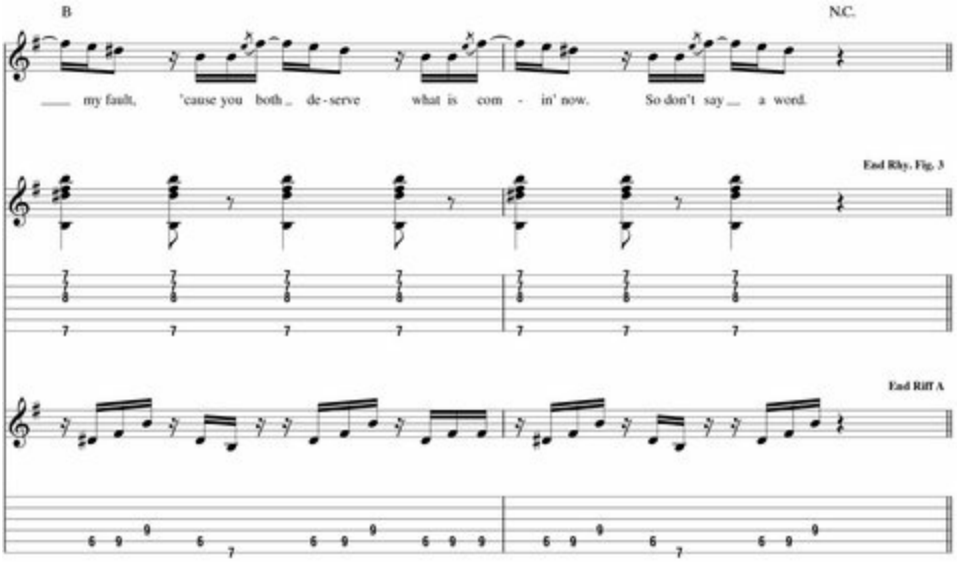
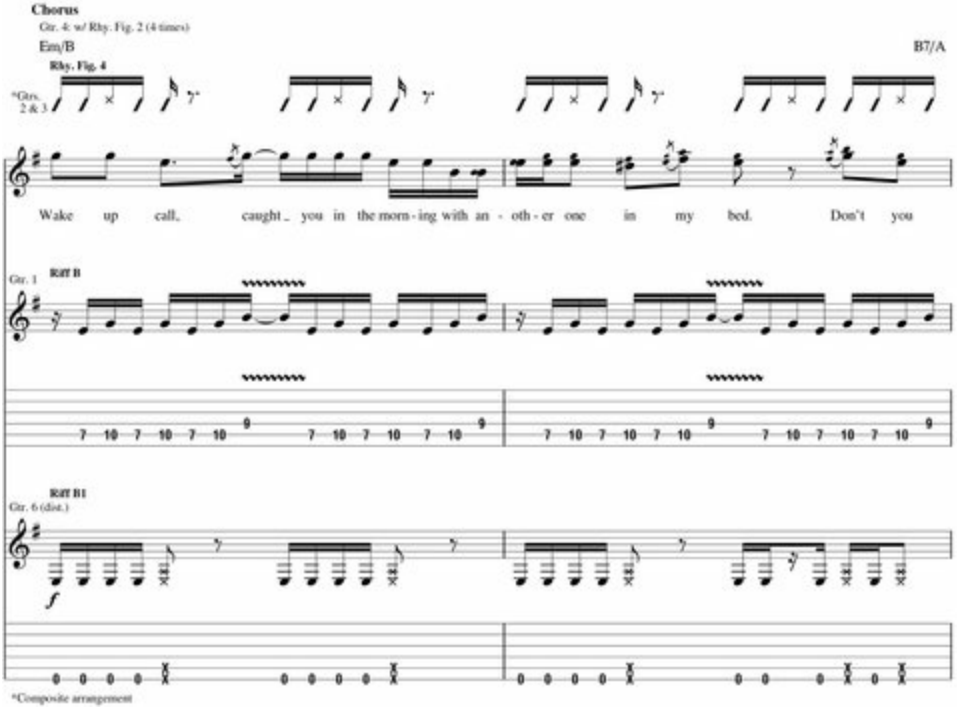
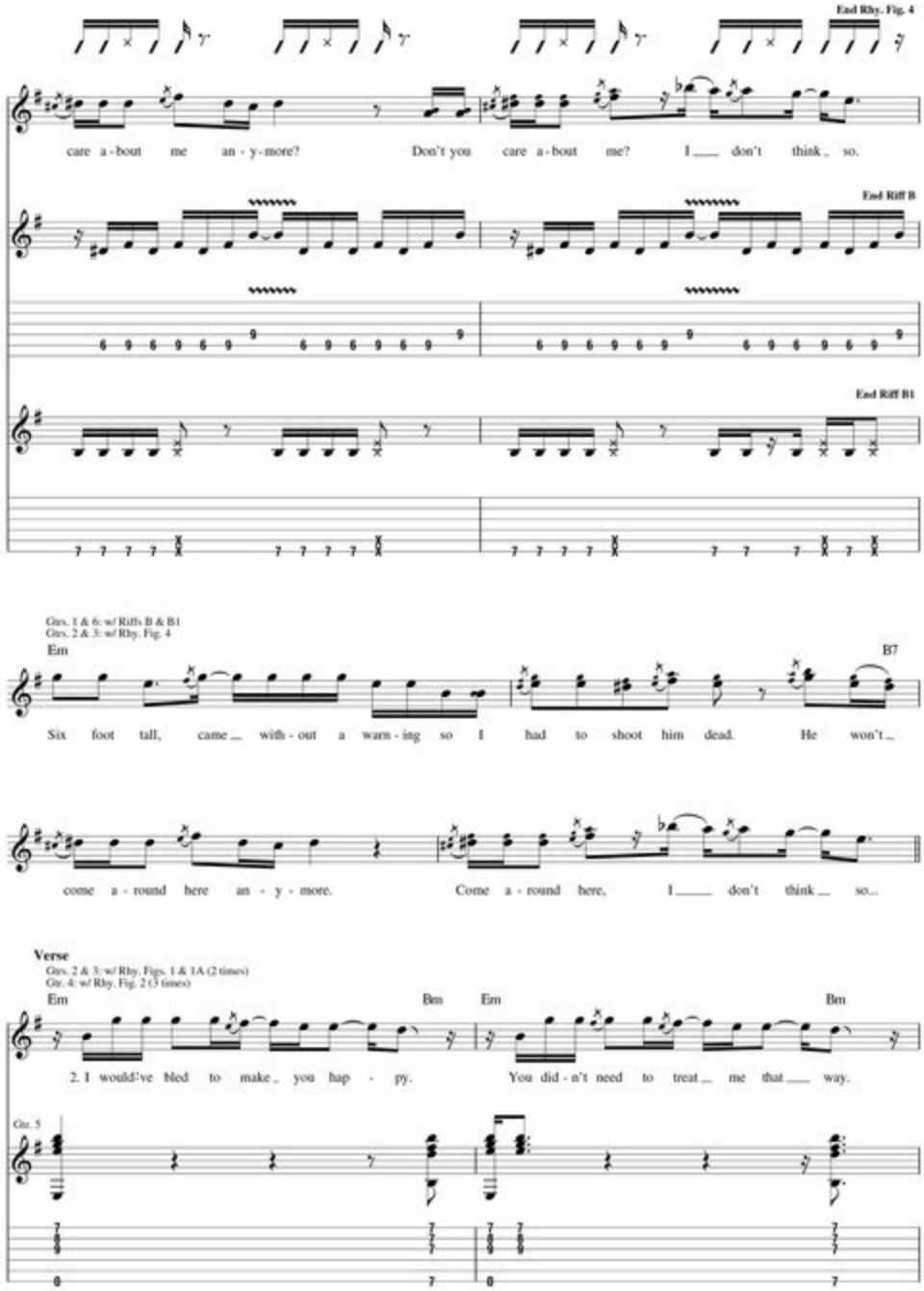
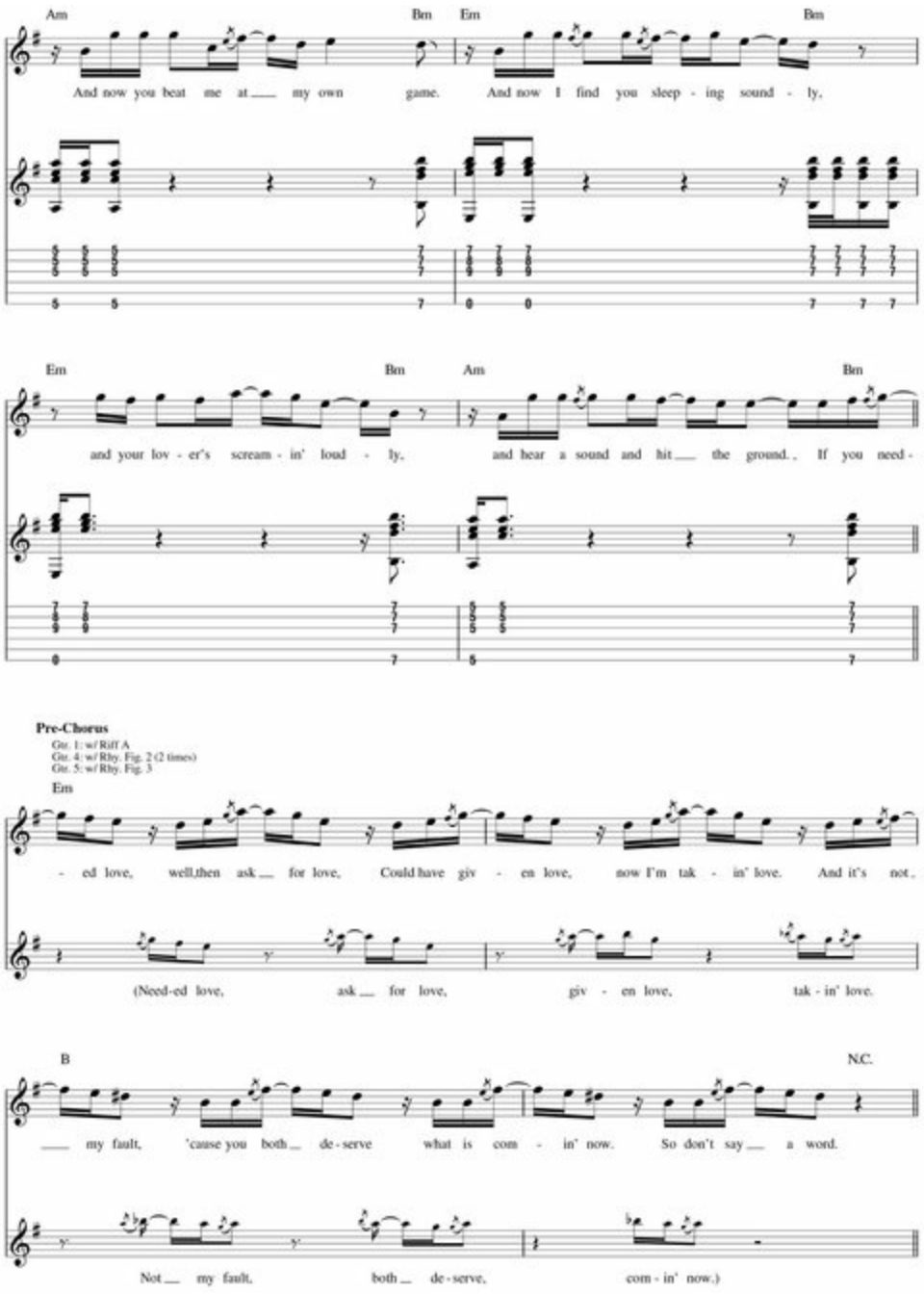

Gtr. 4: w/ Rhy. Fig. 2 (2 times)
Am
Bm
Em
I an - swer ques - tions nev - er may - be,
and I'm not kind if you be - tray me.
Gtr. 2
End Rhy. Fig. 1
Gtr. 3
End Rhy. Fig. 1A
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (last 2 meas.)
Am
Bm
So who the hell are you to say we
nev - er would have made it, babe? If you need -
*Gtr. 5
mf
w/ fingers
*Elec. piano arr. for gtr.
Pre-Chorus
Gtr. 4: w/ Rhy. Fig. 2 (2 times)
Em
- ed love, well,then ask for love, Couldhave giv - en love, now I'm tak - in' love. And it's not
Rhy. Fig. 3
Gtr. 5
Gtr. 1
Riff A

*Composite arrangement

End Rhy. Fig. 4
care a - bout me an - y - more? Don't you care a - bout me? I ___ don't think _ so.
End Riff B
End Riff B1
Grs. 1 & 6: w/ Riffs B & B1
Grs. 2 & 3: w/ Rhy. Fig. 4
Em
B7
Six foot tall, came __ with - out a warn - ing so I had to shoot him dead. He won't __
come a - round here an - y - more. Come a - round here, I ___ don't think __ so...
Verse
Grs. 2 & 3: w/ Rhy. Figs. 1 & 1A (2 times)
Gr. 4: w/ Rhy. Fig. 2 (3 times)
Em
Bm
Em
Bm
2. I would've bled to make _ you hap - py. You did - n't need to treat __ me that ___ way.
Gtr. 5

Am
Bm
Em
Bm
And now you beat me at ___ my own game.
And now I find you sleep - ing sound - ly,
Em
Bm
Am
Bm
and your lov - er's scream - in' loud - ly,
and hear a sound and hit ___ the ground. If you need -
Pre-Chorus
Gtr. 1: w/ Riff A
Gtr. 4: w/ Rhy. Fig. 2 (2 times)
Gtr. 5: w/ Rhy. Fig. 3
Em
- ed love, well,then ask ___ for love, Could have giv - en love, now I'm tak - in' love. And it's not,
(Need-ed love, ask ___ for love, giv - en love, tak - in' love.
B
N.C.
___ my fault, 'cause you both ___ de - serve what is com - in' now. So don't say ___ a word.
Not ___ my fault, both ___ de - serve, com - in' now.)

Chorus

Gtrs. 1 & 6: w/ Riffs B & B1 (2 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 4 (2 times)
Gtr. 4: w/ Rhy. Fig. 2 (4 times)

Em B7

Voc. Fig. 1

Wake up call, caught you in the morn - ing with an - oth - er one in my bed. Don't you

care a - bout me an - y - more? Don't you care a - bout me? I don't think so.

Voc. Fig. 2 End Voc. Fig. 2

(Yeah, yeah, yeah.)

Em B7

Six foot tall, came with - out a warn - ing so I had to shoot him dead. He won't

Bkgd. Vocs.: w/ Voc. Fig. 2 End Voc. Fig. 1

come a - round here an - y - more. Come a - round here, I don't feel so bad.

Bridge

Gtr. 4: w/ Rhy. Fig. 2

Em B/F♯ G A Em B/F♯ G A

Gtr. 5

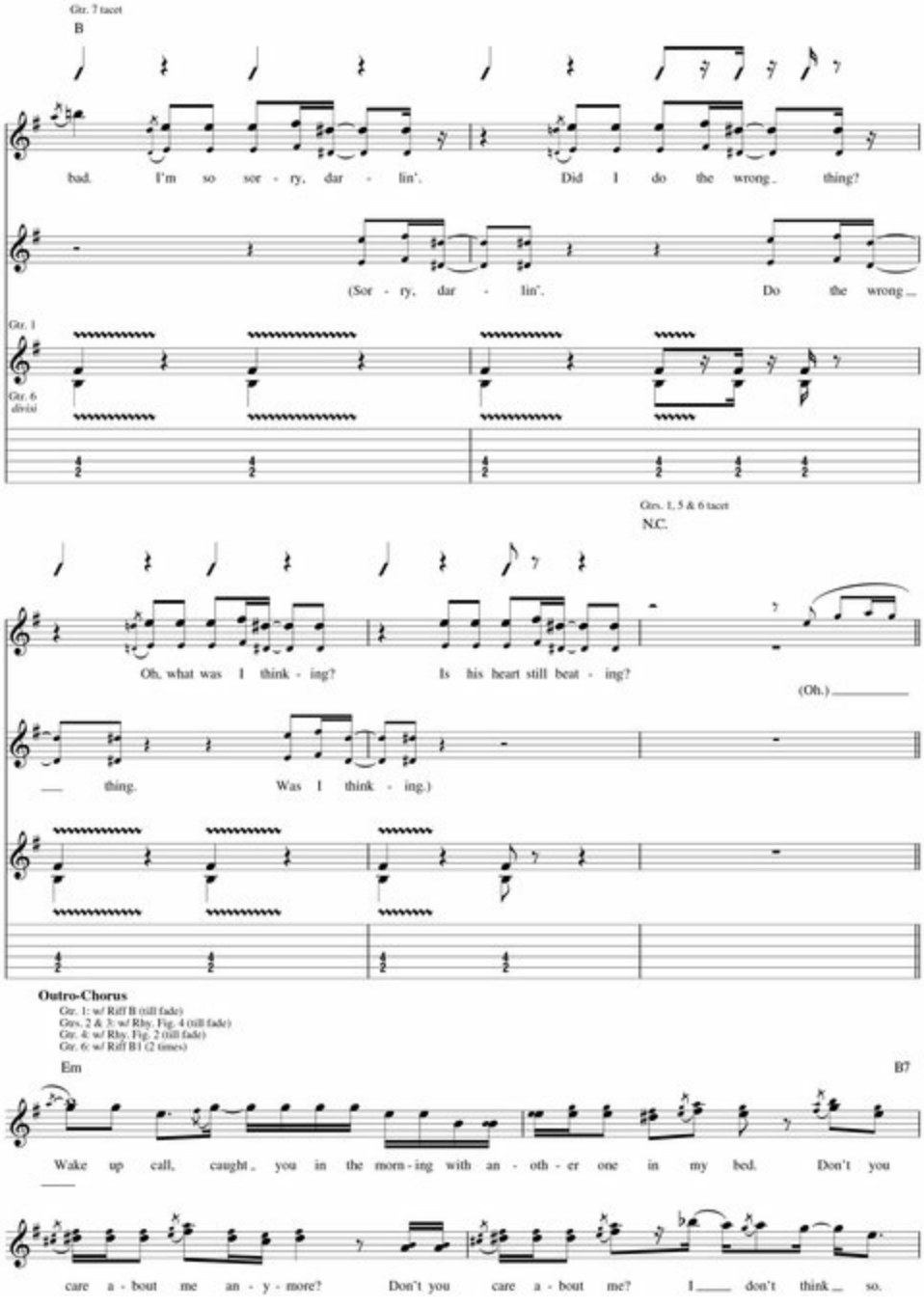
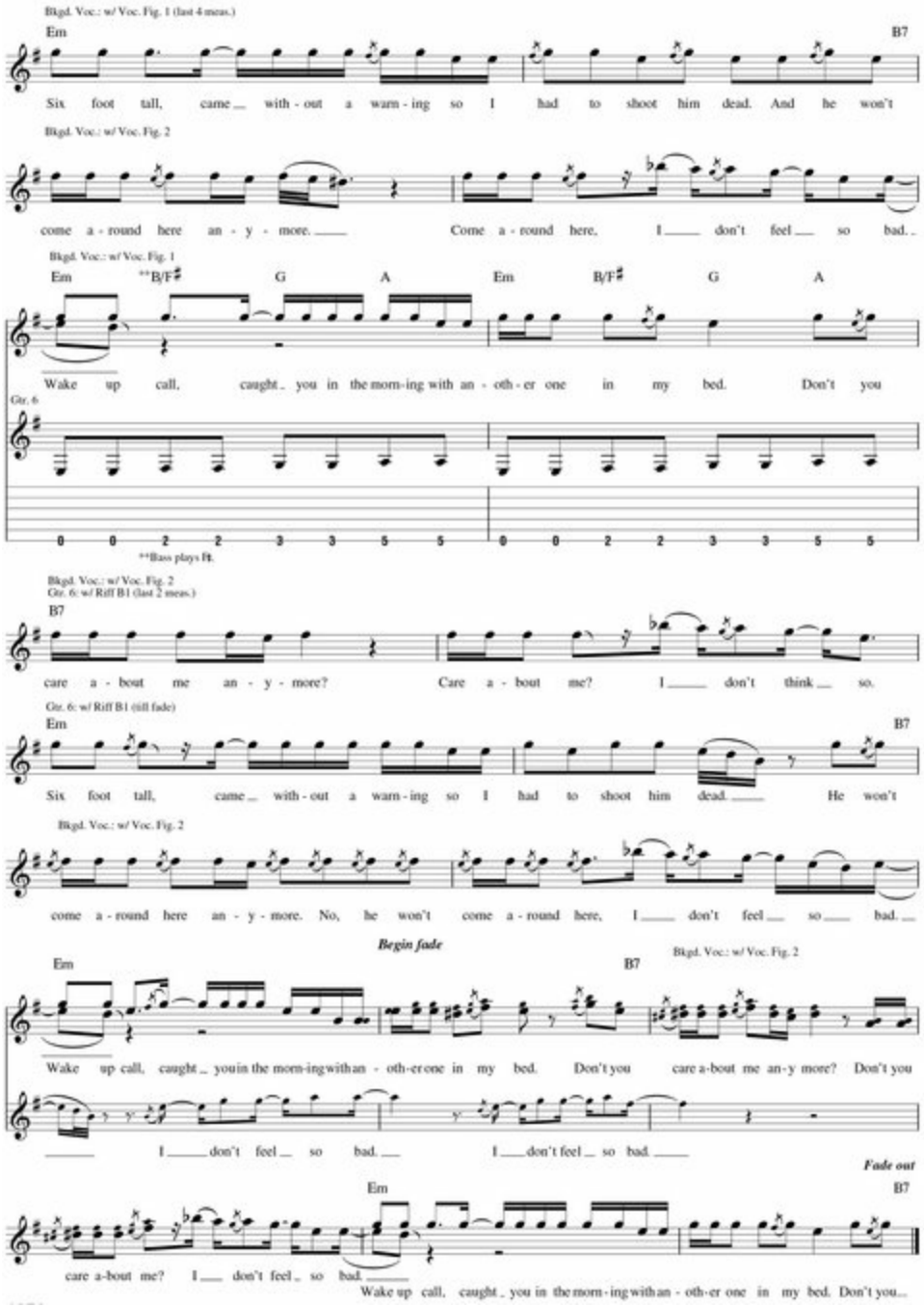
I don't feel so bad. I don't feel so

Gtr. 7 (dist.)

mf

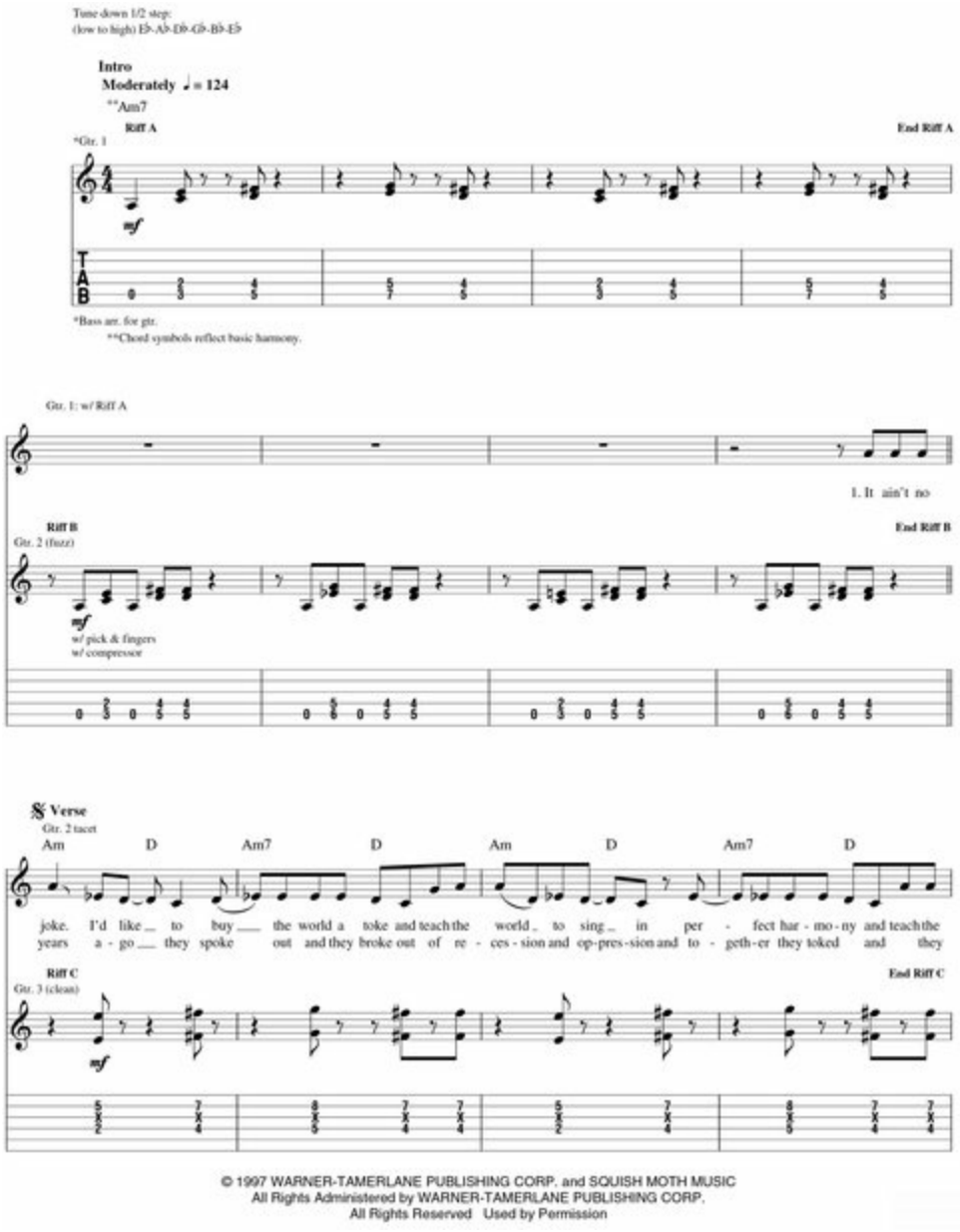
9 8 7 6 9 8 7 6

Gtr. 6

0 2 3 5 0 2 3 5

Gtr. 7 tacet
B
bad. I'm so sor - ry, dar - lin'. Did I do the wrong thing?
(Sor - ry, dar - lin'. Do the wrong
Gtr. 1
Gtr. 6 divisi
Gtrs. 1, 5 & 6 tacet
N.C.
Oh, what was I think - ing? Is his heart still beat - ing?
(Oh.)
thing. Was I think - ing.)
Outro-Chorus
Gtr. 1: w/ Riff B (till fade)
Gtrs. 2 & 3: w/ Rhy. Fig. 4 (till fade)
Gtr. 4: w/ Rhy. Fig. 2 (till fade)
Gtr. 6: w/ Riff B1 (2 times)
Em
B7
Wake up call, caught you in the morn - ing with an - oth - er one in my bed. Don't you
care a - bout me an - y - more? Don't you care a - bout me? I don't think so.

Bkgd. Voc.: w/ Voc. Fig. 1 (last 4 meas.)
Em
B7
Six foot tall, came with - out a warn - ing so I had to shoot him dead. And he won't
Bkgd. Voc.: w/ Voc. Fig. 2
come a - round here an - y - more. Come a - round here, I don't feel so bad.
Bkgd. Voc.: w/ Voc. Fig. 1
Em
**B/F♯
G
A
Em
B/F♯
G
A
Wake up call, caught you in the morn - ing with an - oth - er one in my bed. Don't you
Gtr. 6
0 0 2 2 3 3 5 5
0 0 2 2 3 3 5 5
**Bass plays B.
Bkgd. Voc.: w/ Voc. Fig. 2
Gtr. 6: w/ Riff B1 (last 2 meas.)
B7
care a - bout me an - y - more? Care a - bout me? I don't think so.
Gtr. 6: w/ Riff B1 (till fade)
Em
B7
Six foot tall, came with - out a warn - ing so I had to shoot him dead. He won't
Bkgd. Voc.: w/ Voc. Fig. 2
come a - round here an - y - more. No, he won't come a - round here, I don't feel so bad.
Begin fade
Em
B7
Bkgd. Voc.: w/ Voc. Fig. 2
Wake up call, caught you in the morn - ing with an - oth - er one in my bed. Don't you care a - bout me an - y more? Don't you
I don't feel so bad. I don't feel so bad.
Fade out
Em
B7
care a - bout me? I don't feel so bad.
Wake up call, caught you in the morn - ing with an - oth - er one in my bed. Don't you...

from Smash Mouth - *Fush Yu Mang*

Walkin' on the Sun

Words and Music by Steve Harwell, Gregory Camp, Paul DeLisle and Kevin Iannello

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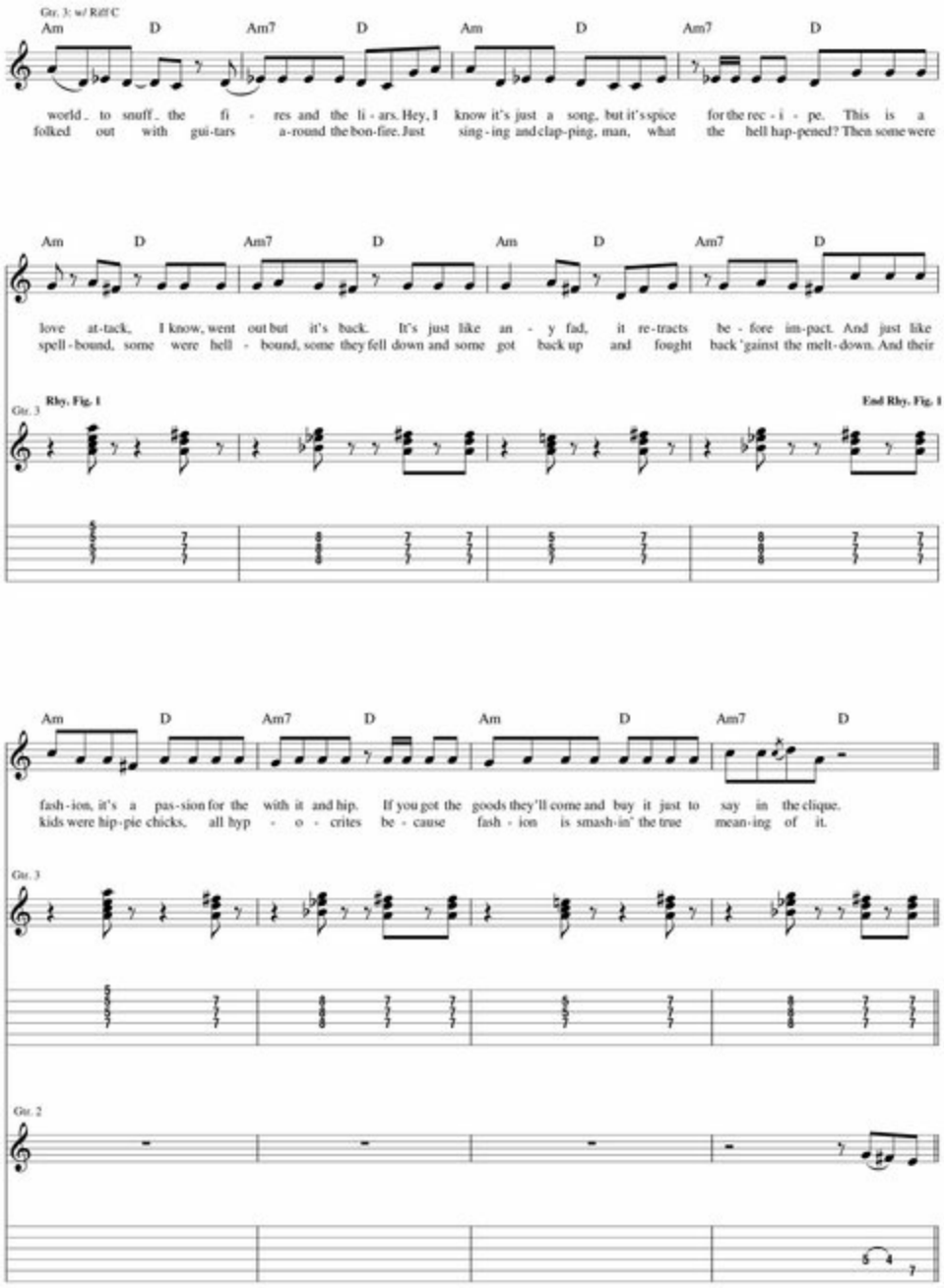

Gtr. 3: w/ Riff C
Am D Am7 D Am D Am7 D
world to snuff the fi - res and the li - ars. Hey, I know it's just a song, but it's spice for the rec - i - pe. This is a
folked out with gui-tars a-round the bon-fire. Just sing-ing and clap-ping, man, what the hell hap-pened? Then some were
Am D Am7 D Am D Am7 D
love at-tack, I know, went out but it's back. It's just like an - y fad, it re-tracts be - fore im-pact. And just like
spell-bound, some were hell - bound, some they fell down and some got back up and fought back 'gainst the melt-down. And their
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 3
Am D Am7 D Am D Am7 D
fash-ion, it's a pas-sion for the with it and hip. If you got the goods they'll come and buy it just to say in the clique.
kids were hip-pie chicks, all hyp - o - crites be - cause fash - ion is smash-in' the true mean-ing of it.
Gtr. 3
Gtr. 2

𝄋𝄋 Chorus

3rd time, Voc.: w/ Voc. Fill 1
3rd time, Gtr. 3: w/ Fill 1

Am D Am7 D Am D Am7 D

So don't de - lay, act now, sup - plies are run - ning out. Al - low, if you're still a - live, six to eight years to ar - rive.

Gtr. 3

Gtr. 2

To Coda 1
To Coda 2

Am D Am7 D Am D E7♯9

And if you fol - low, there may be a to - mor - row. But if the of - fer's shun, you might ... as well be walk - in' on the

Rhy. Fig. 2

End Rhy. Fig. 2

Voc. Fill 1

Fill 1
Gtr. 2

Interlude *D.S. al Coda 1*

Gtr. 2: w/ Riff B

Am D Am7 D Am D Am7 D

sim.

2. Twen-ty - five

Gtr. 3 **Rhy. Fig. 3** **End Rhy. Fig. 3**

Coda 1

Keyboard Solo

Gtr. 2: w/ Riff B
Gtr. 3: w/ Rhy. Fig. 3

Am D Am7 D Am D Am7 D

sim.

*Gtr. 4 8va

*Kybds. arr. for gtr.

Gtr. 2: w/ Riff D
Gtr. 3: w/ Rhy. Fig. 2

Am D Am7 D Am D E7♯9

3. It ain't no

8va

let ring

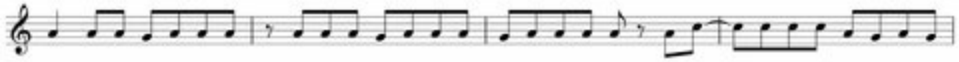
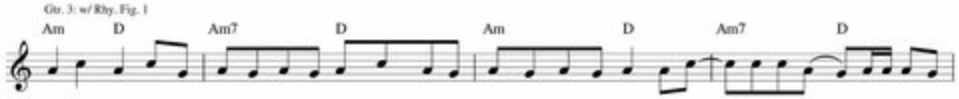
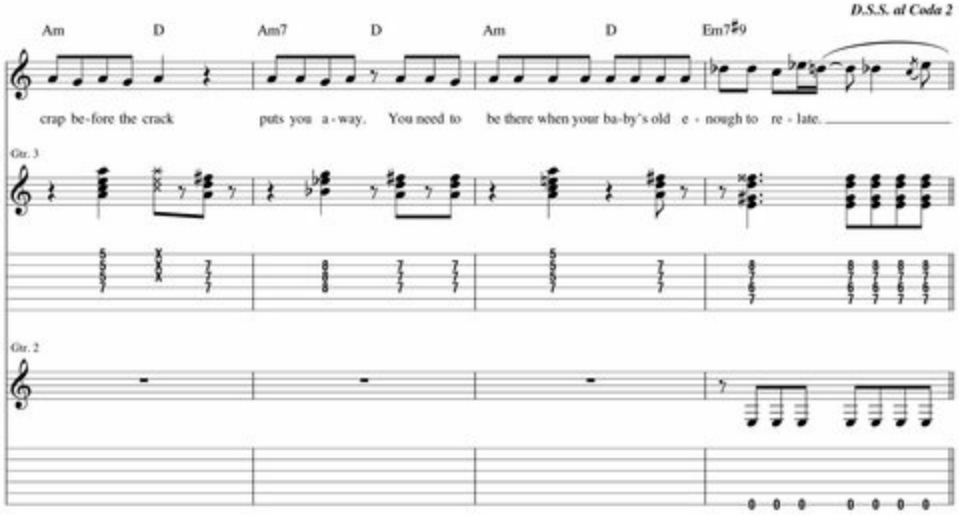
Verse

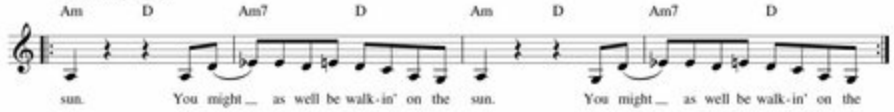
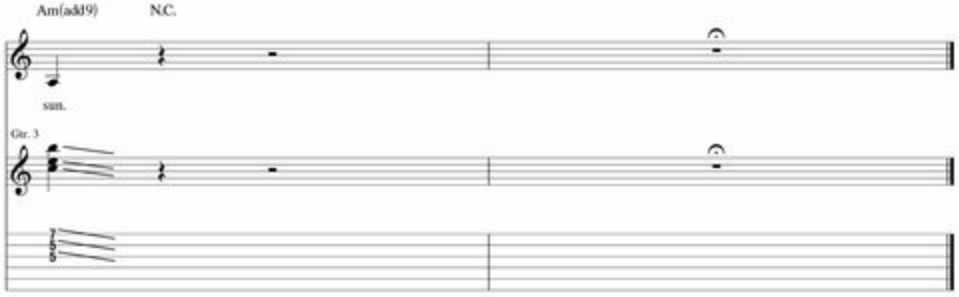
Gtr. 1: w/ Riff A (2 times)
Gtr. 4 tacet

Am(add9) Am7

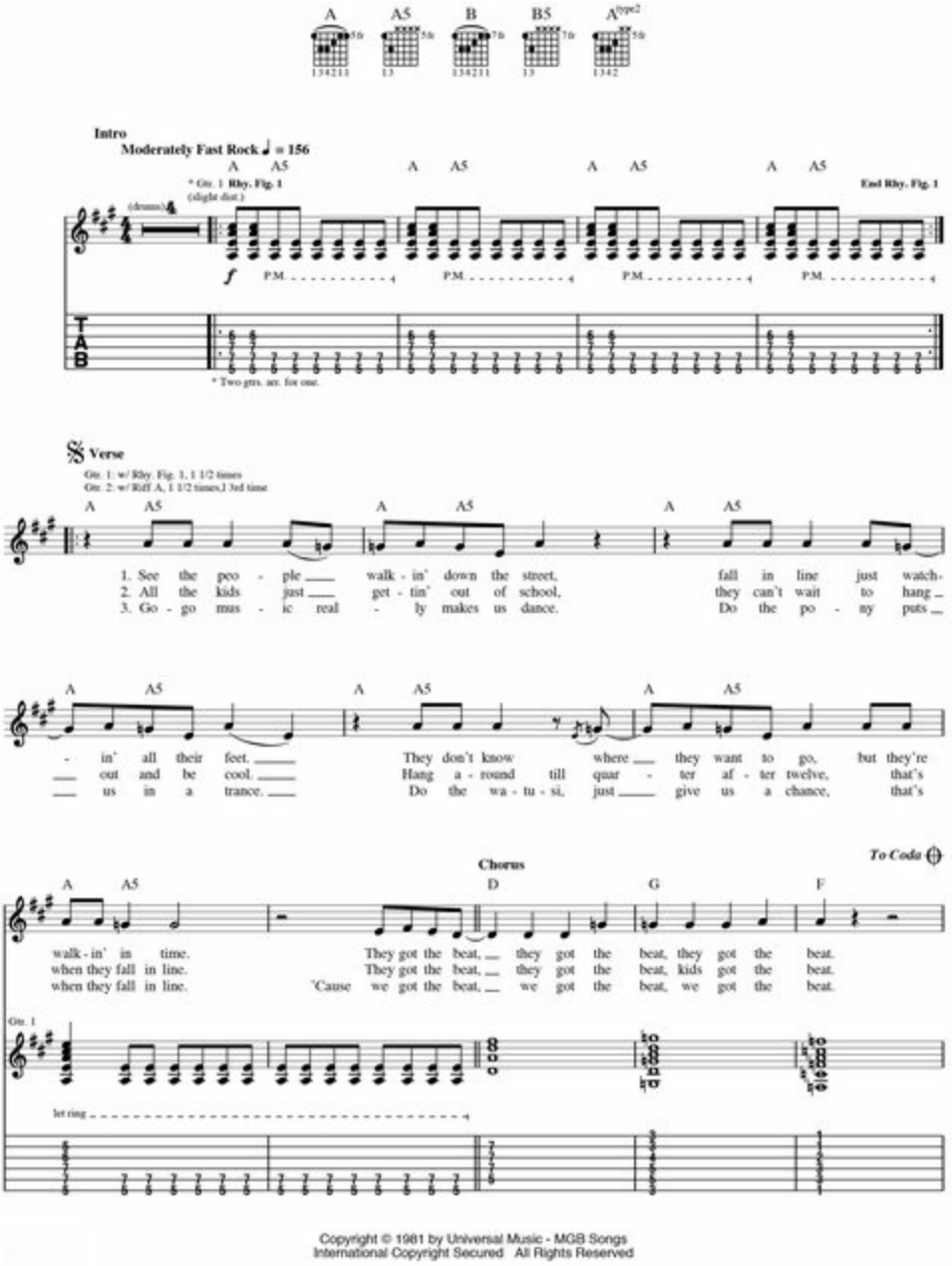
joke when a ma-ma's hand-ker - chief is soaked with her tears be-cause her ba-by's life has been re - voked. The bond is

Gtr. 3

Gtr. 2: w/ Riff B

Gtr. 3: w/ Rhy. Fig. 1

D.S.S. al Coda 2

Coda 2

Gtr. 2: w/ Riff B
Gtr. 3: w/ Rhy. Fig. 3

from the Go-Go's - *Beauty and the Beat*

We Got the Beat

Words and Music by Charlotte Caffey

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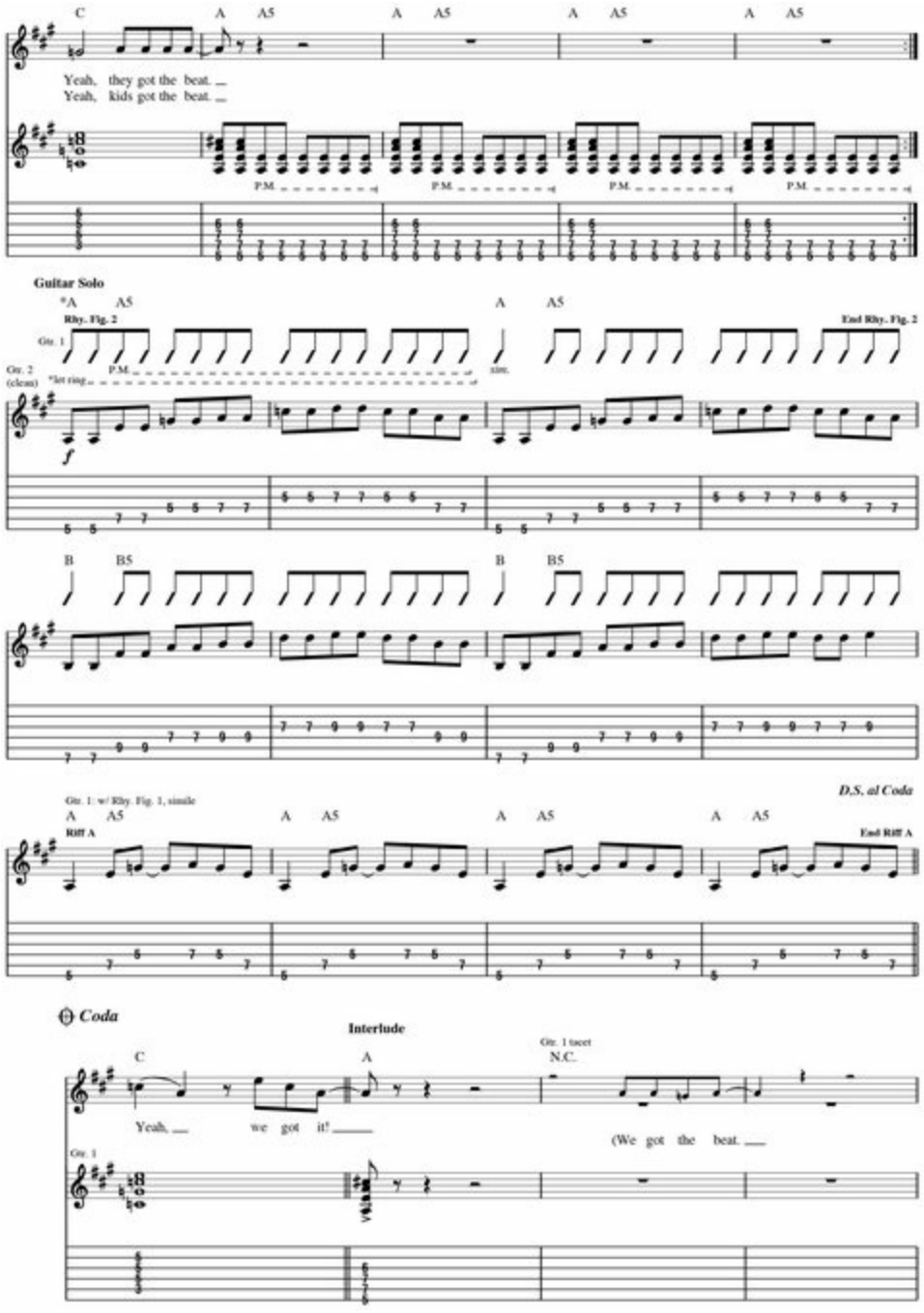
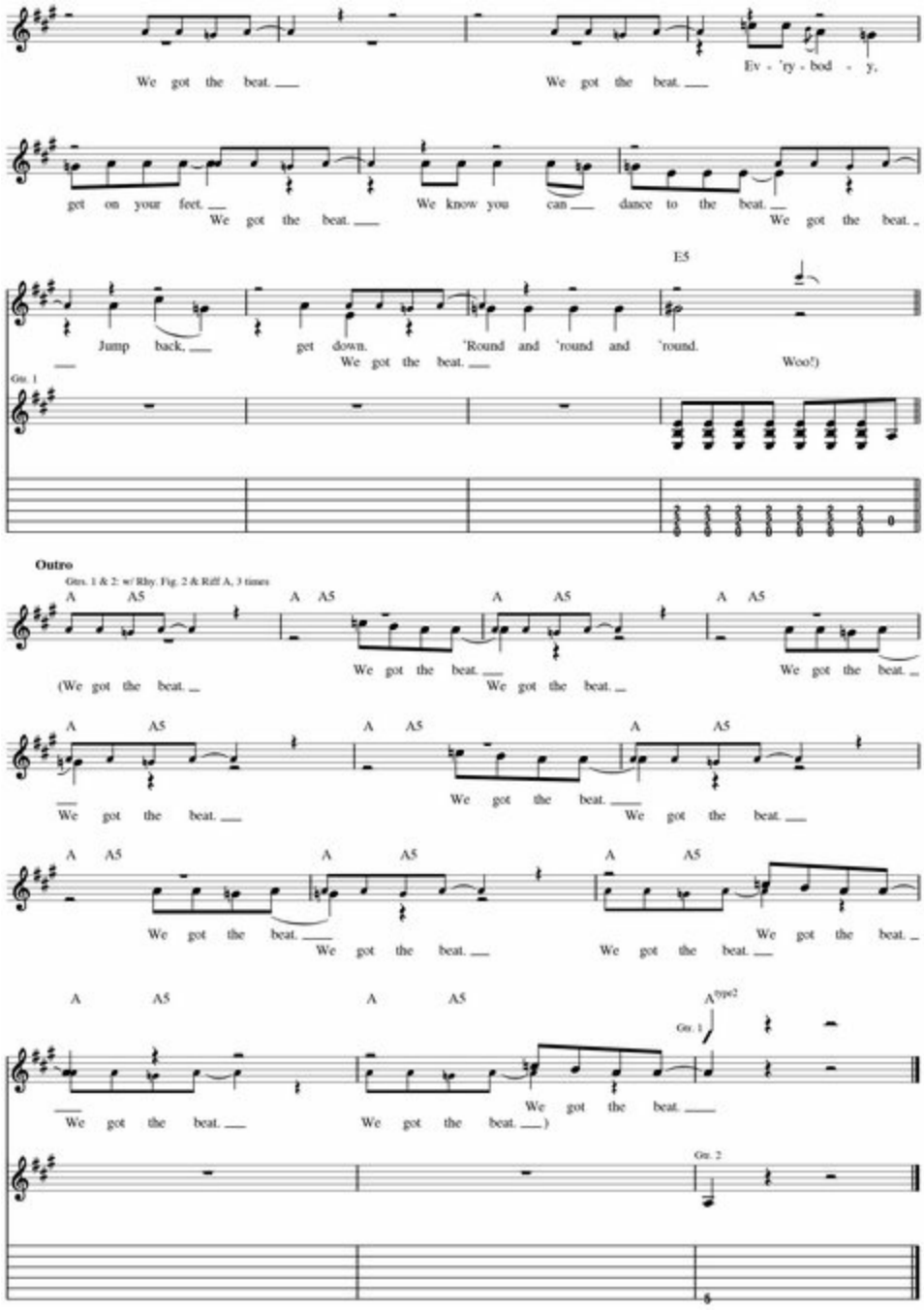
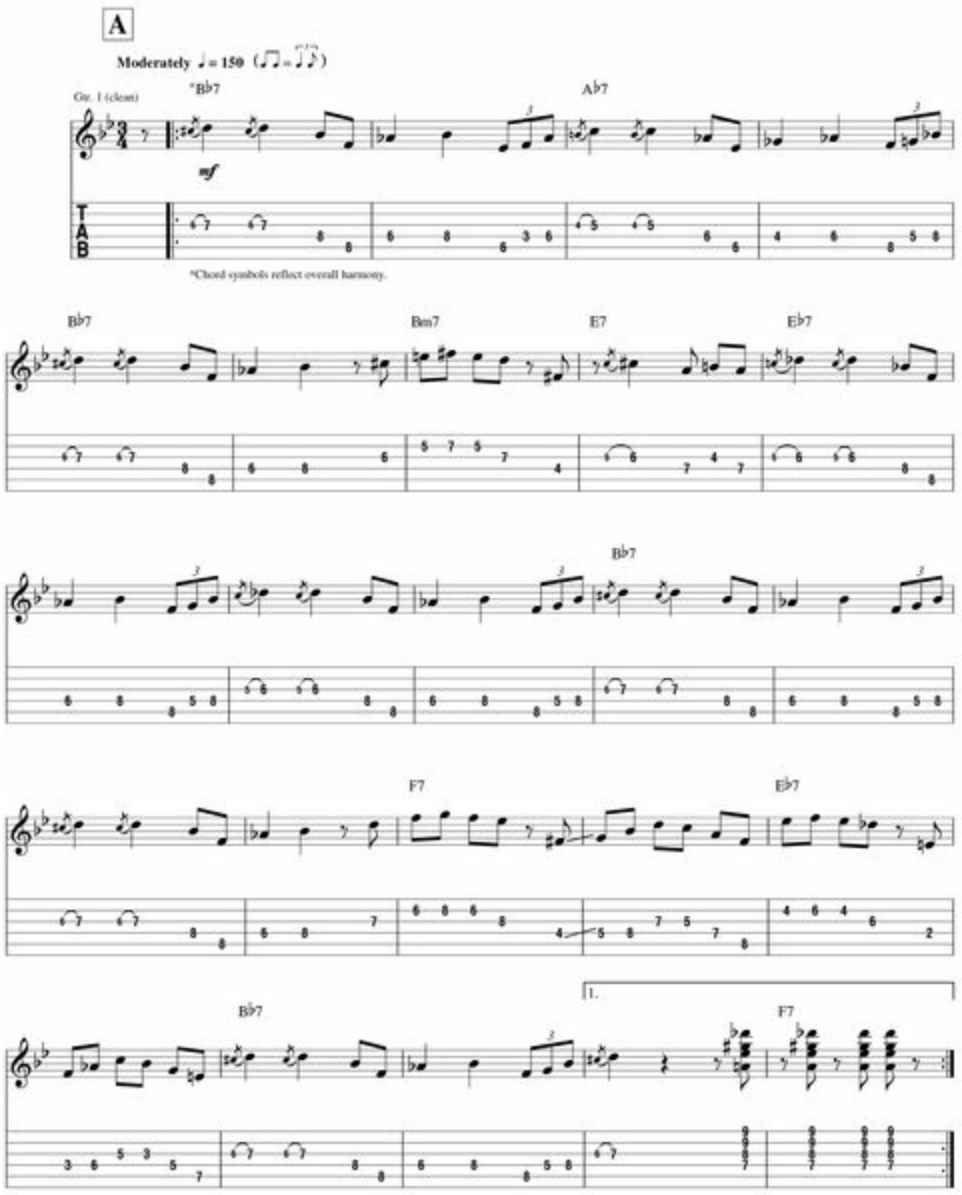

C
A
A5
Yeah, they got the beat.
Yeah, kids got the beat.
P.M.
Guitar Solo
*A
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1
Gtr. 2 (clean)
*let ring
f
B
B5
D.S. al Coda
Gtr. 1: w/ Rhy. Fig. 1, simile
Riff A
End Riff A
Coda
Interlude
Gtr. 1 tacet
N.C.
Yeah, we got it!
(We got the beat.
Gtr. 1

We got the beat.
We got the beat.
Ev - 'ry - bod - y,
get on your feet.
We got the beat.
We know you can
dance to the beat.
We got the beat.
E5
Jump back,
get down.
'Round and 'round and 'round.
We got the beat.
Woo!)
Gtr. 1
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A, 3 times
A A5
(We got the beat.
We got the beat.
A type2
Gtr. 2

from Wes Montgomery - *The Incredible Jazz Guitar of Wes Montgomery*

West Coast Blues

By John L. (Wes) Montgomery

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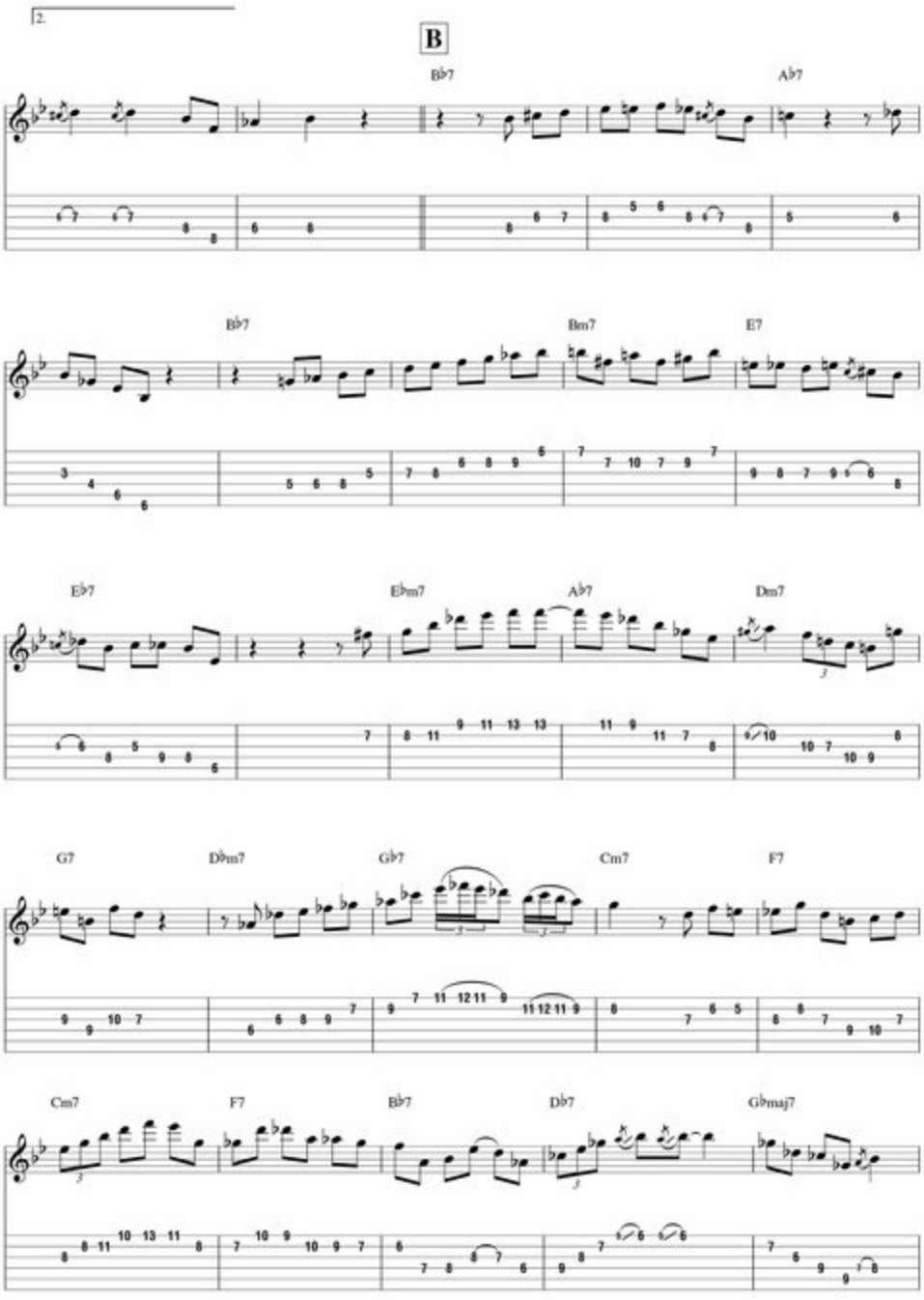
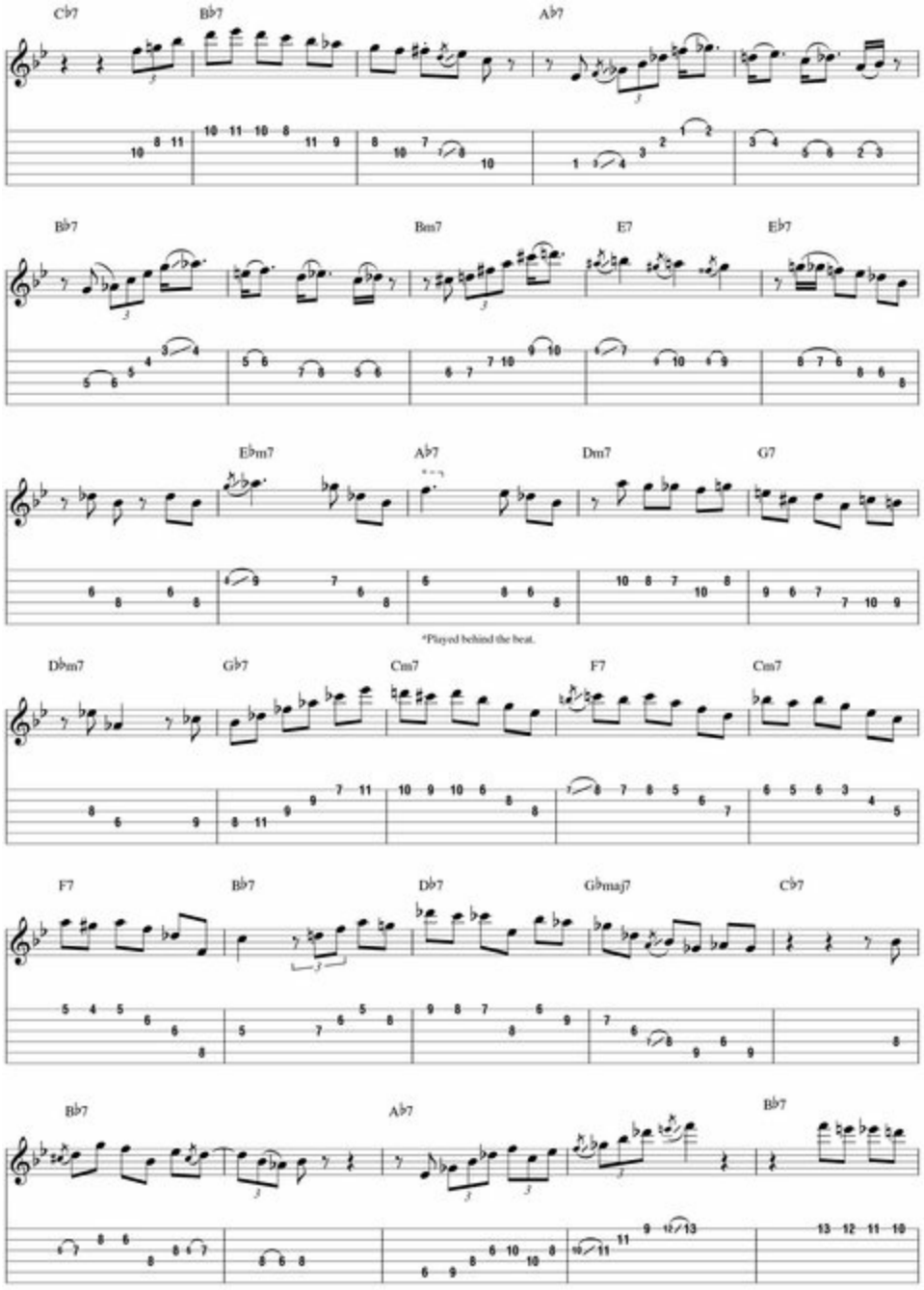
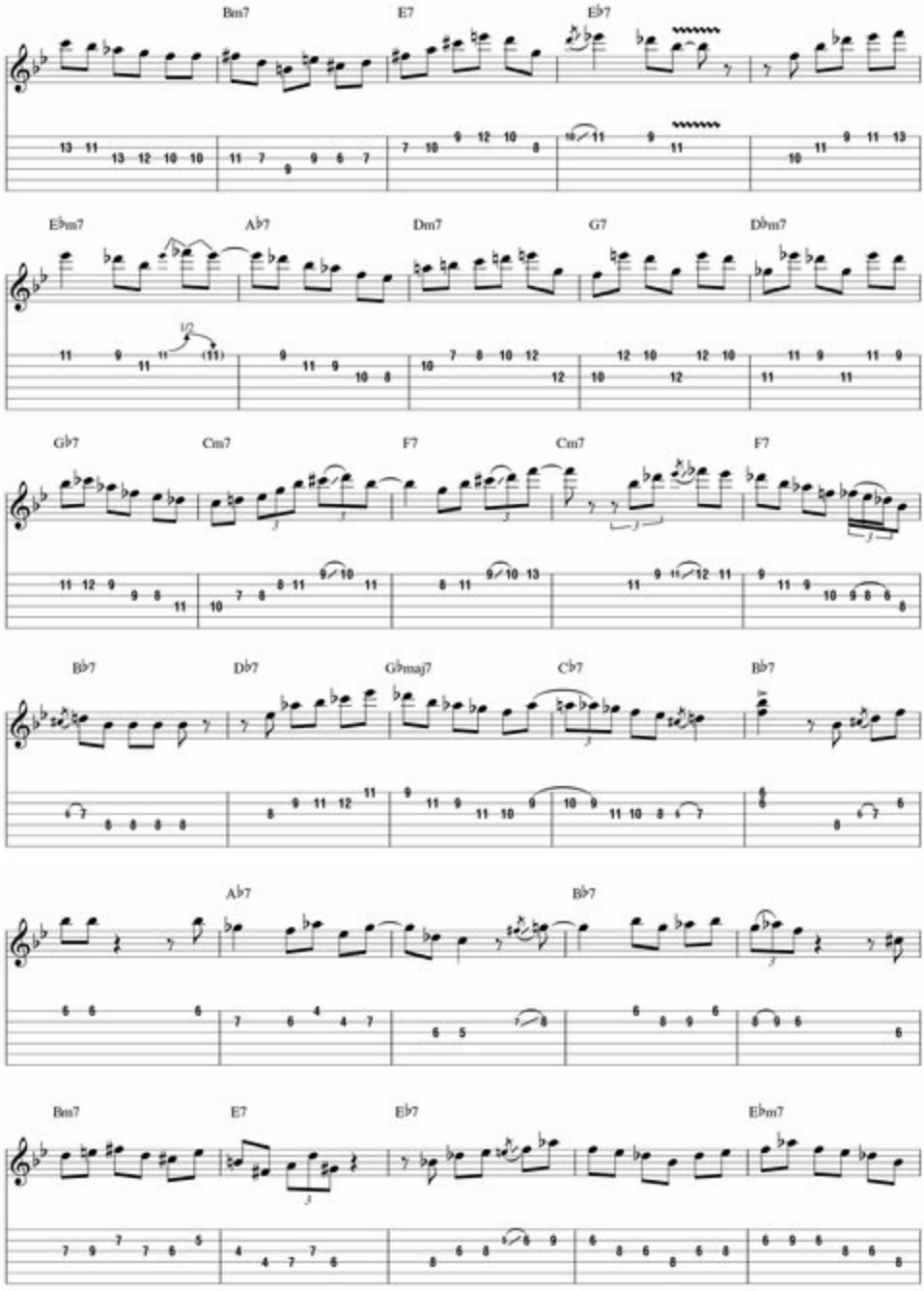
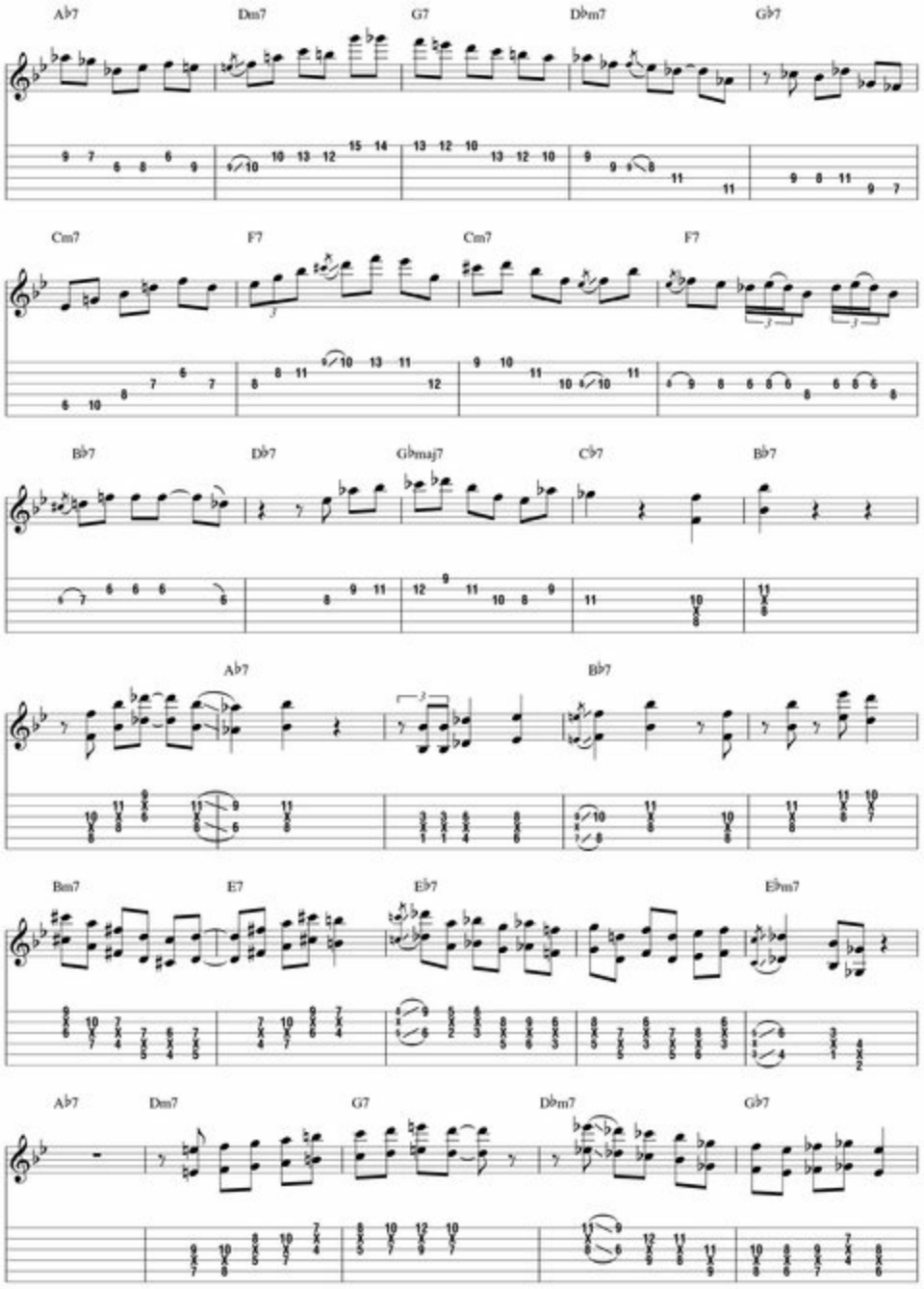
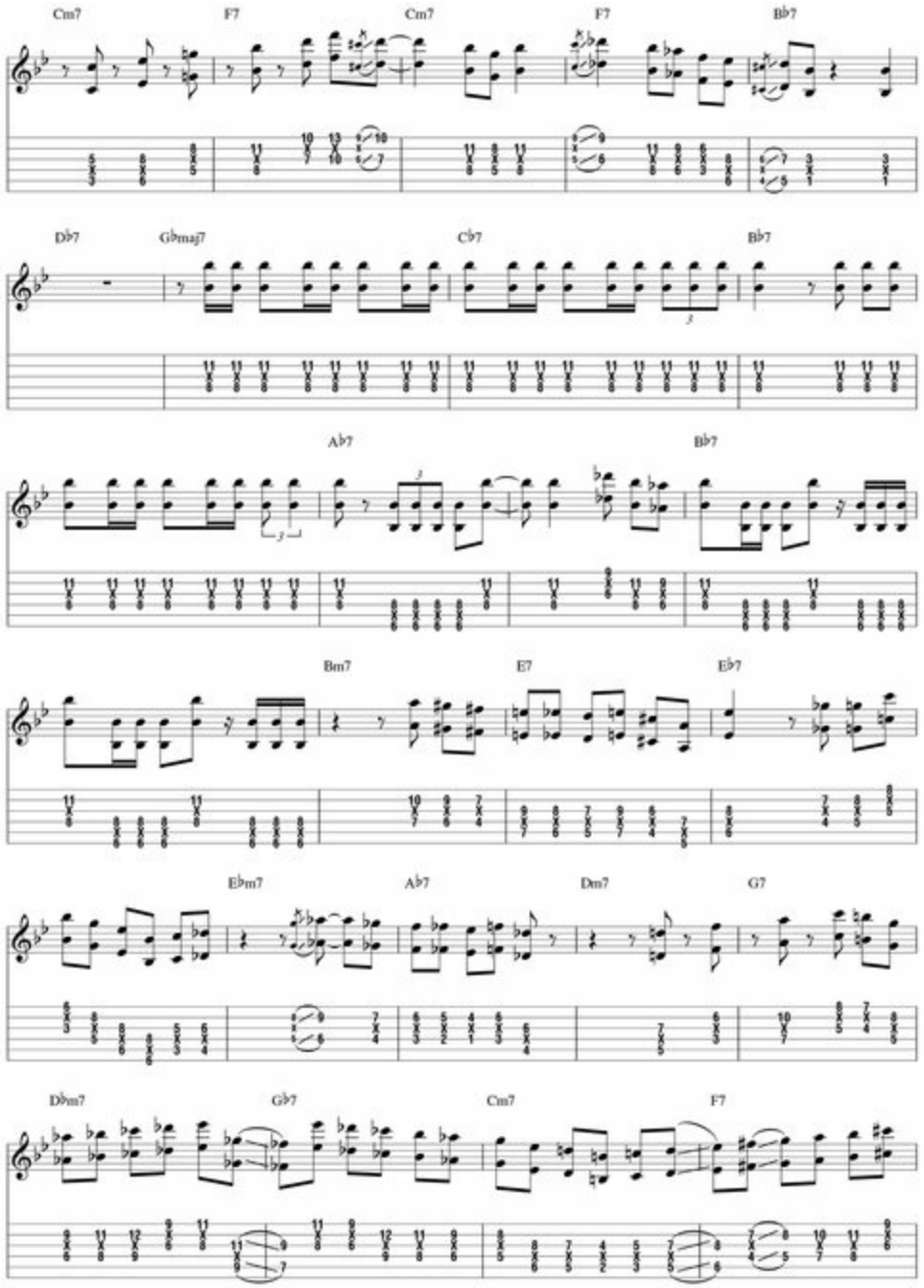
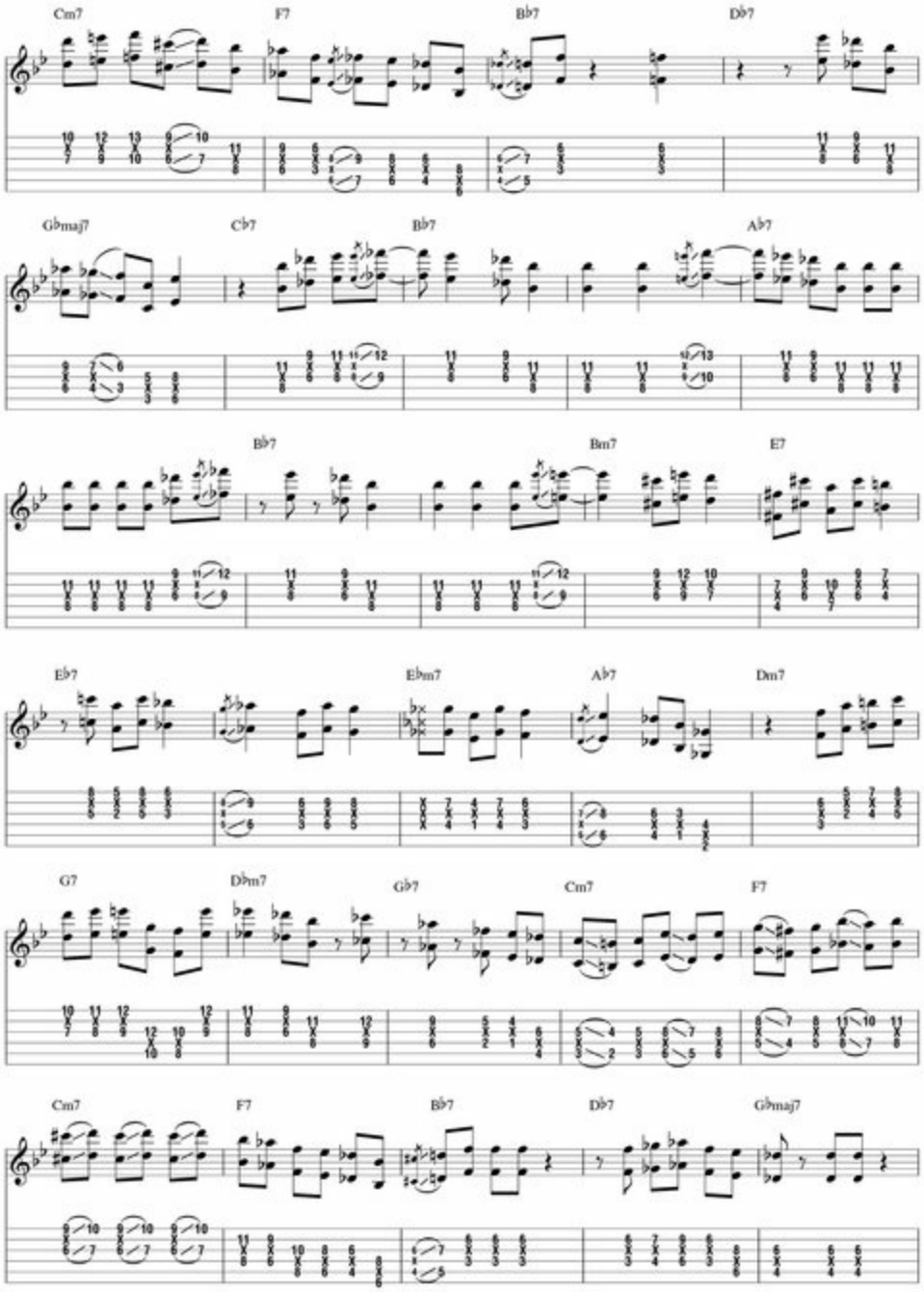
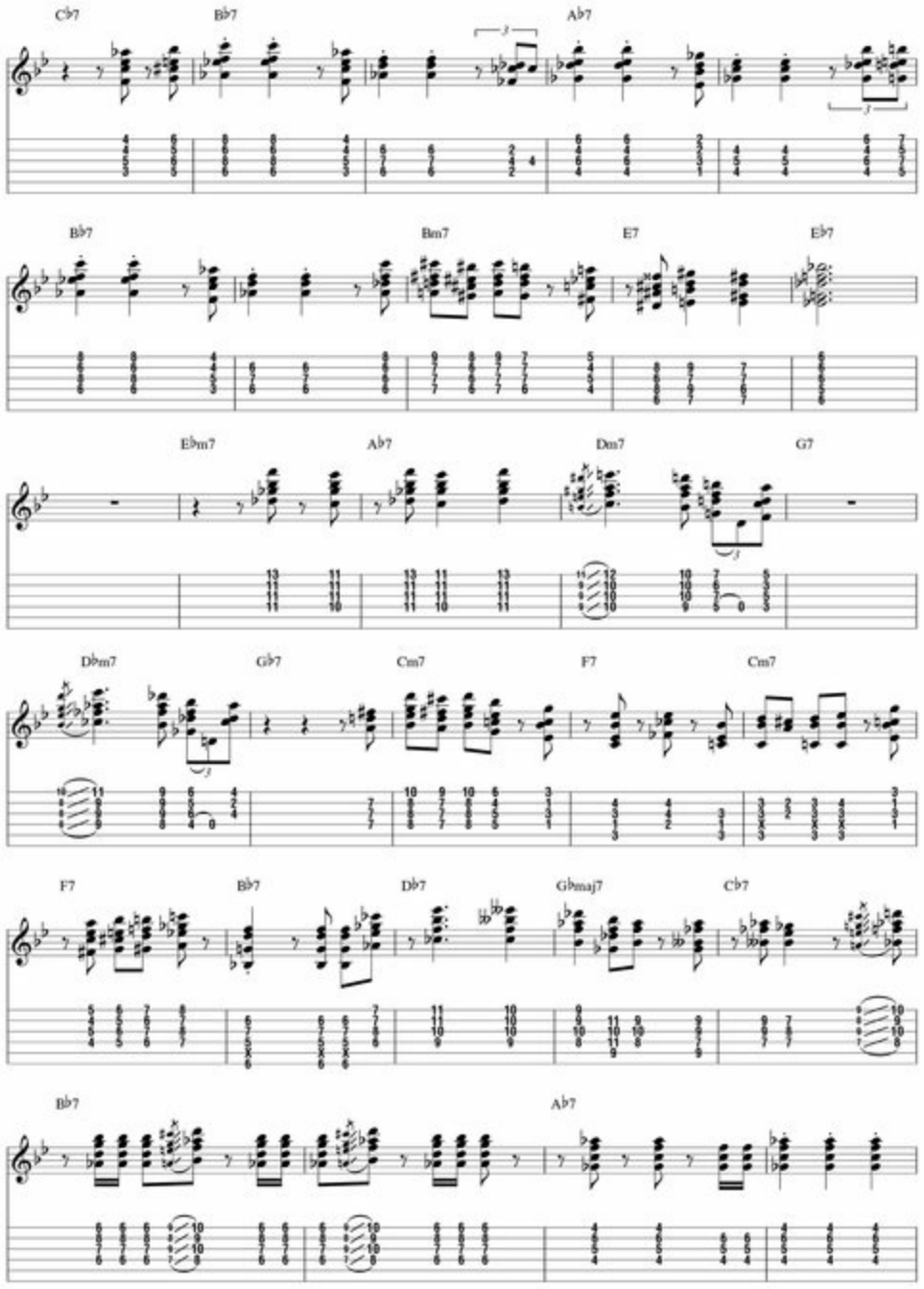
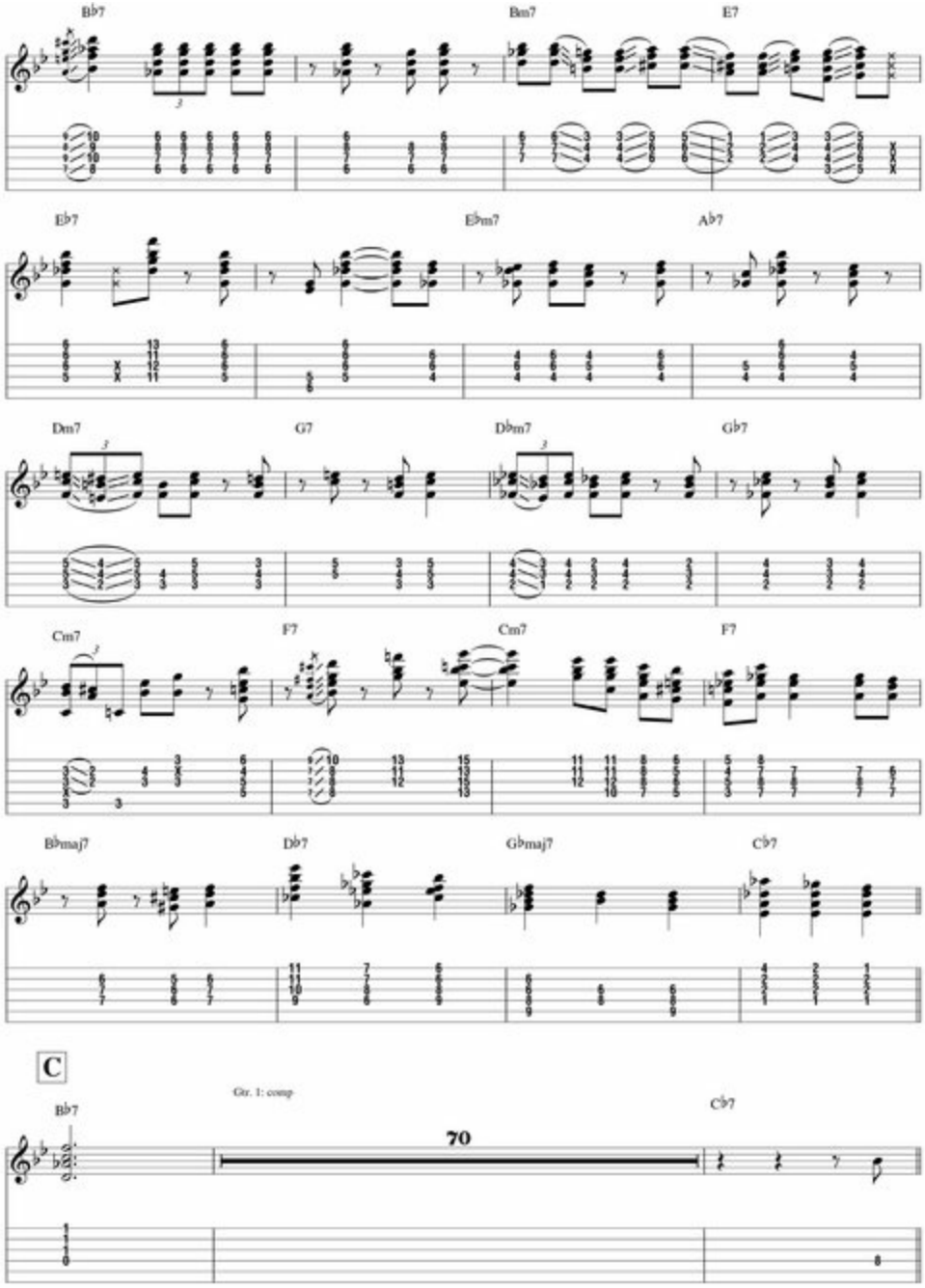
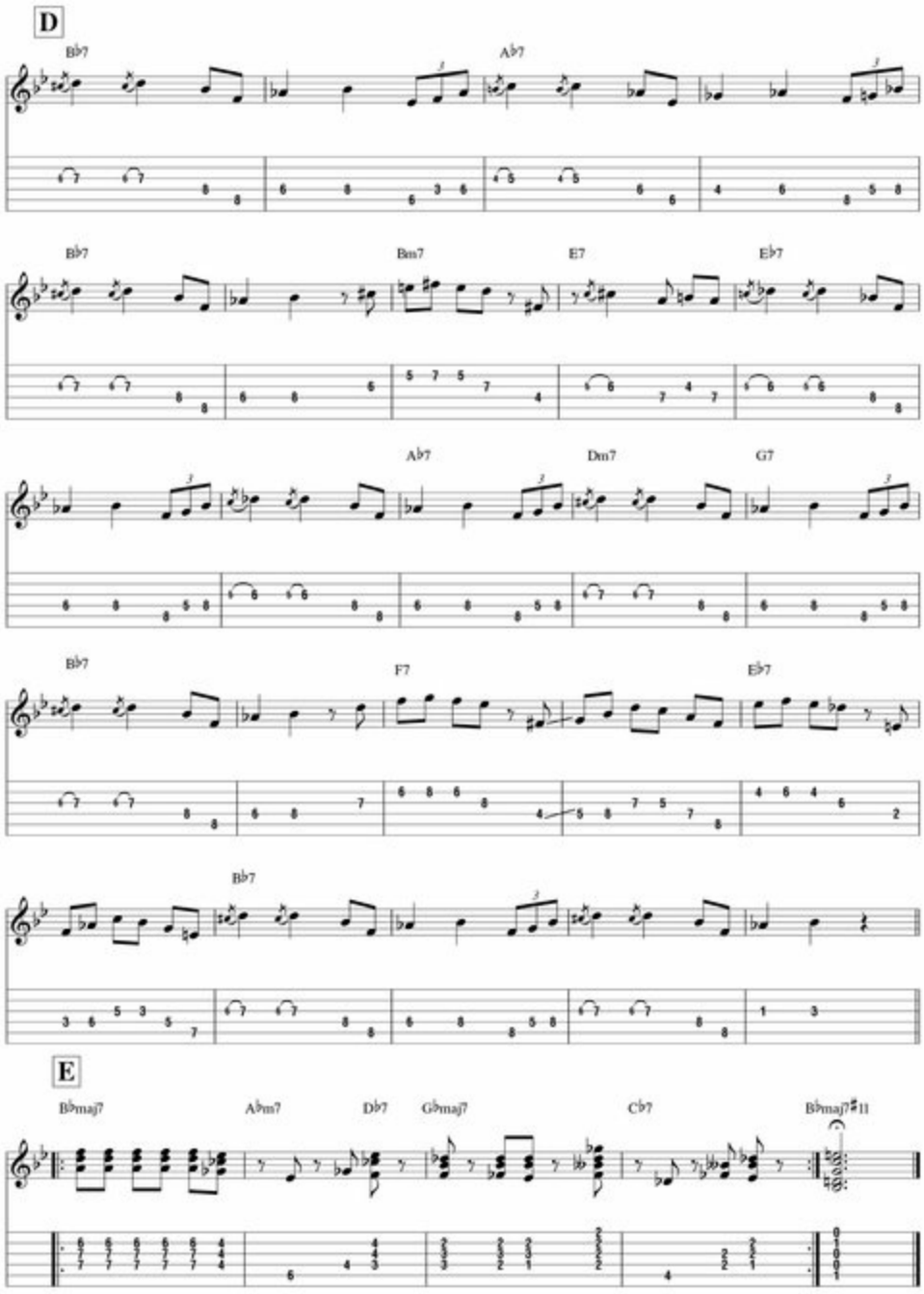
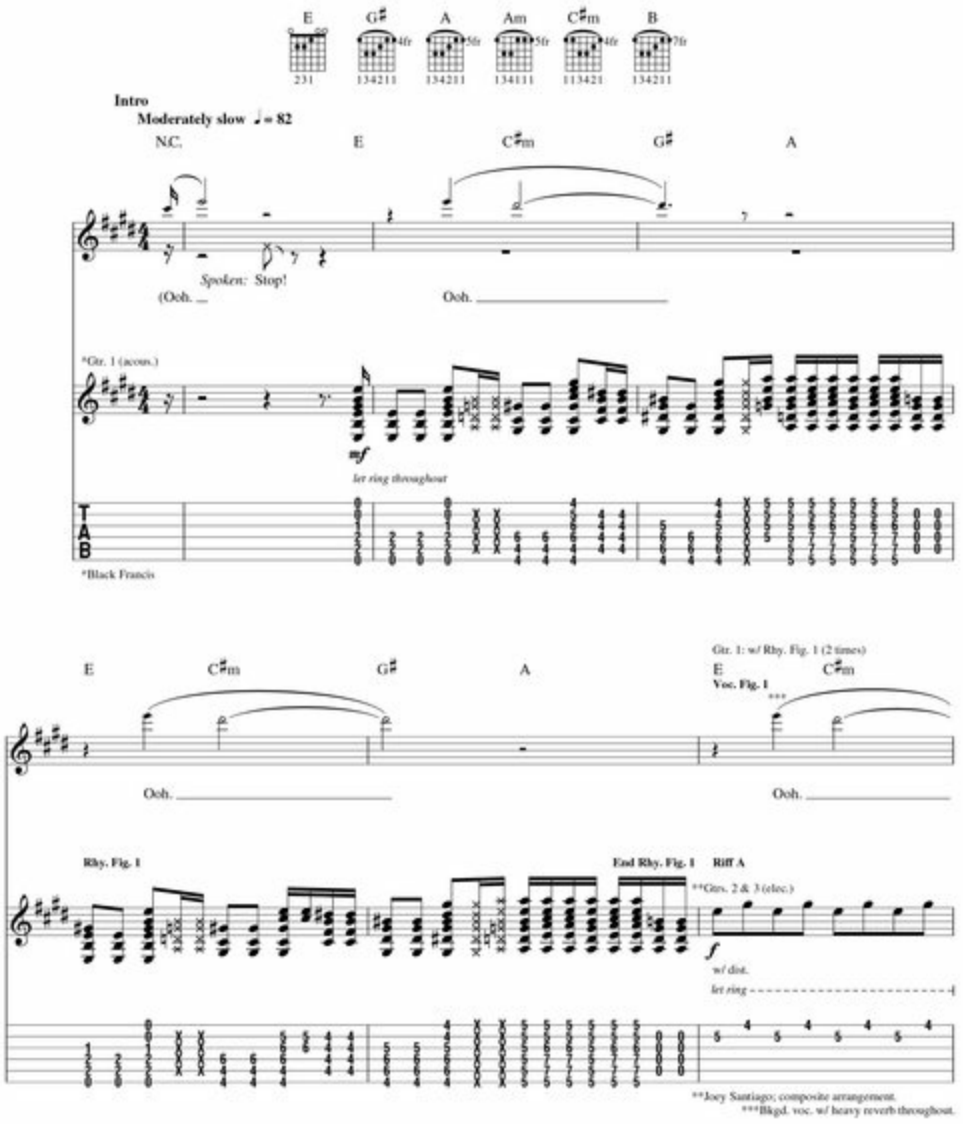

2.
B
B♭7
A♭7
B♭7
Bm7
E7
E♭7
E♭m7
A♭7
Dm7
G7
D♭m7
G♭7
Cm7
F7
Cm7
F7
B♭7
D♭7
G♭maj7

C♭7
B♭7
A♭7
B♭7
Bm7
E7
E♭7
E♭m7
A♭7
Dm7
G7
*Played behind the beat.
D♭m7
G♭7
Cm7
F7
Cm7
F7
B♭7
D♭7
G♭maj7
C♭7
B♭7
A♭7
B♭7

Bm7
E7
E♭7
E♭m7
A♭7
Dm7
G7
D♭m7
G♭7
Cm7
F7
Cm7
F7
B♭7
D♭7
G♭maj7
C♭7
B♭7
A♭7
B♭7
Bm7
E7
E♭7
E♭m7

A♭7
Dm7
G7
D♭m7
G♭7
Cm7
F7
Cm7
F7
B♭7
D♭7
G♭maj7
C♭7
B♭7
A♭7
B♭7
Bm7
E7
E♭7
E♭m7
A♭7
Dm7
G7
D♭m7
G♭7

Cm7
F7
Cm7
F7
B♭7
D♭7
G♭maj7
C♭7
B♭7
A♭7
B♭7
Bm7
E7
E♭7
E♭m7
A♭7
Dm7
G7
D♭m7
G♭7
Cm7
F7

Cm7
F7
B♭7
D♭7
G♭maj7
C♭7
B♭7
A♭7
B♭7
Bm7
E7
E♭7
E♭m7
A♭7
Dm7
G7
D♭m7
G♭7
Cm7
F7
Cm7
F7
B♭7
D♭7
G♭maj7

C♭7
B♭7
A♭7
B♭7
Bm7
E7
E♭7
E♭m7
A♭7
Dm7
G7
D♭m7
G♭7
Cm7
F7
Cm7
F7
B♭7
D♭7
G♭maj7
C♭7
B♭7
A♭7

B♭7
Bm7
E7
E♭7
E♭m7
A♭7
Dm7
G7
D♭m7
G♭7
Cm7
F7
Cm7
F7
B♭maj7
D♭7
G♭maj7
C♭7
C
Gtr. 1: comp
B♭7
70
C♭7

D
B♭7
A♭7
B♭7
Bm7
E7
E♭7
A♭7
Dm7
G7
B♭7
F7
E♭7
B♭7
E
B♭maj7
A♭m7
D♭7
G♭maj7
C♭7
B♭maj7♯11

from Pixies - *Surfer Rosa*

Where Is My Mind?

Words and Music by Frank Black

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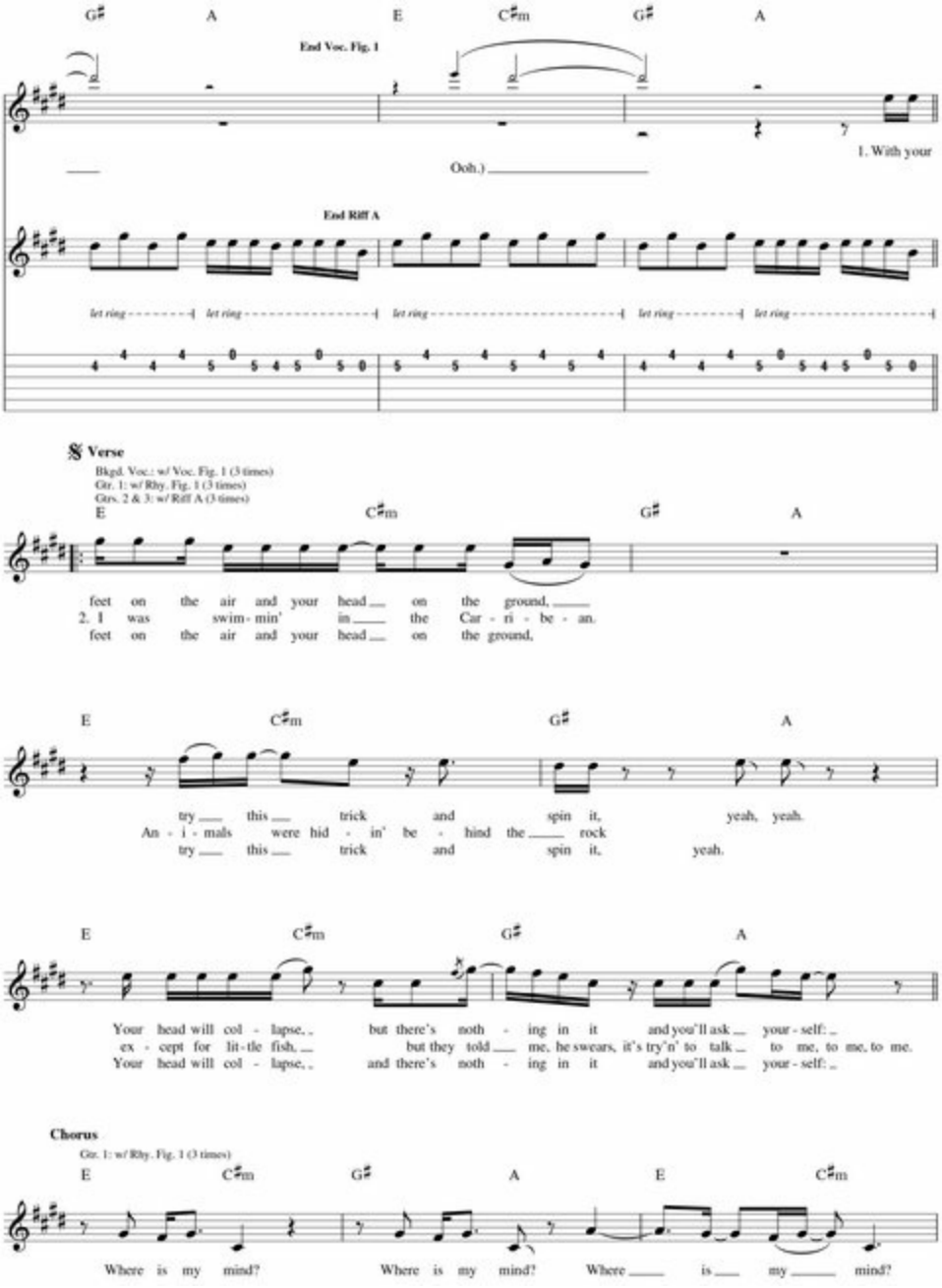
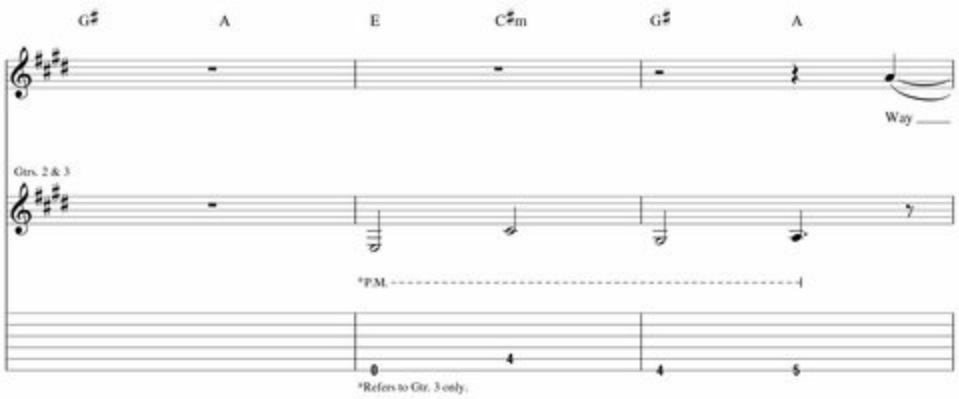
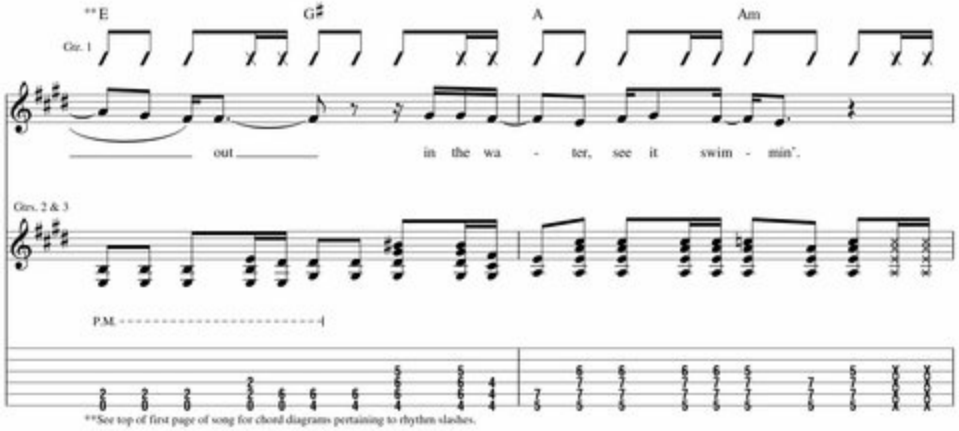
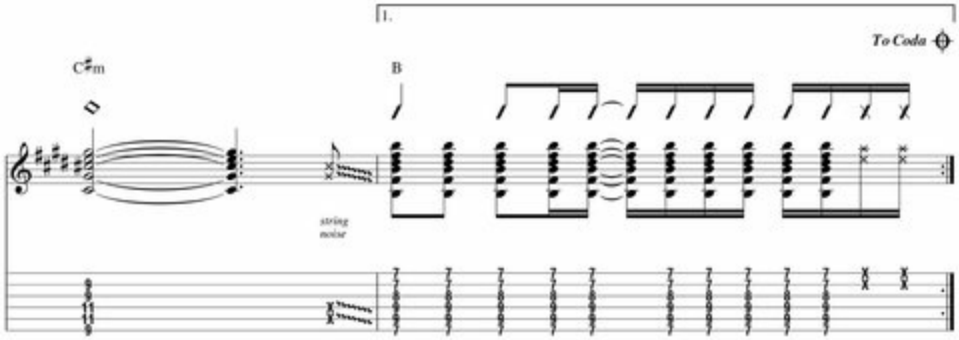
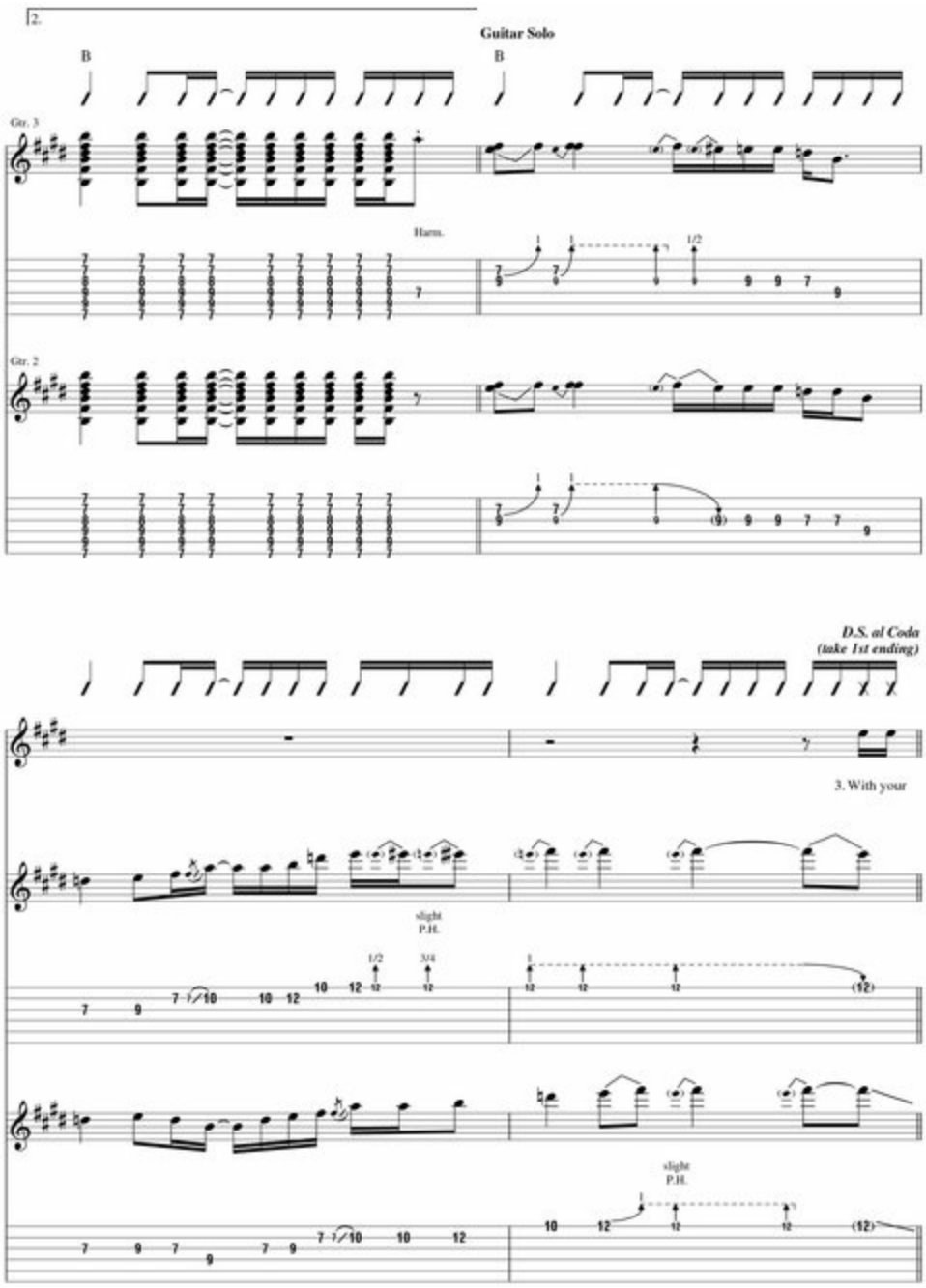

G♯ A E C♯m G♯ A
End Voc. Fig. 1
1. With your
Ooh.)
End Riff A
let ring
𝄋 Verse
Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)
Gtr. 1: w/ Rhy. Fig. 1 (3 times)
Gtrs. 2 & 3: w/ Riff A (3 times)
E C♯m G♯ A
feet on the air and your head on the ground,
2. I was swim - min' in the Car - ri - be - an.
feet on the air and your head on the ground,
E C♯m G♯ A
try this trick and spin it, yeah, yeah.
An - i - mals were hid - in' be - hind the rock
try this trick and spin it, yeah.
E C♯m G♯ A
Your head will col - lapse, but there's noth - ing in it and you'll ask your - self:
ex - cept for lit - tle fish, but they told me, he swears, it's try'n' to talk to me, to me, to me.
Your head will col - lapse, and there's noth - ing in it and you'll ask your - self:
Chorus
Gtr. 1: w/ Rhy. Fig. 1 (3 times)
E C♯m G♯ A E C♯m
Where is my mind? Where is my mind? Where is my mind?



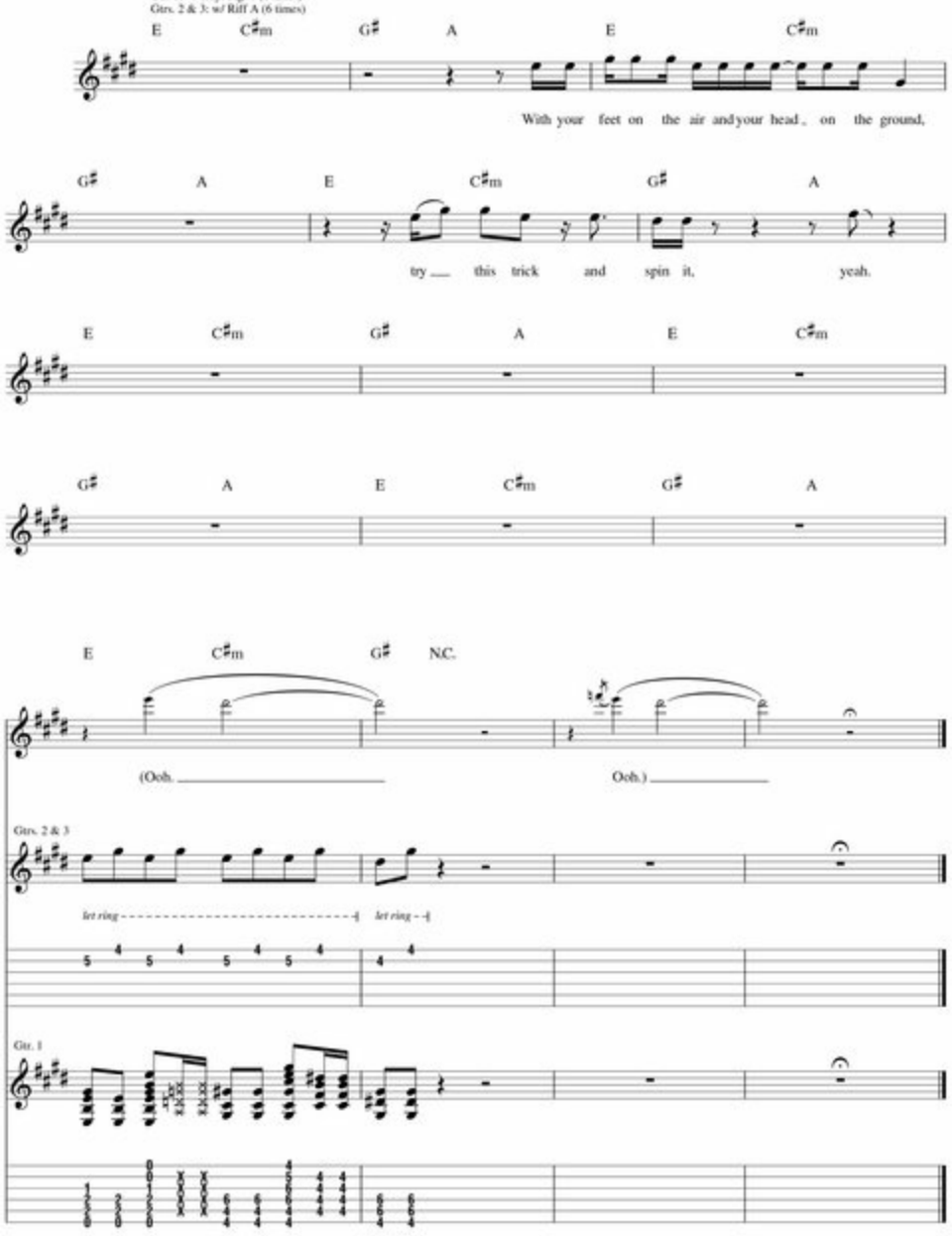
*Refers to Gtr. 3 only.

**See top of first page of song for chord diagrams pertaining to rhythm slashes.



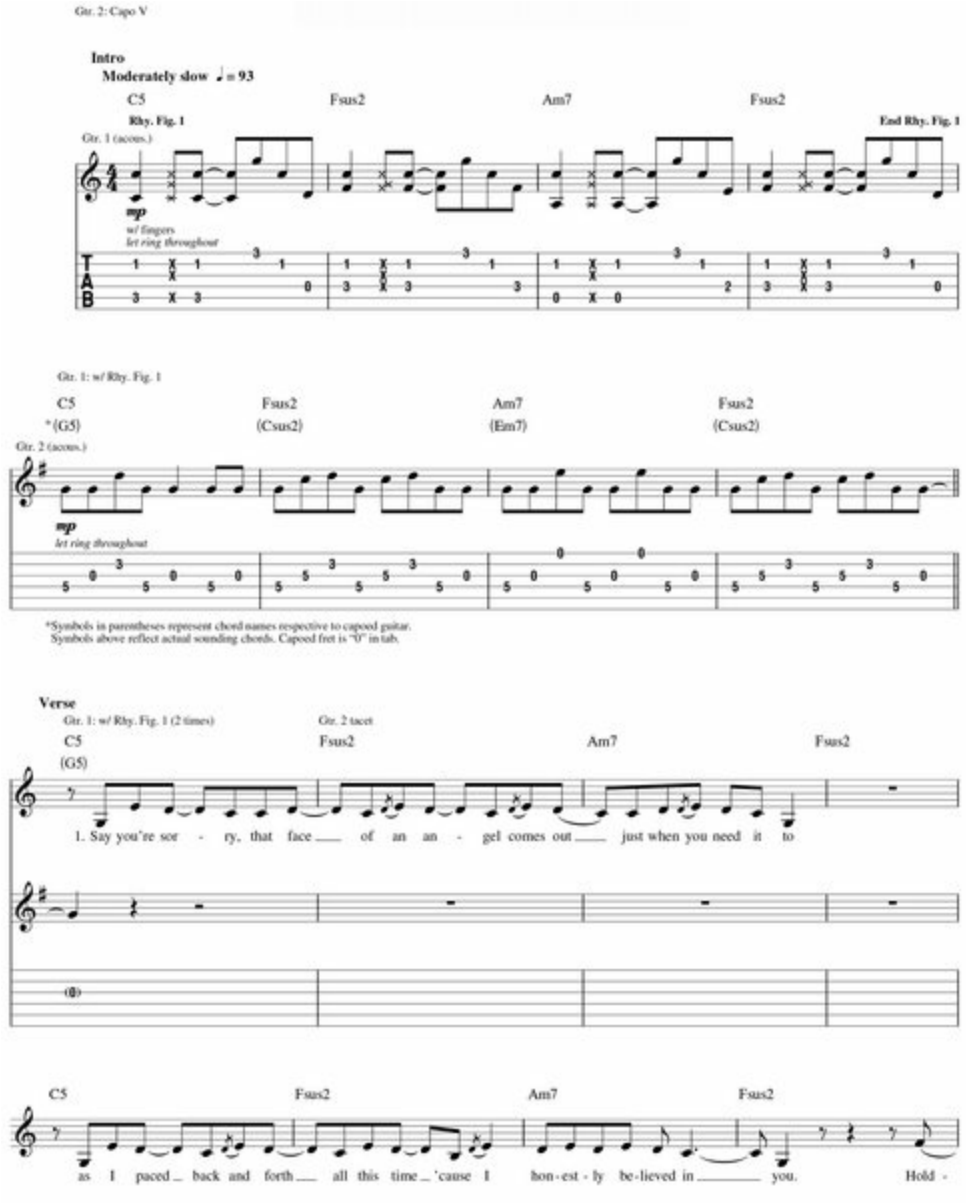
2.
Guitar Solo
B
B
Gtr. 3
Harm.
1/2
Gtr. 2
D.S. al Coda
(take 1st ending)
3. With your
slight
P.H.
1/2
3/4
slight
P.H.

Coda

Outro

Bkgd. Voc.: *w/* Voc. Fig. 1 (6 times)
Gtr. 1: *w/* Rhy. Fig. 1 (6 times)
Gtrs. 2 & 3: *w/* Riff A (6 times)

from Taylor Swift - *Fearless*

White Horse

Words and Music by Taylor Swift and Liz Rose

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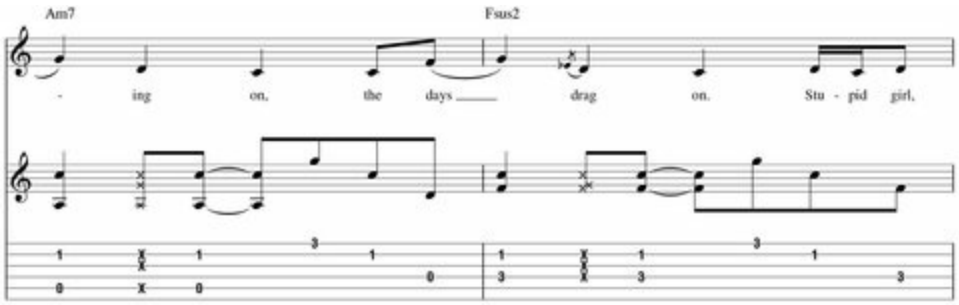
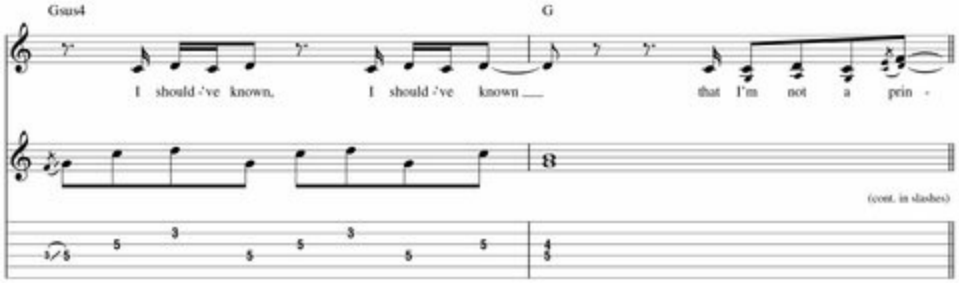
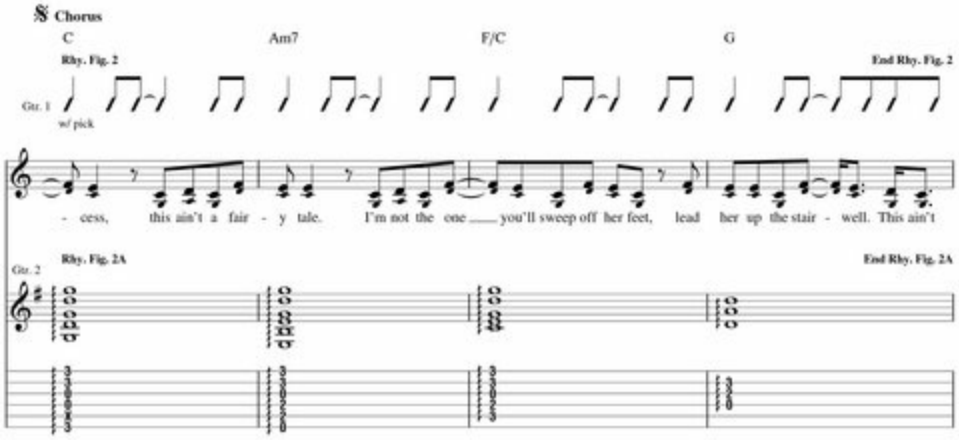
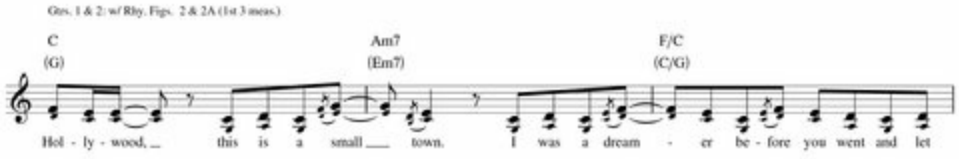
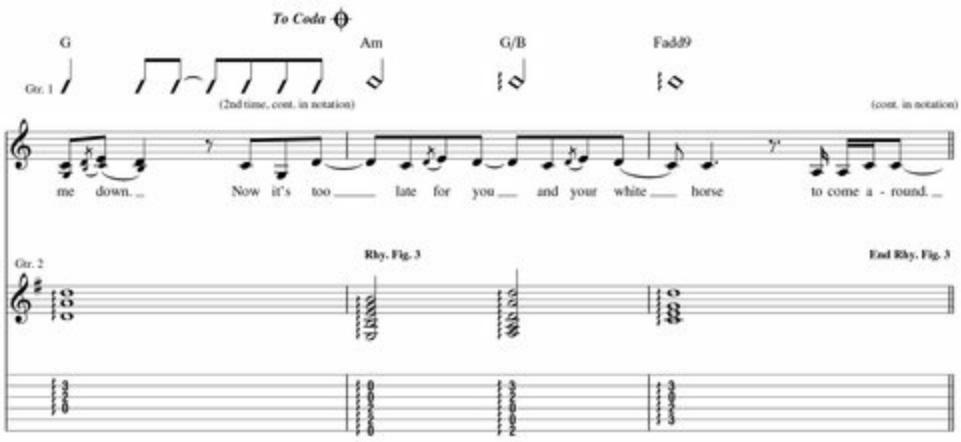
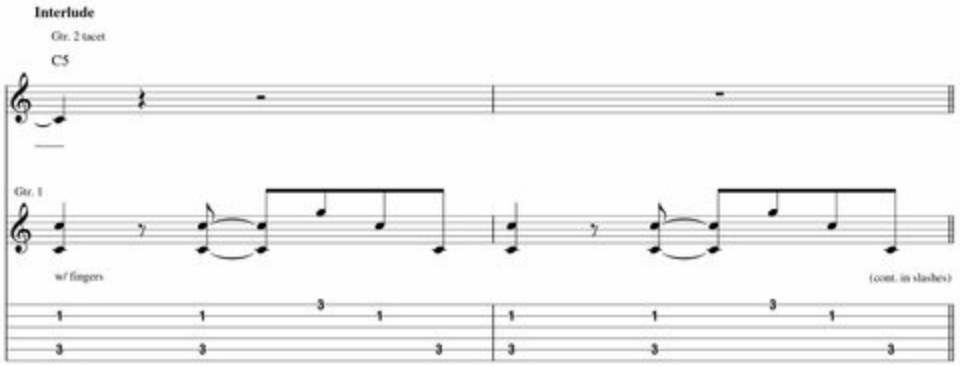
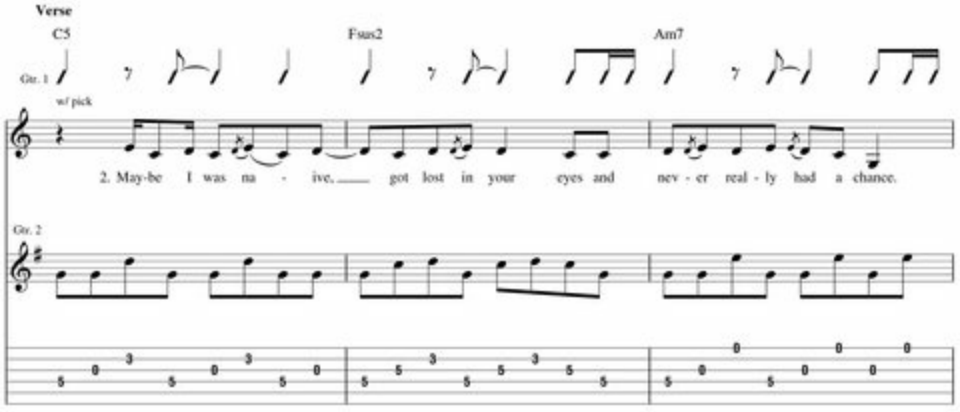
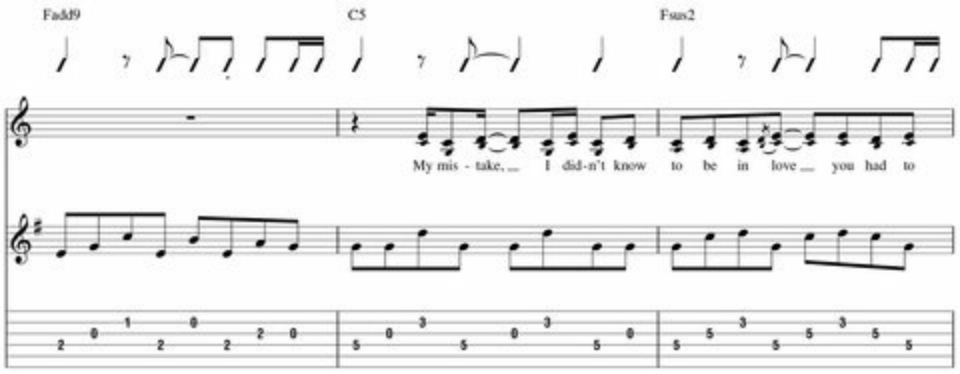
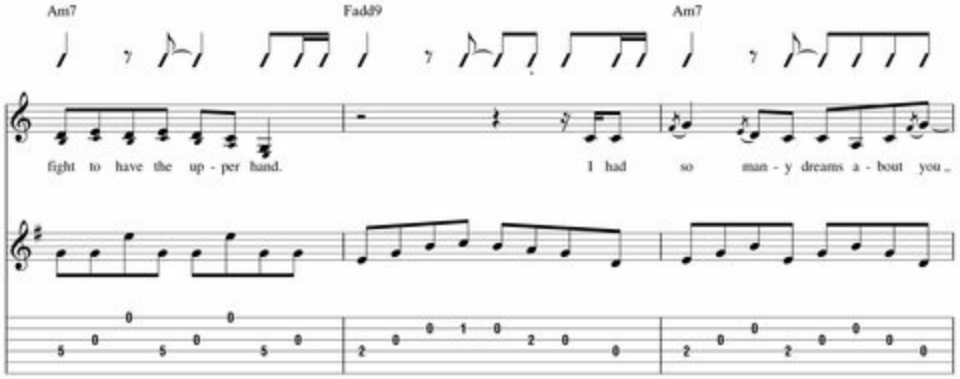
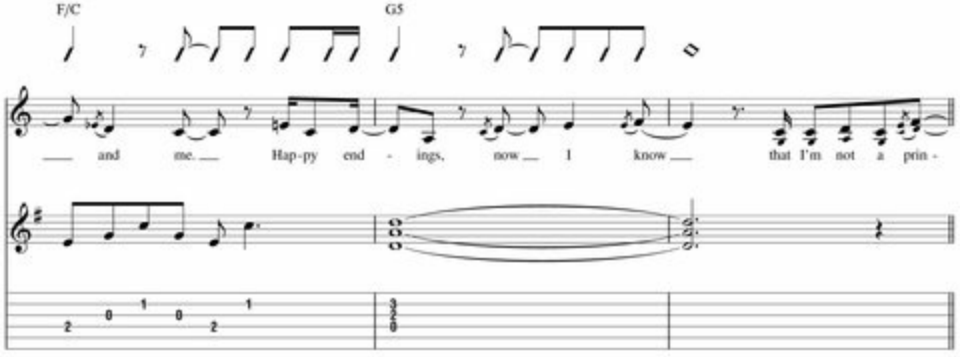
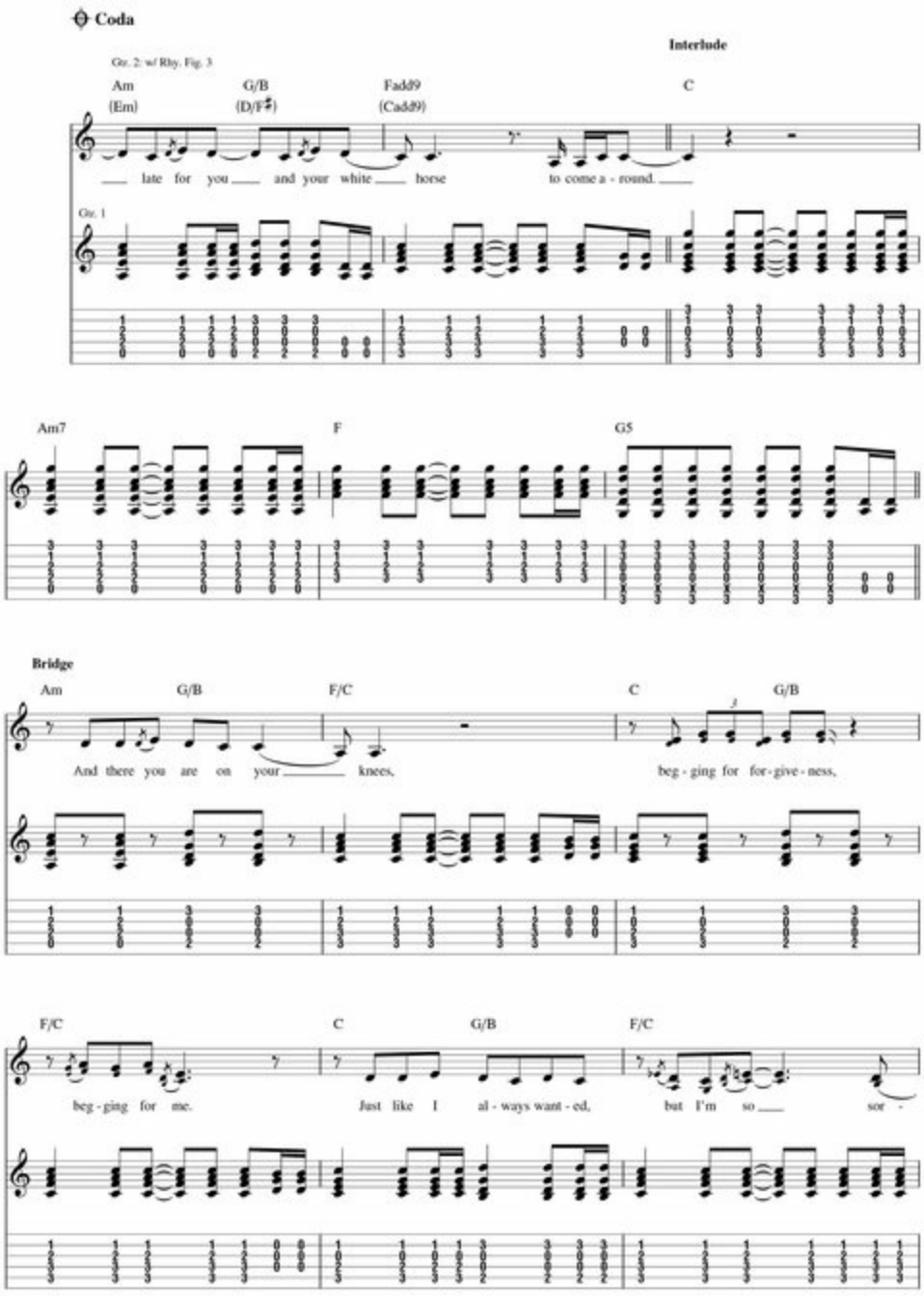
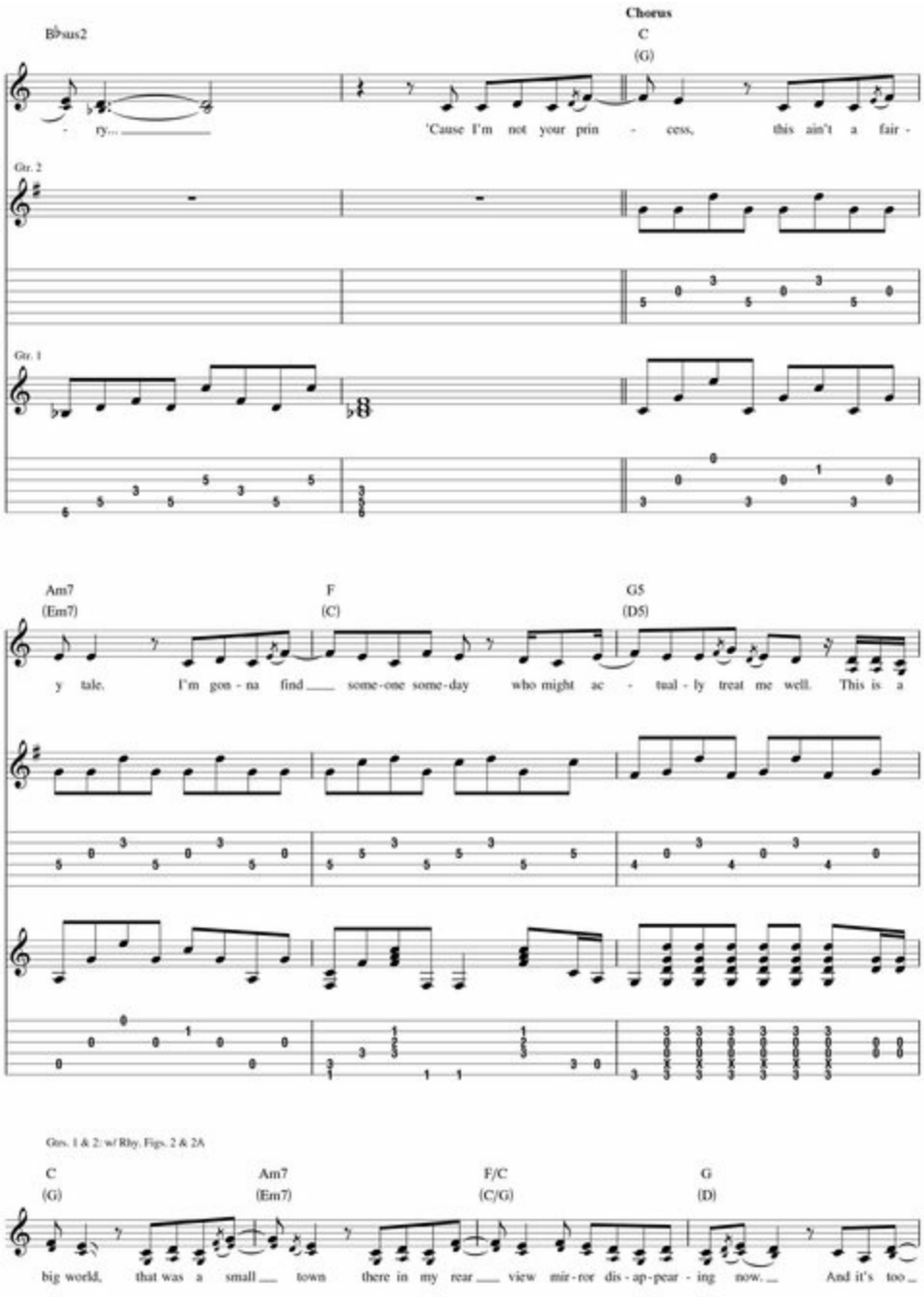
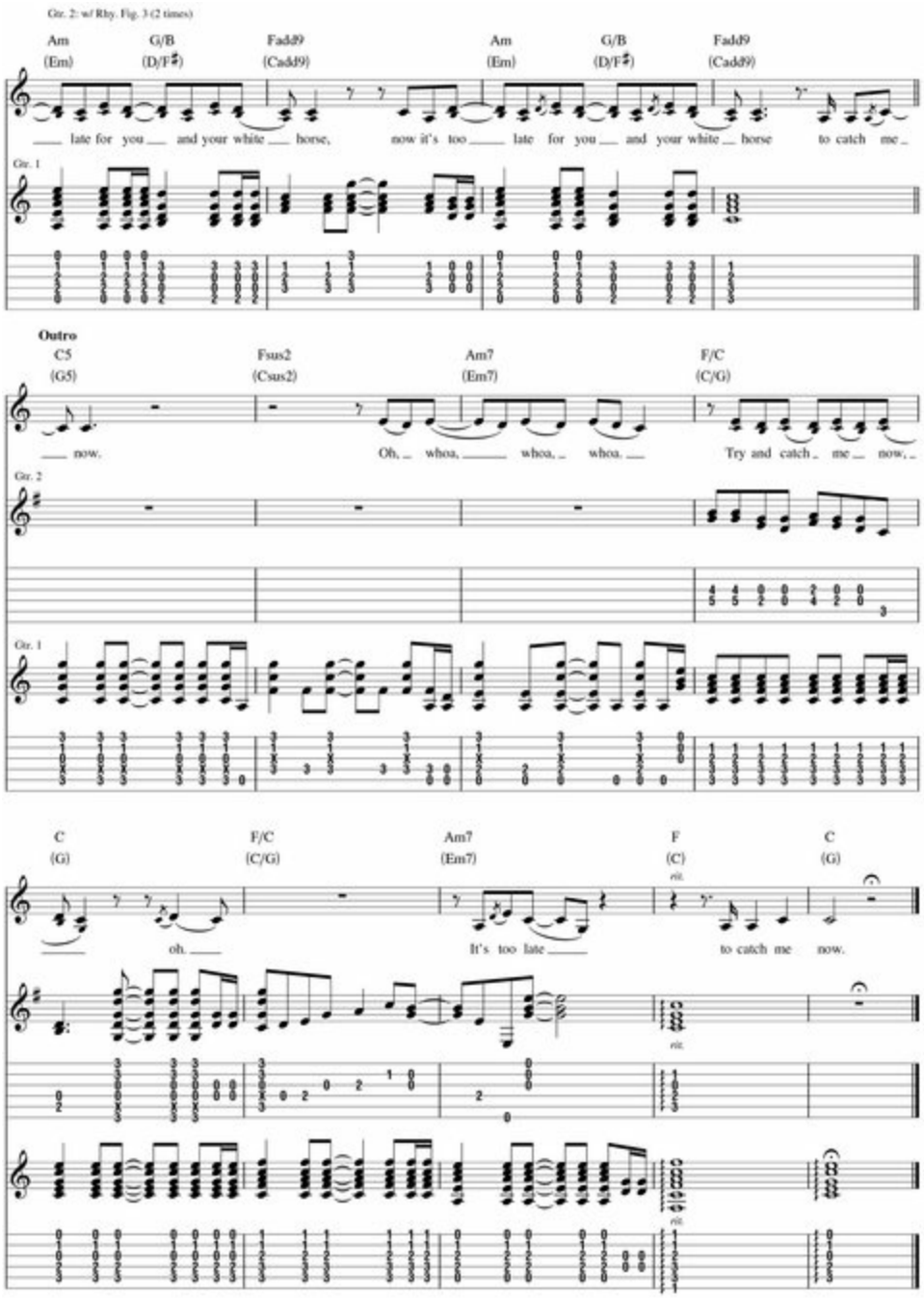
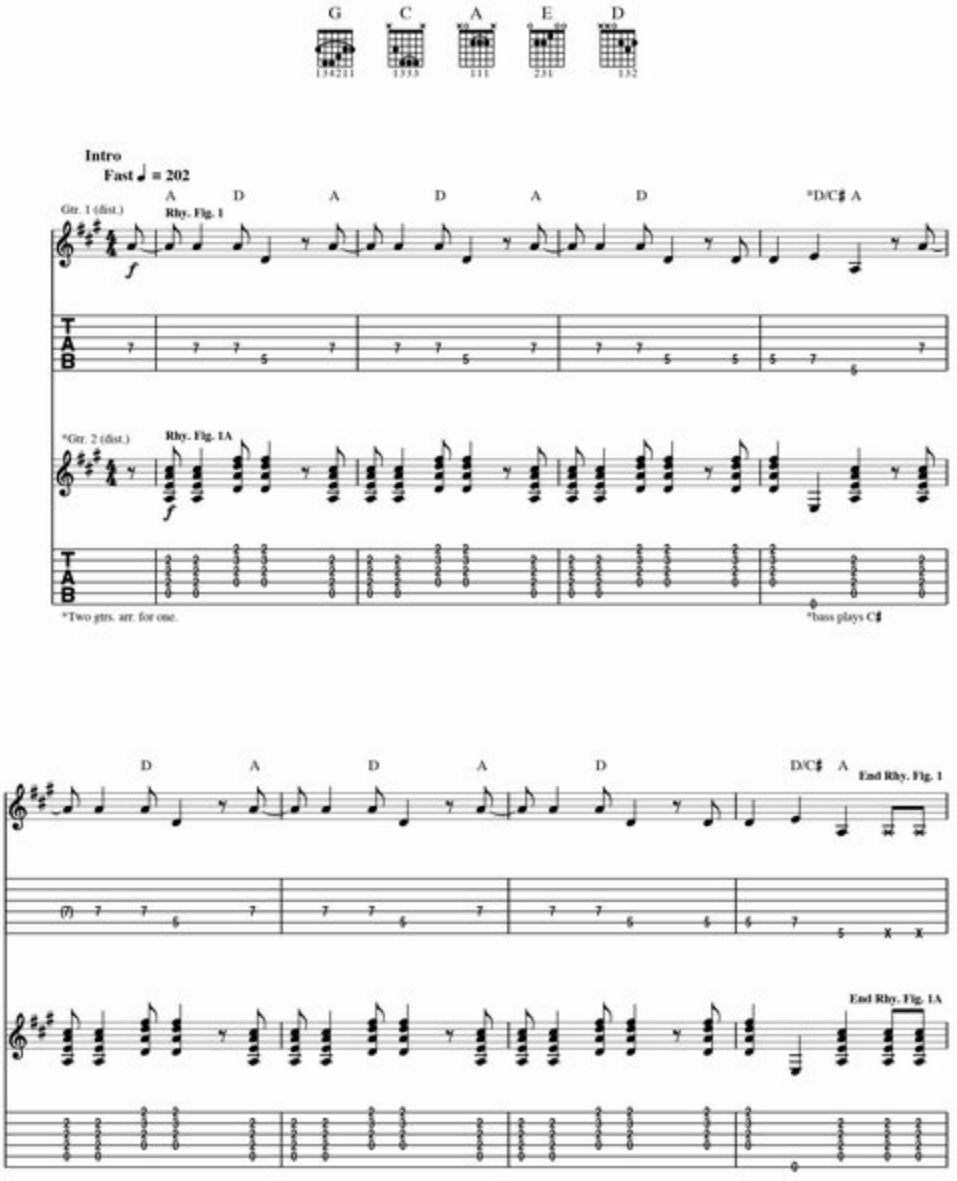

Am7
Fsus2
- ing on, the days drag on. Stu - pid girl,

Gsus4
G
I should -'ve known, I should -'ve known that I'm not a prin -
(cont. in slashes)

Chorus
C
Am7
F/C
G
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1
w/ pick
- cess, this ain't a fair - y tale. I'm not the one you'll sweep off her feet, lead her up the stair - well. This ain't
Rhy. Fig. 2A
End Rhy. Fig. 2A
Gtr. 2

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 3 meas.)
C
(G)
Am7
(Em7)
F/C
(C/G)
Hol - ly - wood, this is a small town. I was a dream - er be - fore you went and let

To Coda
G
Am
G/B
Fadd9
Gtr. 1
(2nd time, cont. in notation)
(cont. in notation)
me down. Now it's too late for you and your white horse to come a - round.
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3

Interlude
Gtr. 2 tacet
C5
Gtr. 1
w/ fingers
(cont. in slashes)

Verse
C5
Fsus2
Am7
Gtr. 1
w/ pick
2. May-be I was na - ive, got lost in your eyes and nev - er real - ly had a chance.
Gtr. 2

Fadd9
C5
Fsus2
My mis - take, I did-n't know to be in love you had to

Am7
Fadd9
Am7
fight to have the up - per hand.
I had so man - y dreams a - bout you

D.S. al Coda


F/C
G5
and me. Hap-py end - ings, now I know that I'm not a prin -

Coda
Interlude
Gtr. 2: w/ Rhy. Fig. 3
Am
(Em)
G/B
(D/F♯)
Fadd9
(Cadd9)
C
late for you and your white horse to come a - round.
Gtr. 1
Am7
F
G5
Bridge
Am
G/B
F/C
C
G/B
And there you are on your knees, beg - ging for for - give - ness,
F/C
C
G/B
F/C
beg - ging for me. Just like I al - ways want - ed, but I'm so sor -

Chorus
B♭sus2
C
(G)
- ry... _____
'Cause I'm not your prin - cess, this ain't a fair -
Gtr. 2
Gtr. 1
Am7
(Em7)
F
(C)
G5
(D5)
y tale. I'm gon - na find ____ some - one some - day who might ac - tual - ly treat me well. This is a
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
C
(G)
Am7
(Em7)
F/C
(C/G)
G
(D)
big world, that was a small ___ town there in my rear ____ view mir - ror dis - ap - pear - ing now. __ And it's too _

Gtr. 2: w/ Rhy. Fig. 3 (2 times)
Am (Em)
G/B (D/F♯)
Fadd9 (Cadd9)
Am (Em)
G/B (D/F♯)
Fadd9 (Cadd9)
late for you and your white horse, now it's too late for you and your white horse to catch me
Gtr. 1
Outro
C5 (G5)
Fsus2 (Csus2)
Am7 (Em7)
F/C (C/G)
now.
Oh, whoa, whoa, whoa.
Try and catch me now,
Gtr. 2
Gtr. 1
C (G)
F/C (C/G)
Am7 (Em7)
F (C)
C (G)
oh.
It's too late
to catch me now.
rit.

from *The Clash*

White Riot

Words and Music by Joe Strummer and Mick Jones

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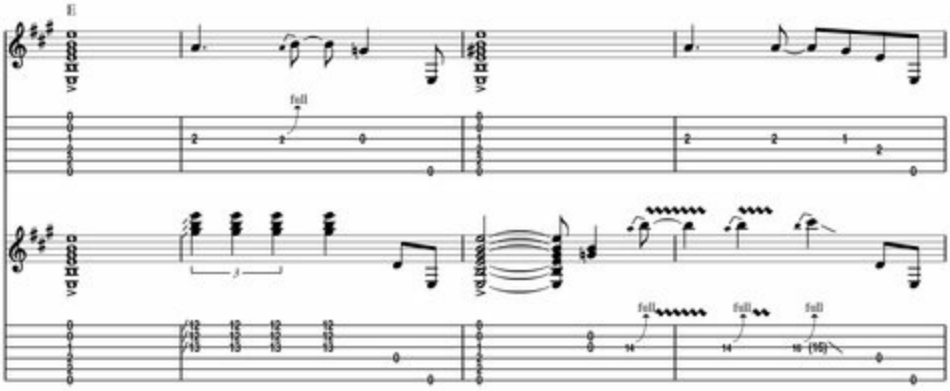
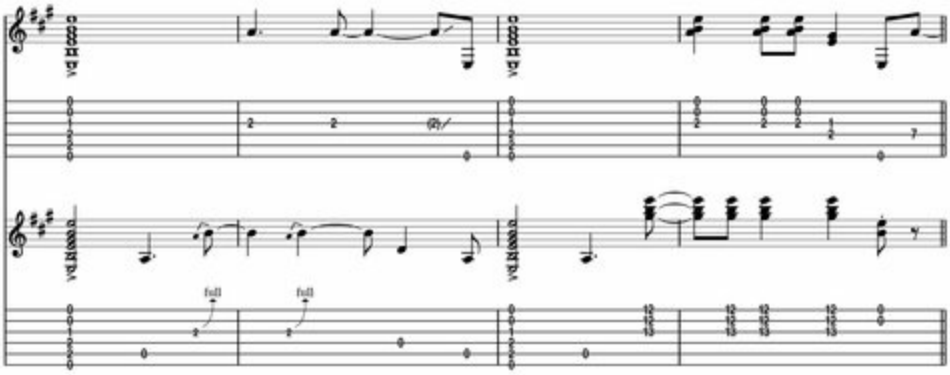

Chorus

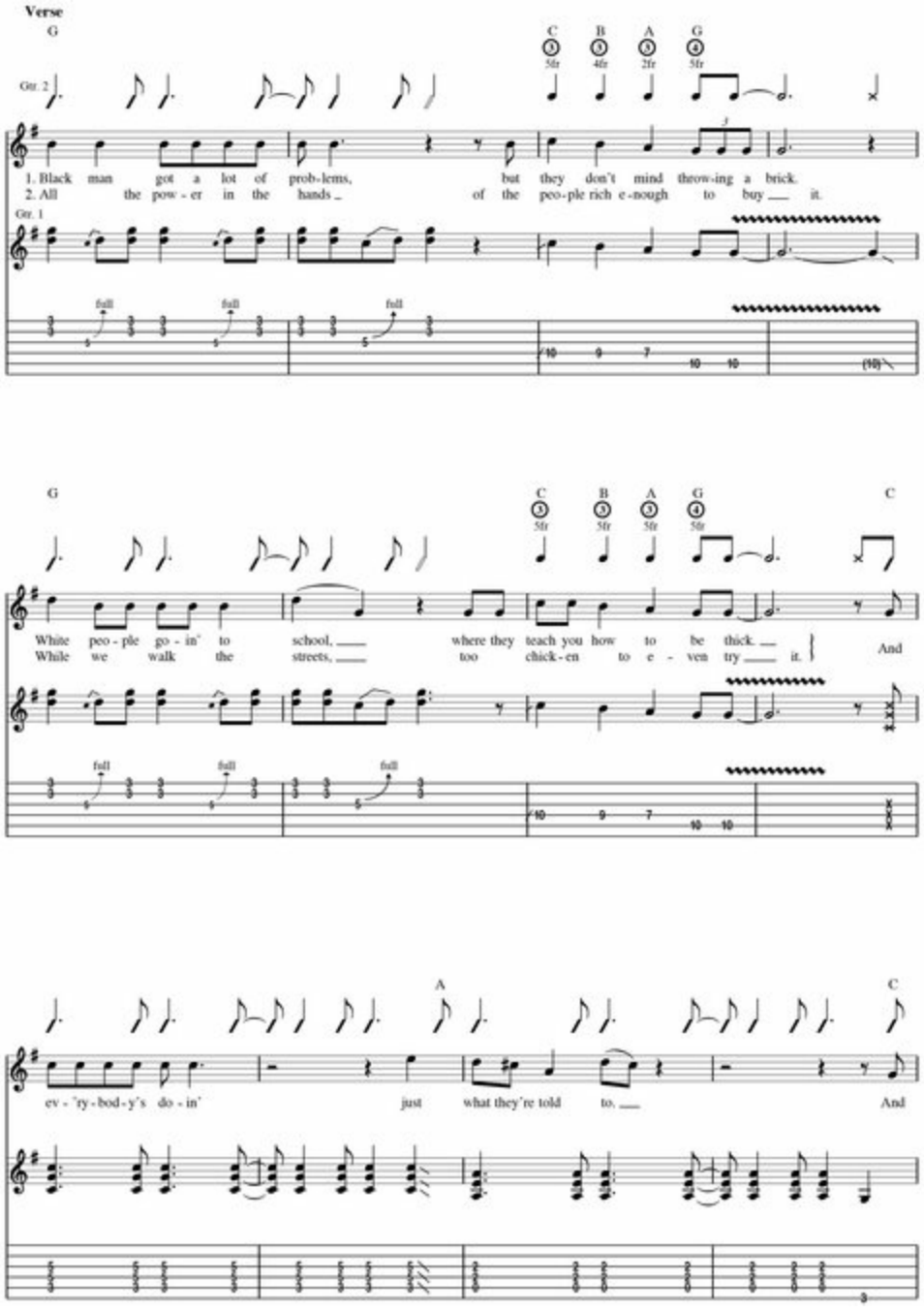
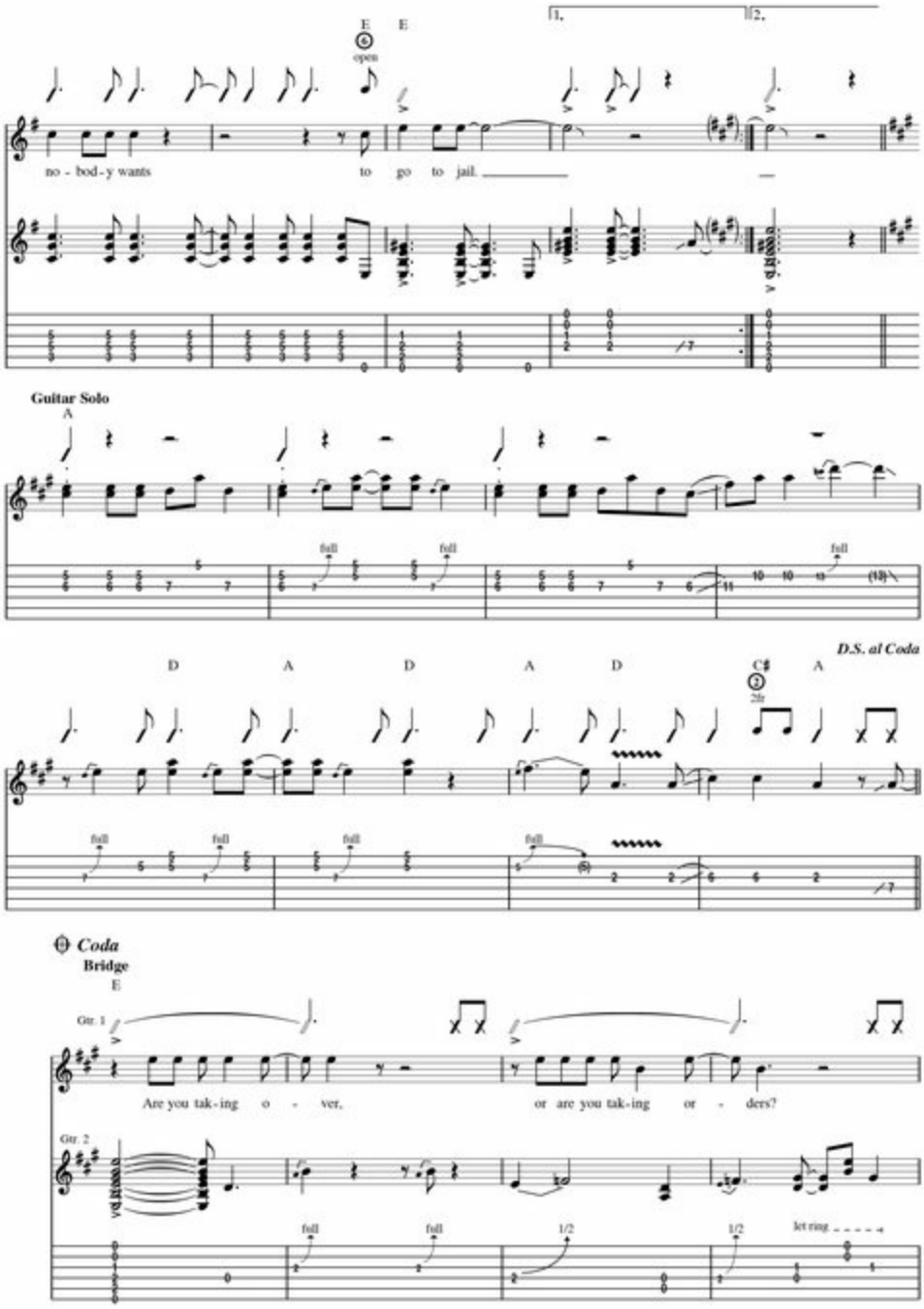
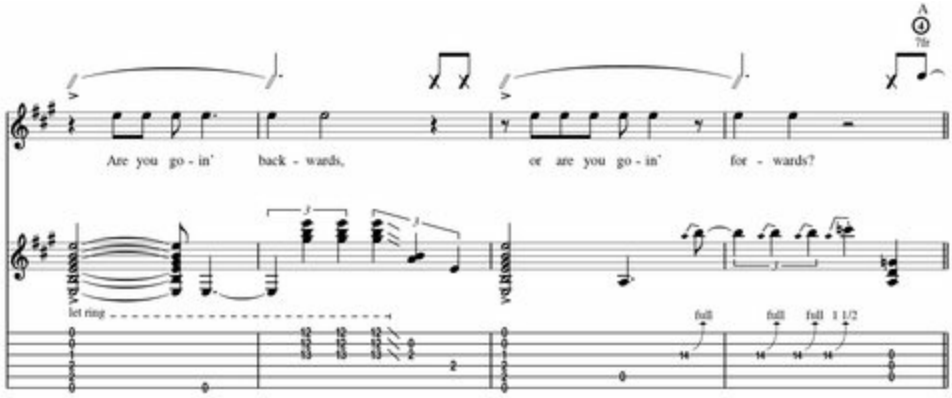
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

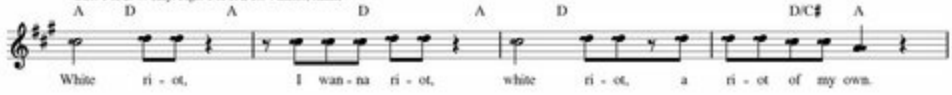
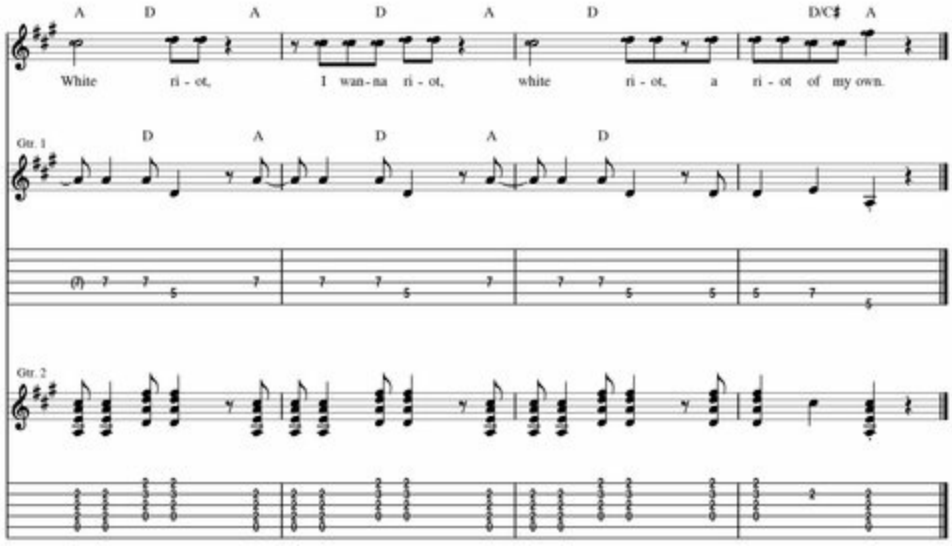
A D A D A D D/C♯ A

White ri - ot, I wan - na ri - ot, white ri - ot, a ri - ot of my own.

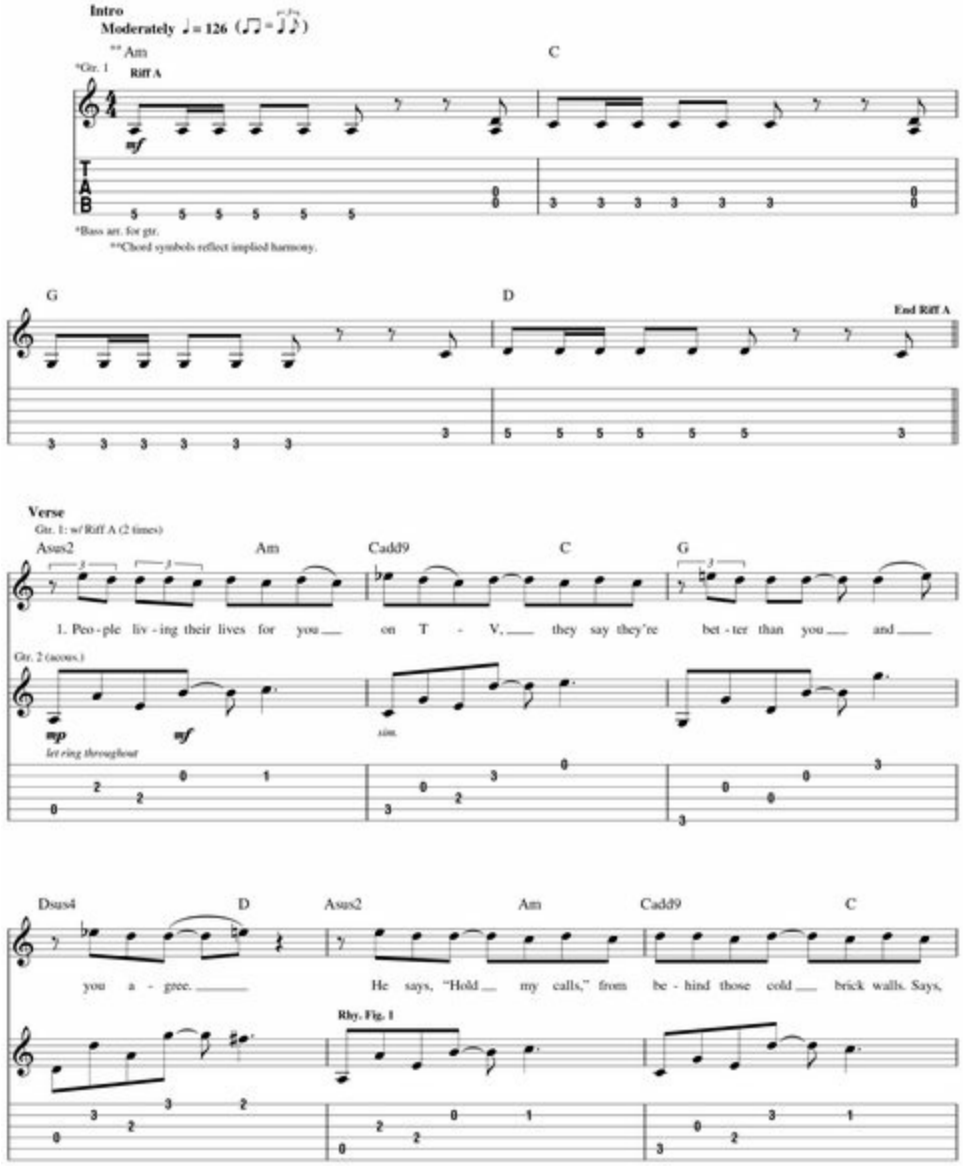
To Coda

A D A D A D D/C♯ A

White ri - ot, I wan - na ri - ot, white ri - ot, a ri - ot of my own.

Verse
G
C
5fr
B
4fr
A
2fr
G
5fr
Gtr. 2
1. Black man got a lot of prob-lems, but they don't mind throw-ing a brick.
2. All the pow-er in the hands of the peo-ple rich e-nough to buy it.
Gtr. 1
full
full
full
10 9 7 10 10 (10)
G
C
5fr
B
5fr
A
5fr
G
5fr
C
White peo-ple go-in' to school, where they teach you how to be thick.
While we walk the streets, too chick-en to e-ven try it.
And
full
full
full
10 9 7 10 10
A
C
ev-'ry-bod-y's do-in' just what they're told to.
And

E
E
6
open
1.
2.
no - bod - y wants
to go to jail.
Guitar Solo
A
full
full
full
D.S. al Coda
D
A
D
A
D
C♯
A
2
20
full
full
full
full
Coda
Bridge
E
Gtr. 1
Are you tak - ing o - ver,
or are you tak - ing or - ders?
Gtr. 2
full
full
1/2
1/2
let ring

Outro-Chorus

Grs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 1st 4 meas., simile

from Jewel - *Pieces of You*

Who Will Save Your Soul

Lyrics and Music by Jewel Kilcher

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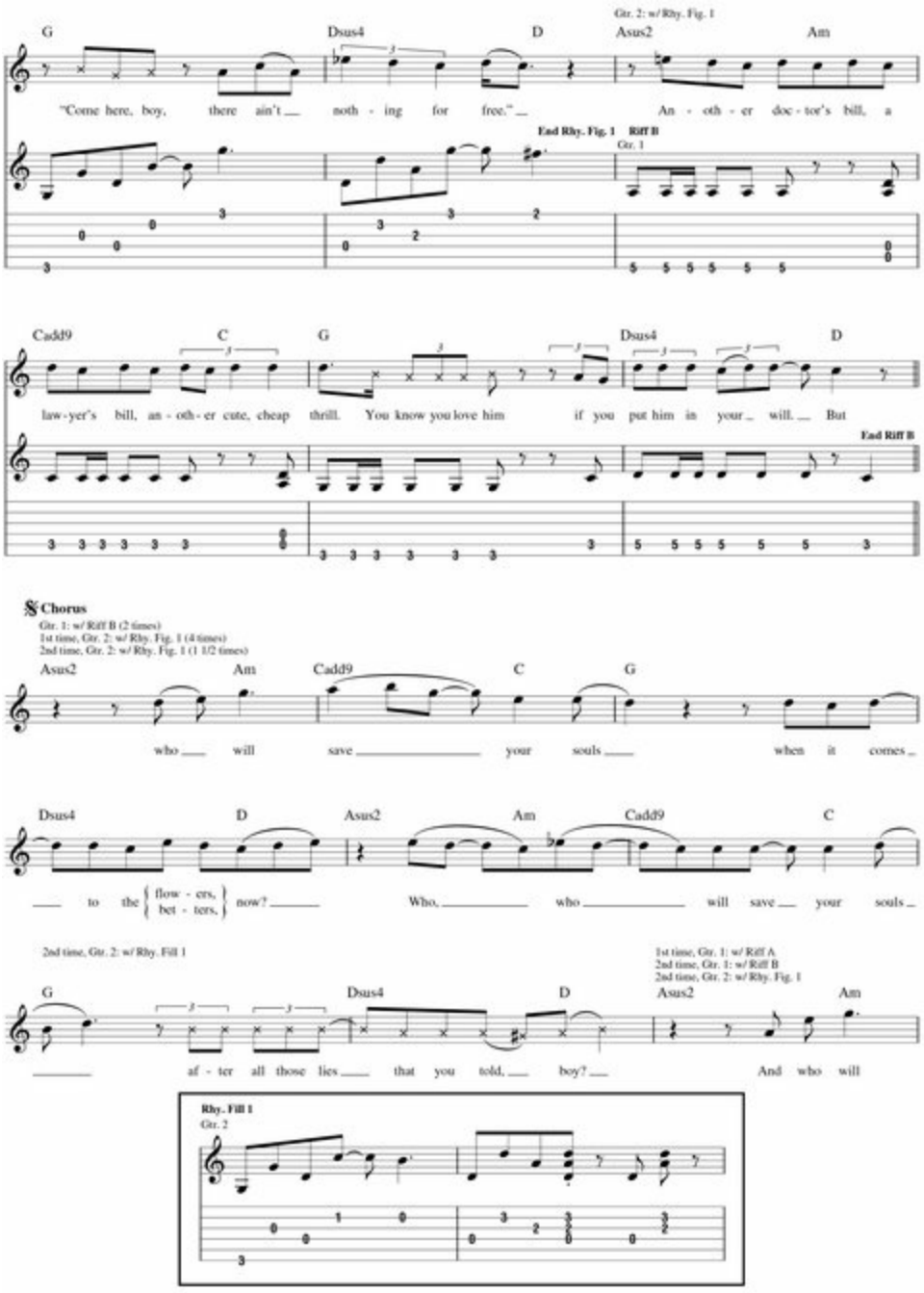
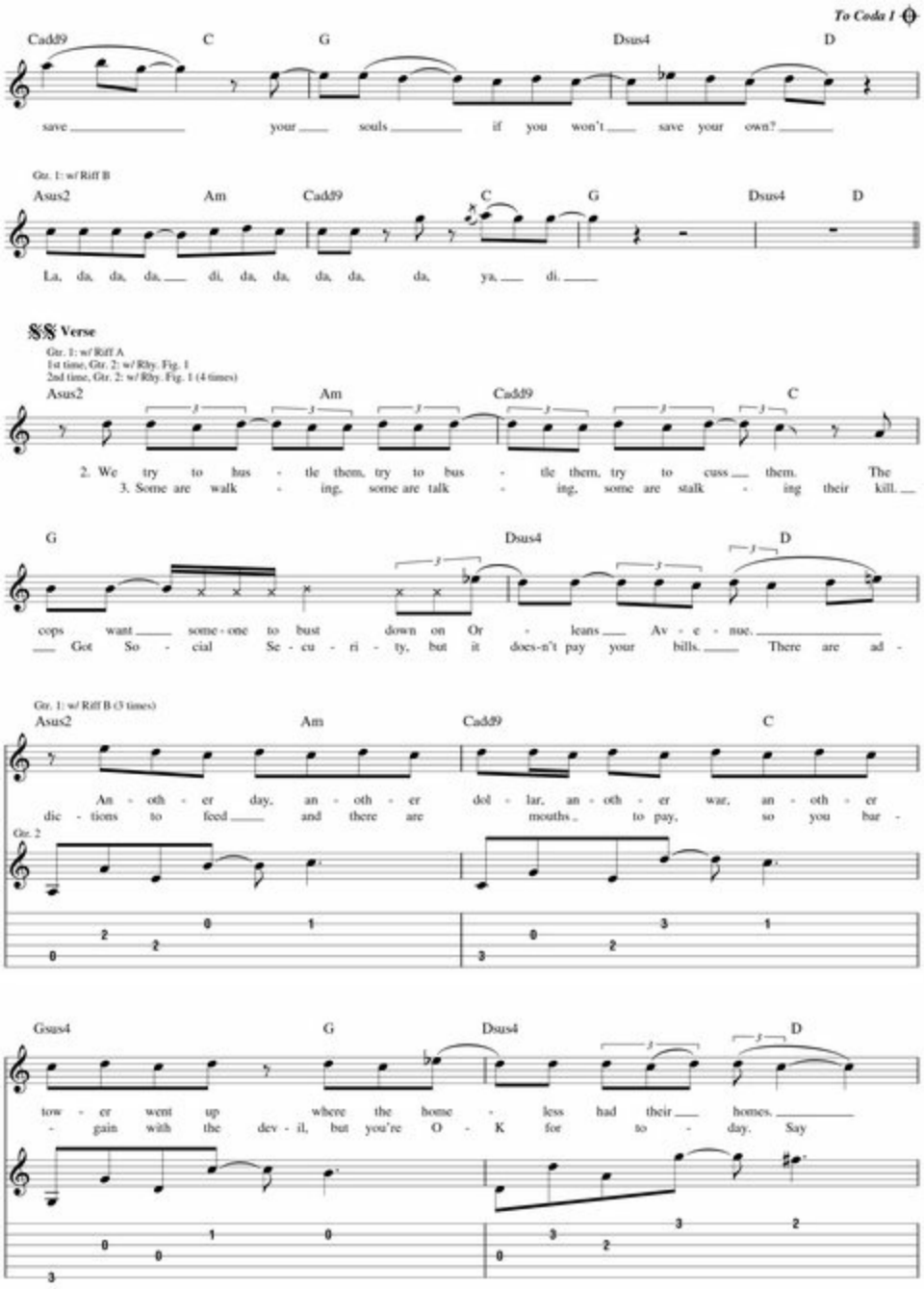
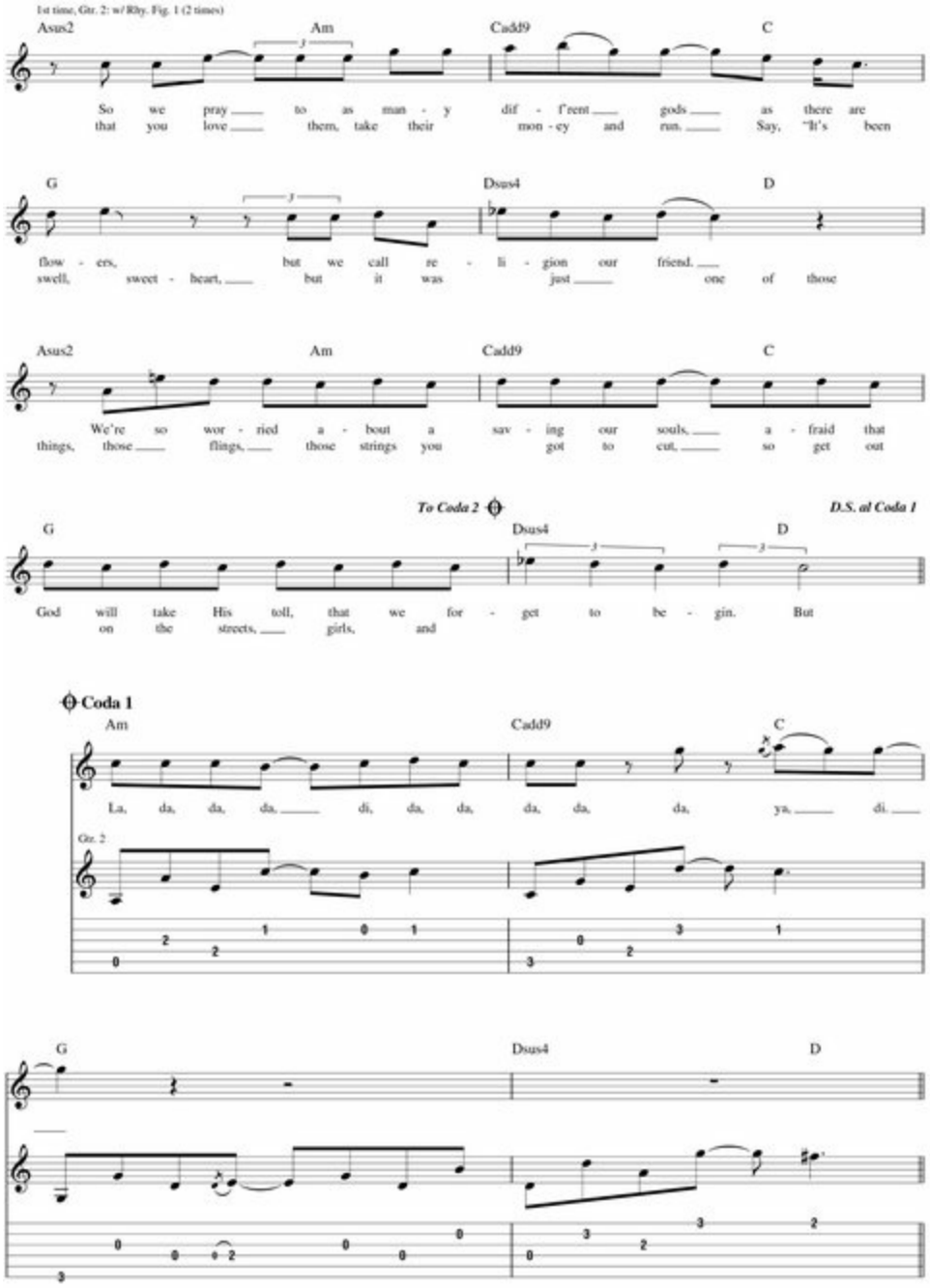
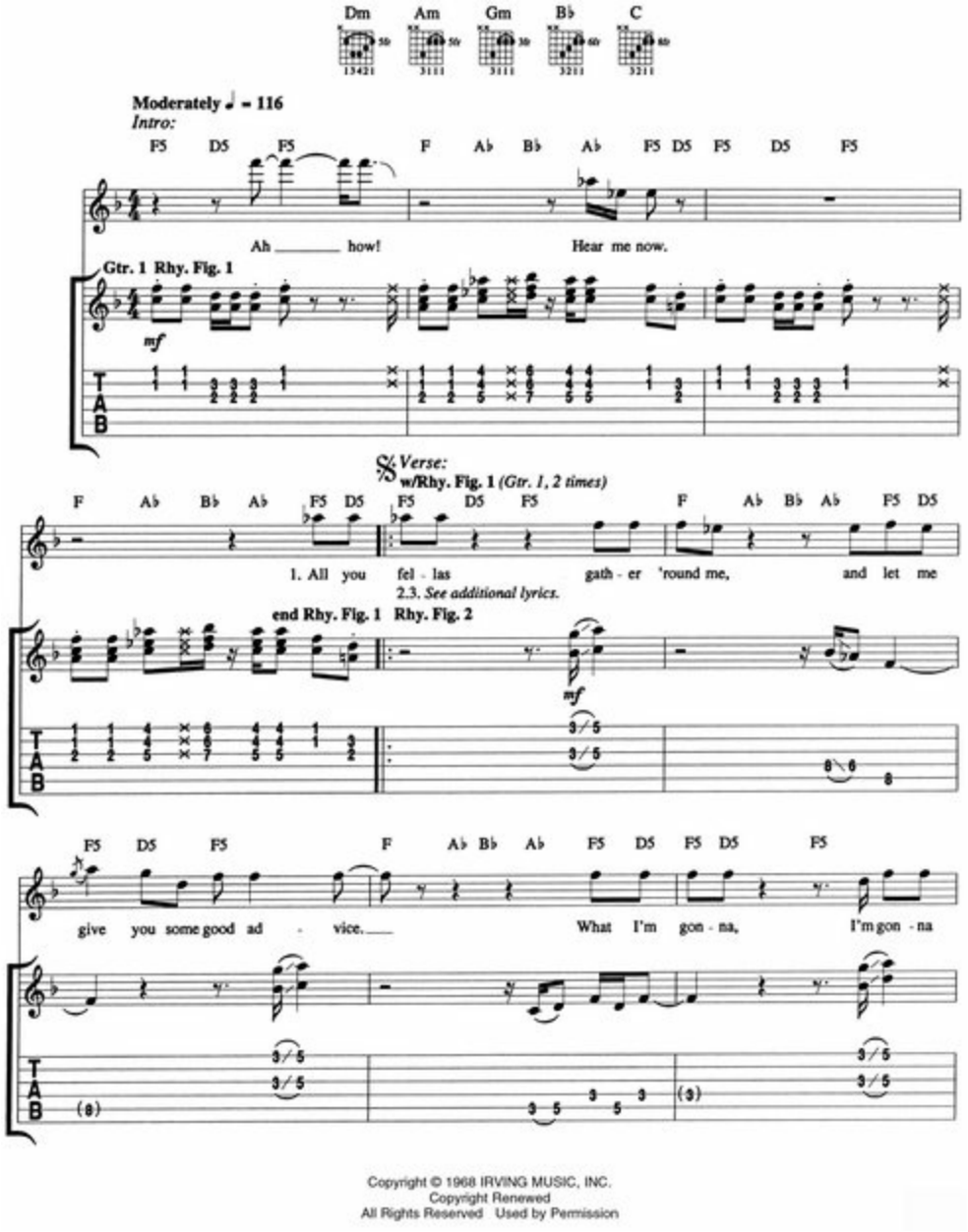

Gtr. 2: w/ Rhy. Fig. 1
G
Dsus4
D
Asus2
Am
"Come here, boy, there ain't noth - ing for free."
An - oth - er doc - tor's bill, a
End Rhy. Fig. 1
Riff B
Gtr. 1
Cadd9
C
G
Dsus4
D
law - yer's bill, an - oth - er cute, cheap thrill. You know you love him if you put him in your will. But
End Riff B
Chorus
Gtr. 1: w/ Riff B (2 times)
1st time, Gtr. 2: w/ Rhy. Fig. 1 (4 times)
2nd time, Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)
Asus2
Am
Cadd9
C
G
who will save your souls when it comes
Dsus4
D
Asus2
Am
Cadd9
C
to the flow - ers, bet - ters, now? Who, who will save your souls
2nd time, Gtr. 2: w/ Rhy. Fill 1
1st time, Gtr. 1: w/ Riff A
2nd time, Gtr. 1: w/ Riff B
2nd time, Gtr. 2: w/ Rhy. Fig. 1
G
Dsus4
D
Asus2
Am
af - ter all those lies that you told, boy? And who will
Rhy. Fill 1
Gtr. 2

To Coda 1
Cadd9 C G Dsus4 D
save your souls if you won't save your own?
Gtr. 1: w/ Riff B
Asus2 Am Cadd9 C G Dsus4 D
La, da, da, da, di, da, da, da, da, da, ya, di.
𝄋 Verse
Gtr. 1: w/ Riff A
1st time, Gtr. 2: w/ Rhy. Fig. 1
2nd time, Gtr. 2: w/ Rhy. Fig. 1 (4 times)
Asus2 Am Cadd9 C
2. We try to hus - tle them, try to bus - tle them, try to cuss them. The
3. Some are walk - ing, some are talk - ing, some are stalk - ing their kill.
G Dsus4 D
cops want some - one to bust down on Or - leans Av - e - nue.
Got So - cial Se - cu - ri - ty, but it does-n't pay your bills. There are ad -
Gtr. 1: w/ Riff B (3 times)
Asus2 Am Cadd9 C
An - oth - er day, an - oth - er dol - lar, an - oth - er war, an - oth - er
dic - tions to feed and there are mouths to pay, so you bar -
Gtr. 2
Gsus4 G Dsus4 D
tow - er went up where the home - less had their homes.
- gain with the dev - il, but you're O - K for to - day. Say

1st time, Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Asus2
Am
Cadd9
C
So we pray to as man - y dif - f'rent gods as there are
that you love them, take their mon - ey and run. Say, "It's been
G
Dsus4
D
flow - ers, but we call re - li - gion our friend.
swell, sweet - heart, but it was just one of those
Asus2
Am
Cadd9
C
We're so wor - ried a - bout a sav - ing our souls, a - fraid that
things, those flings, those strings you got to cut, so get out
To Coda 2
D.S. al Coda 1
G
Dsus4
D
God will take His toll, that we for - get to be - gin. But
on the streets, girls, and
Coda 1
Am
Cadd9
C
La, da, da, da, di, da, da, da, da, da, ya, di.
Gtr. 2
G
Dsus4
D

Interlude
Gtr. 2 tacet
N.C.(Em)
Gtr. 1
Gtr. 2
D.S.S. al Coda 2
Gtr. 1
Coda 2
Outro
Gtr. 1: w/ Riff B (till fade)
Gtr. 2: w/ Rhy. Fig. 1 (till fade)
Dsus4 D Asus2 Am Cadd9 C
bust your butts." Who will save
G Dsus4 D Asus2 Am
your
Cadd9 C G Dsus4 D
soul? Ba - by, come, lit - tle ba - by, yeah.
Repeat and fade
w/ Lead Voc. ad lib. (till fade)
Asus2 Am Cadd9 C G Dsus4 D

from Johnnie Taylor - *Chronicle: The 20 Greatest Hits*

Who's Making Love

Words and Music by Bettye Crutcher, Don Davis, Homer Banks and Raymond Jackson

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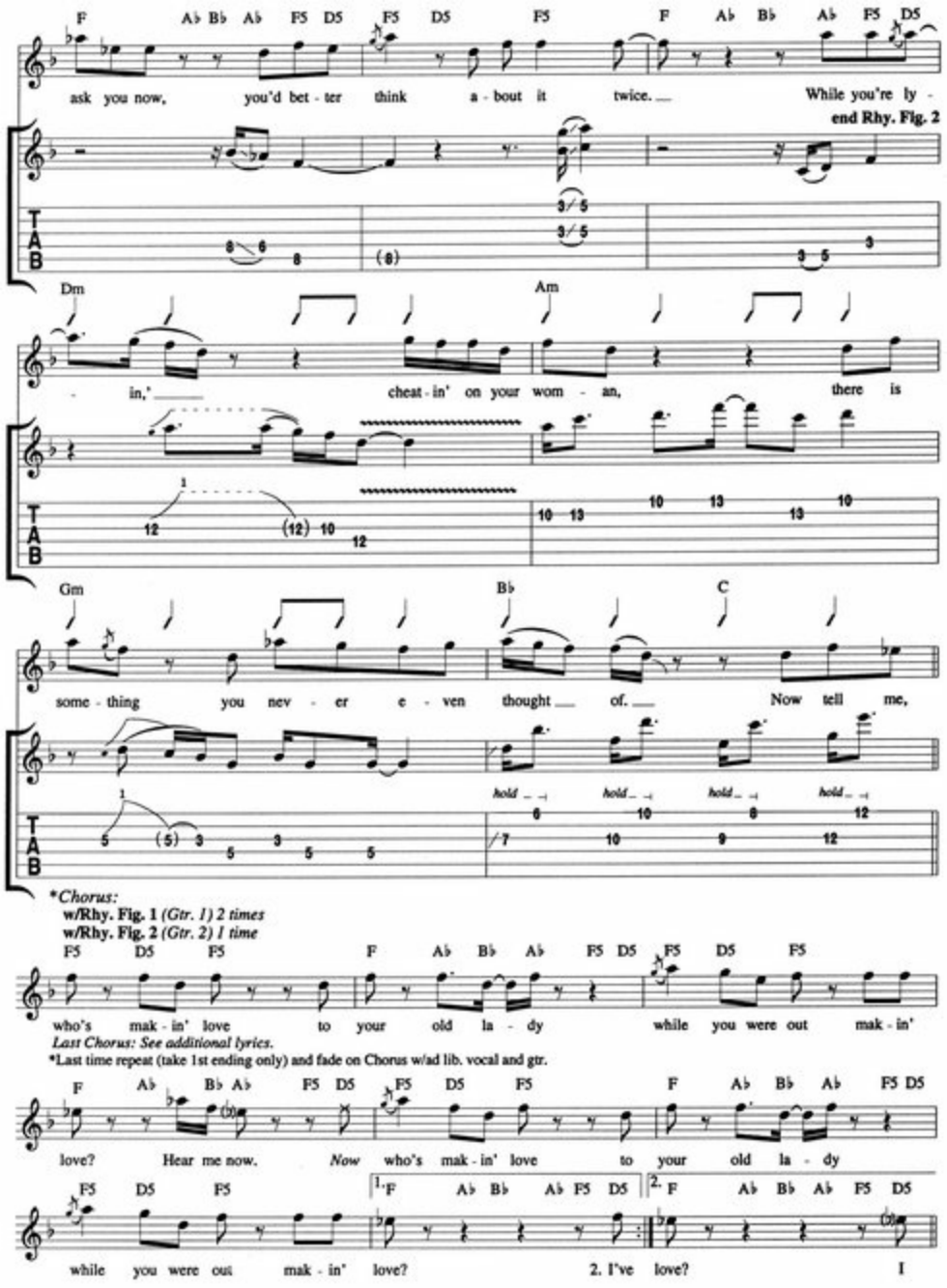
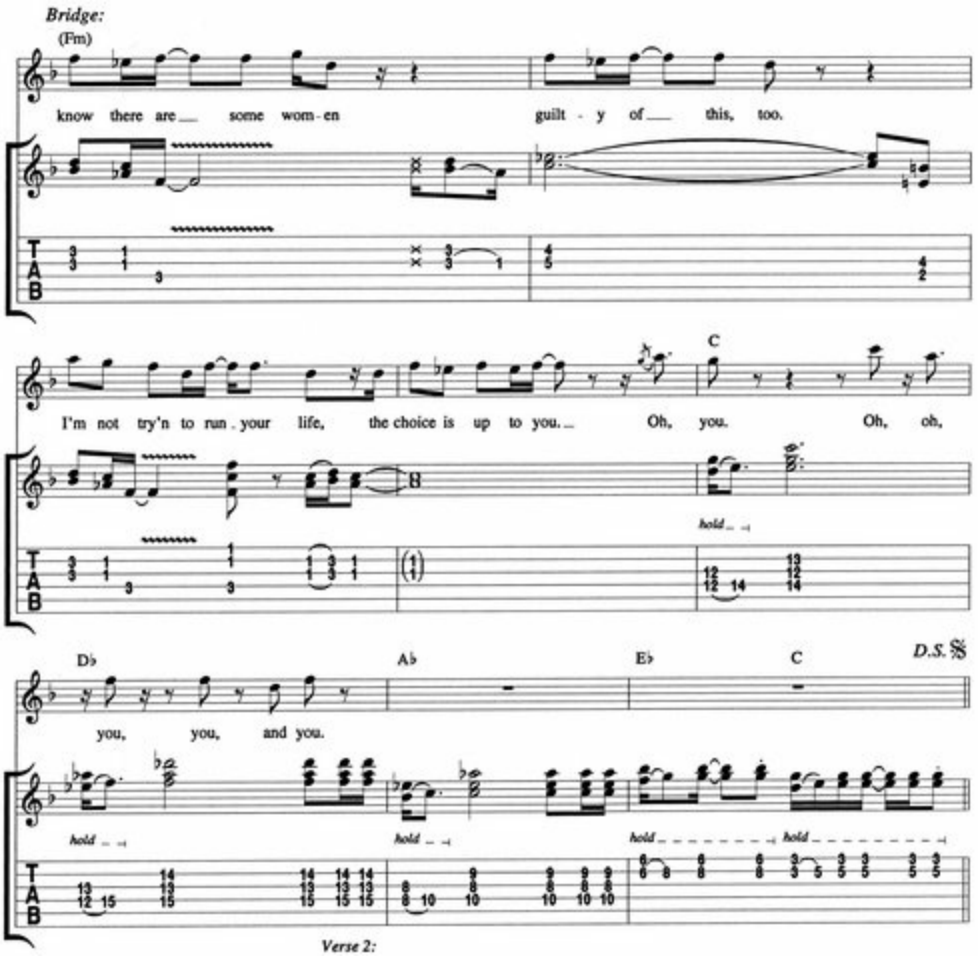
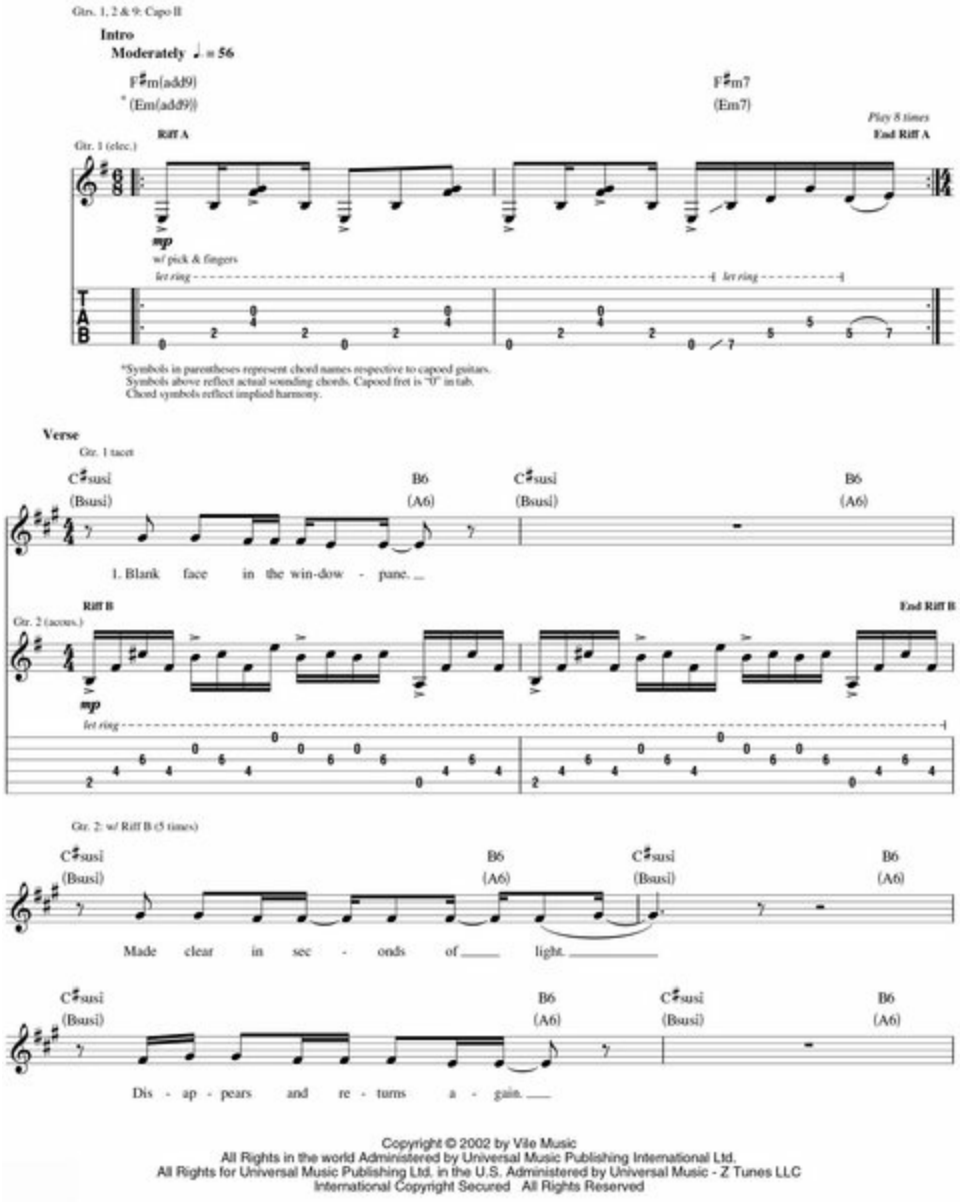

F A♭ B♭ A♭ F5 D5 F5 D5 F5 F A♭ B♭ A♭ F5 D5
ask you now, you'd bet - ter think a - bout it twice. While you're ly -
end Rhy. Fig. 2
Dm Am
- in,' cheat - in' on your wom - an, there is
Gm B♭ C
some - thing you nev - er e - ven thought of. Now tell me,
hold hold hold hold
*Chorus:
w/Rhy. Fig. 1 (Gtr. 1) 2 times
w/Rhy. Fig. 2 (Gtr. 2) 1 time
F5 D5 F5 F A♭ B♭ A♭ F5 D5 F5 D5 F5
who's mak - in' love to your old la - dy while you were out mak - in'
Last Chorus: See additional lyrics.
*Last time repeat (take 1st ending only) and fade on Chorus w/ad lib. vocal and gtr.
F A♭ B♭ A♭ F5 D5 F5 D5 F5 F A♭ B♭ A♭ F5 D5
love? Hear me now. Now who's mak - in' love to your old la - dy
F5 D5 F5 1. F A♭ B♭ A♭ F5 D5 2. F A♭ B♭ A♭ F5 D5
while you were out mak - in' love? 2. I've love? I

Verse 2:
I've seen so, so many fellas fall in
that same old bag.
Thinkin' that a woman is made to,
to be beat on and treated so bad.
Oh, brothers, let me ask you something
I'm sure that you never even dreamed of.
Now tell me...
(To Chorus:)
Verse 3:
The reason why I ask this question,
I used to be the same old way.
When I decided to straighten up,
I found it was a little too late.
Oh, yeah, that's when it all happened,
something I never, never dreamed of.

Chorus:
Somebody was a-lovin’ my old lady
while I was out makin’ love.
Somebody was a-lovin’ my old lady
while I was out makin’ love.
Listen now, now who’s makin’ love to your old lady
while you were out makin’ love?
(Repeat and fade)

from Opeth - *Damnation*

W i n d o w p a n e

Words and Music by Mikael Akerfeldt

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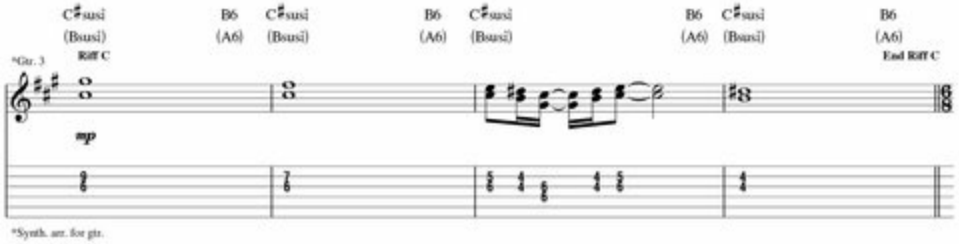
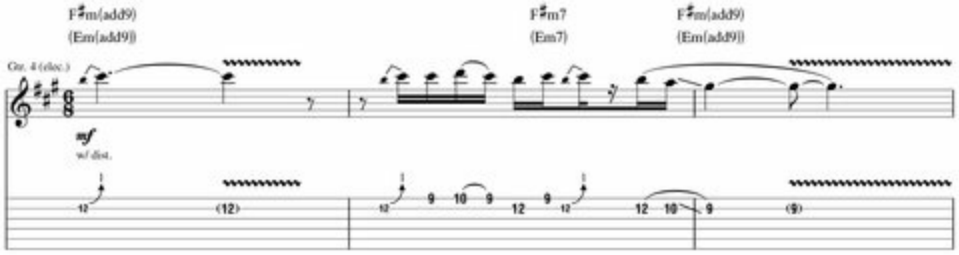
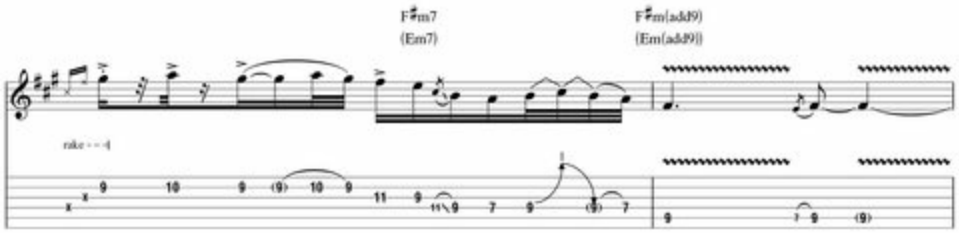
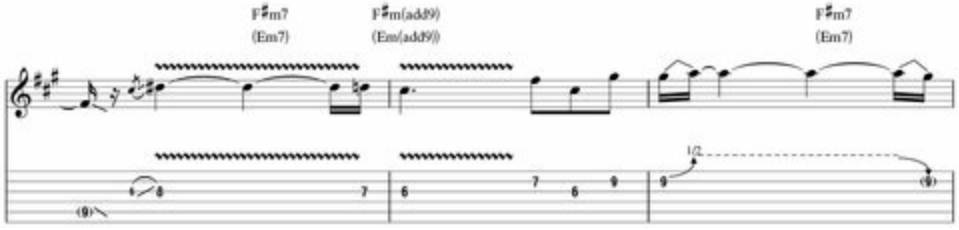
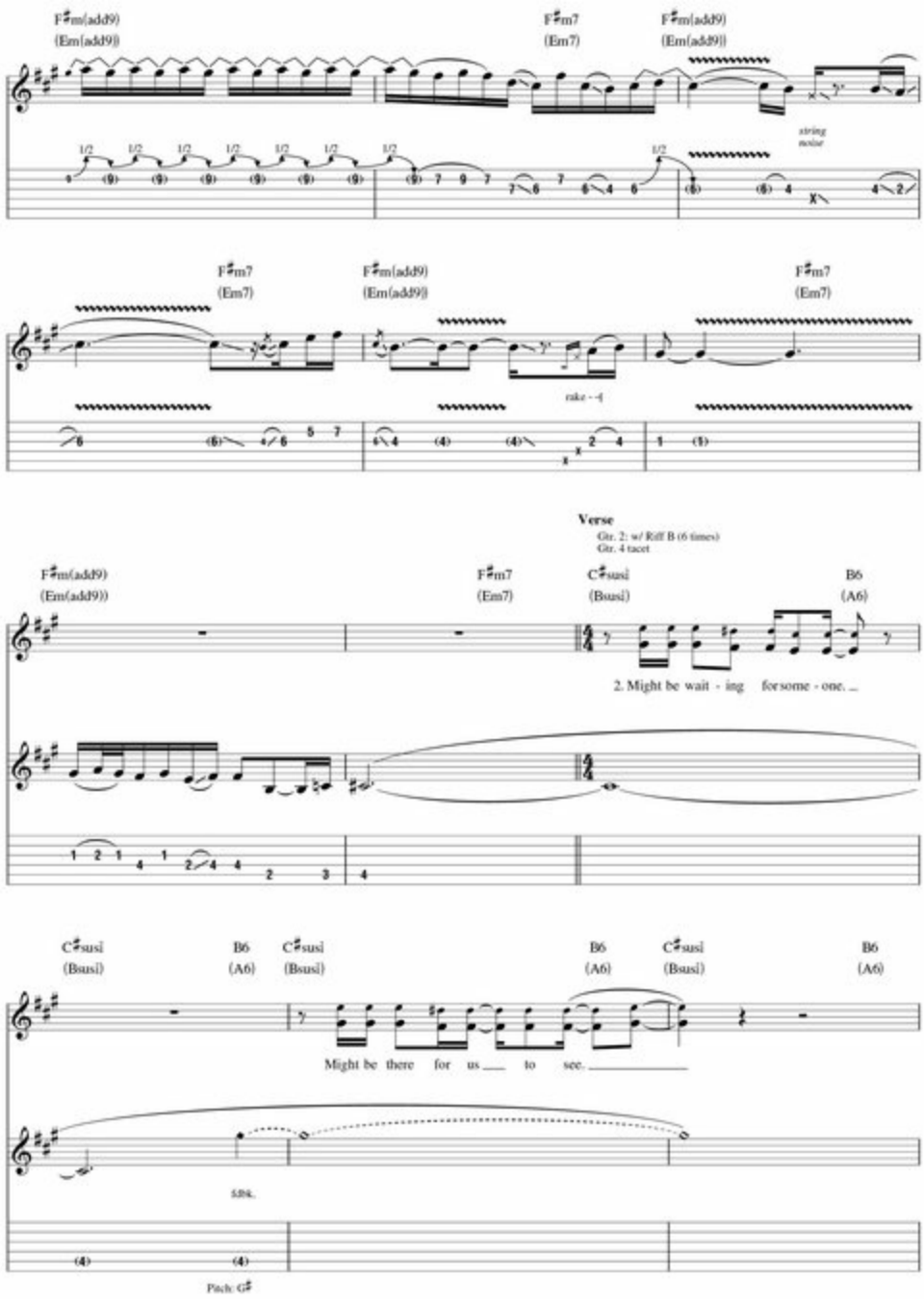
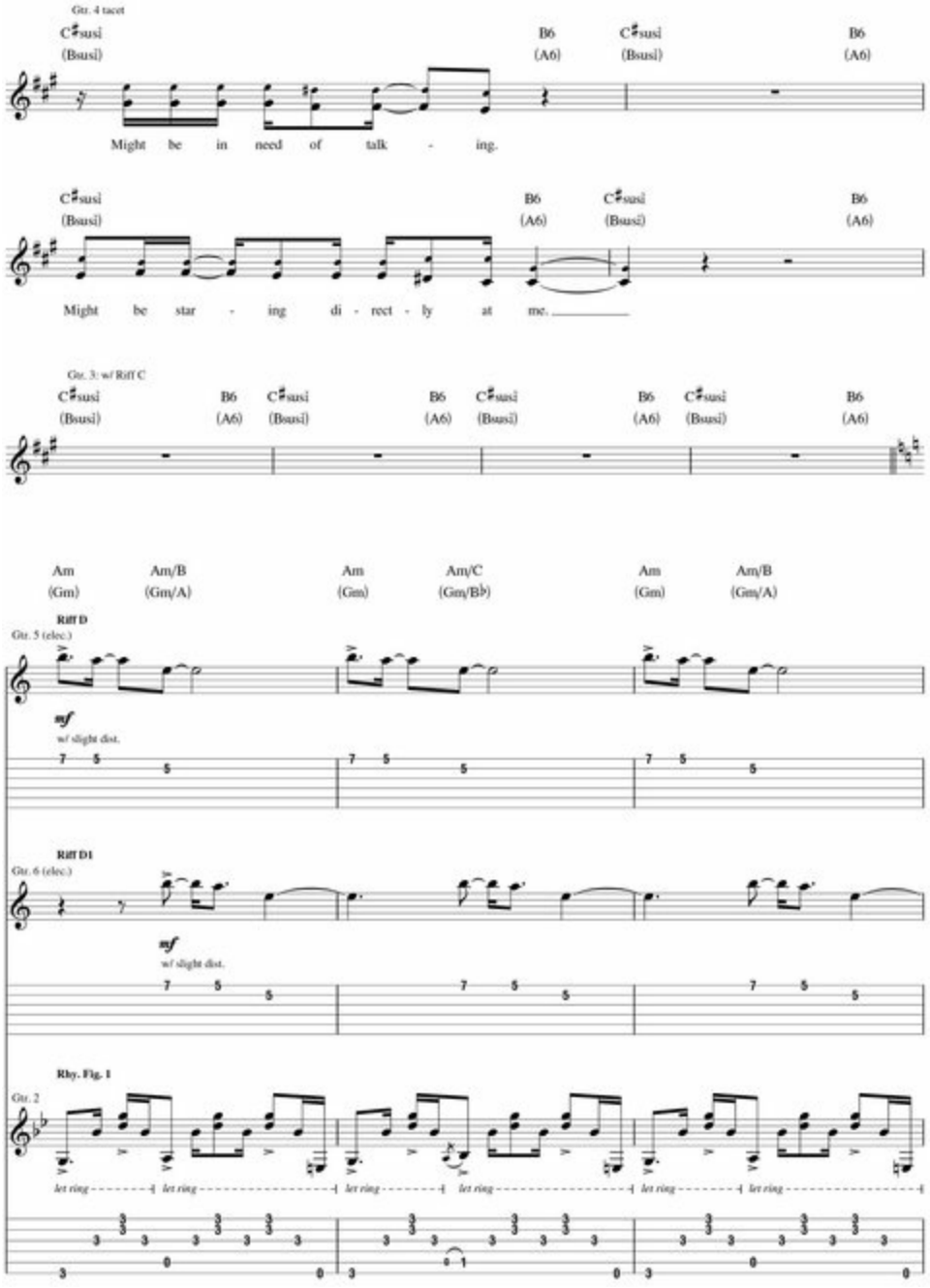
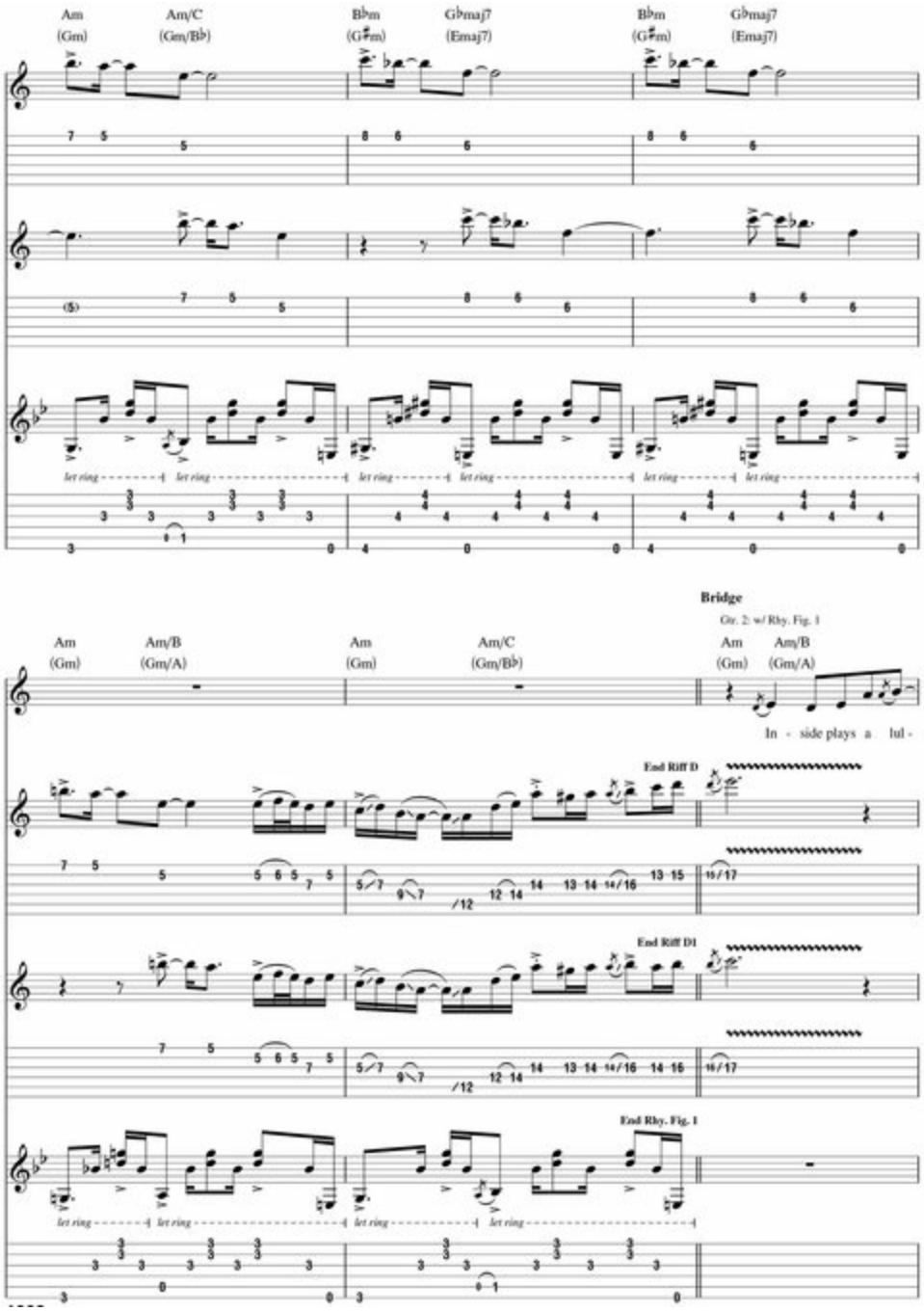
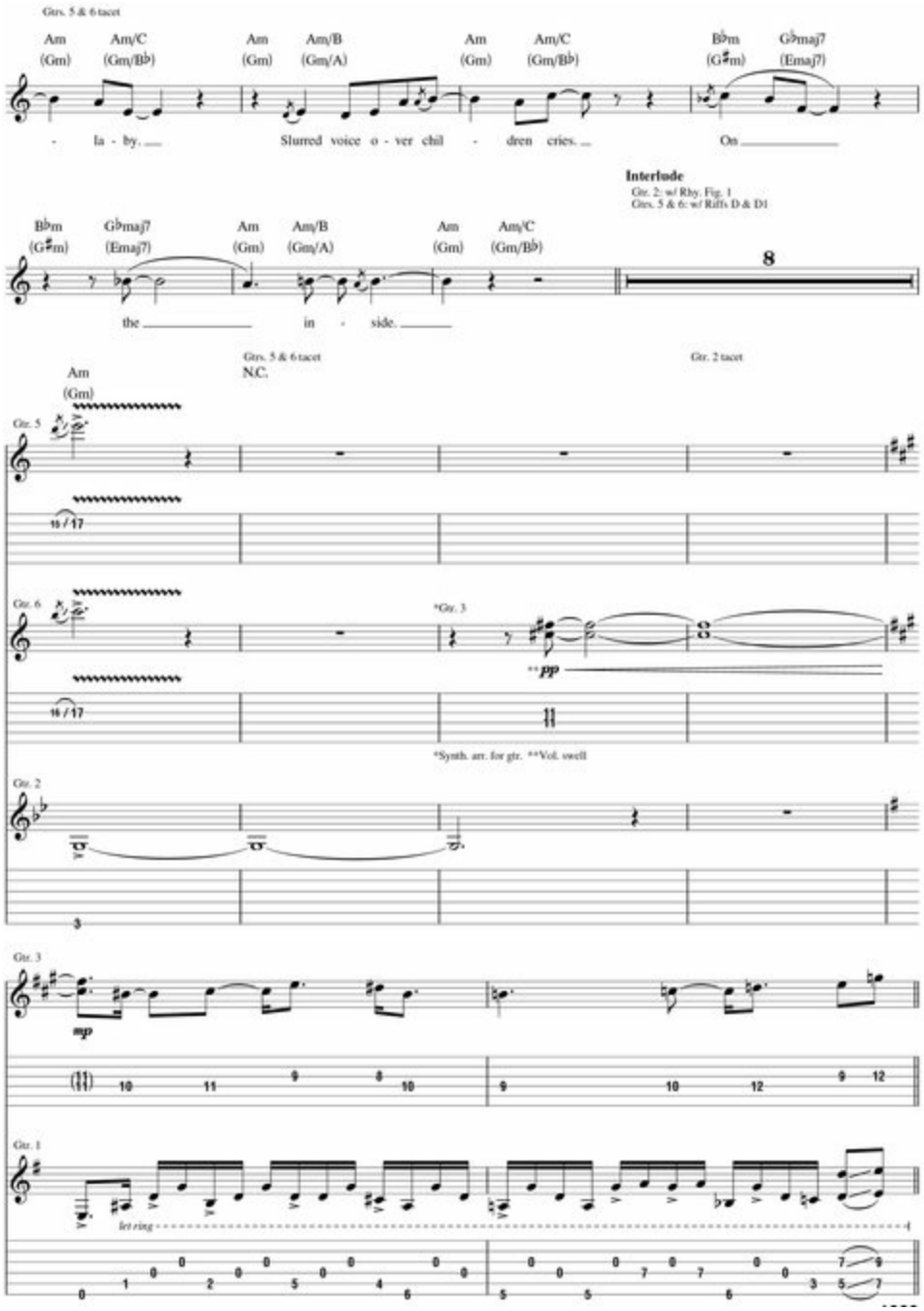
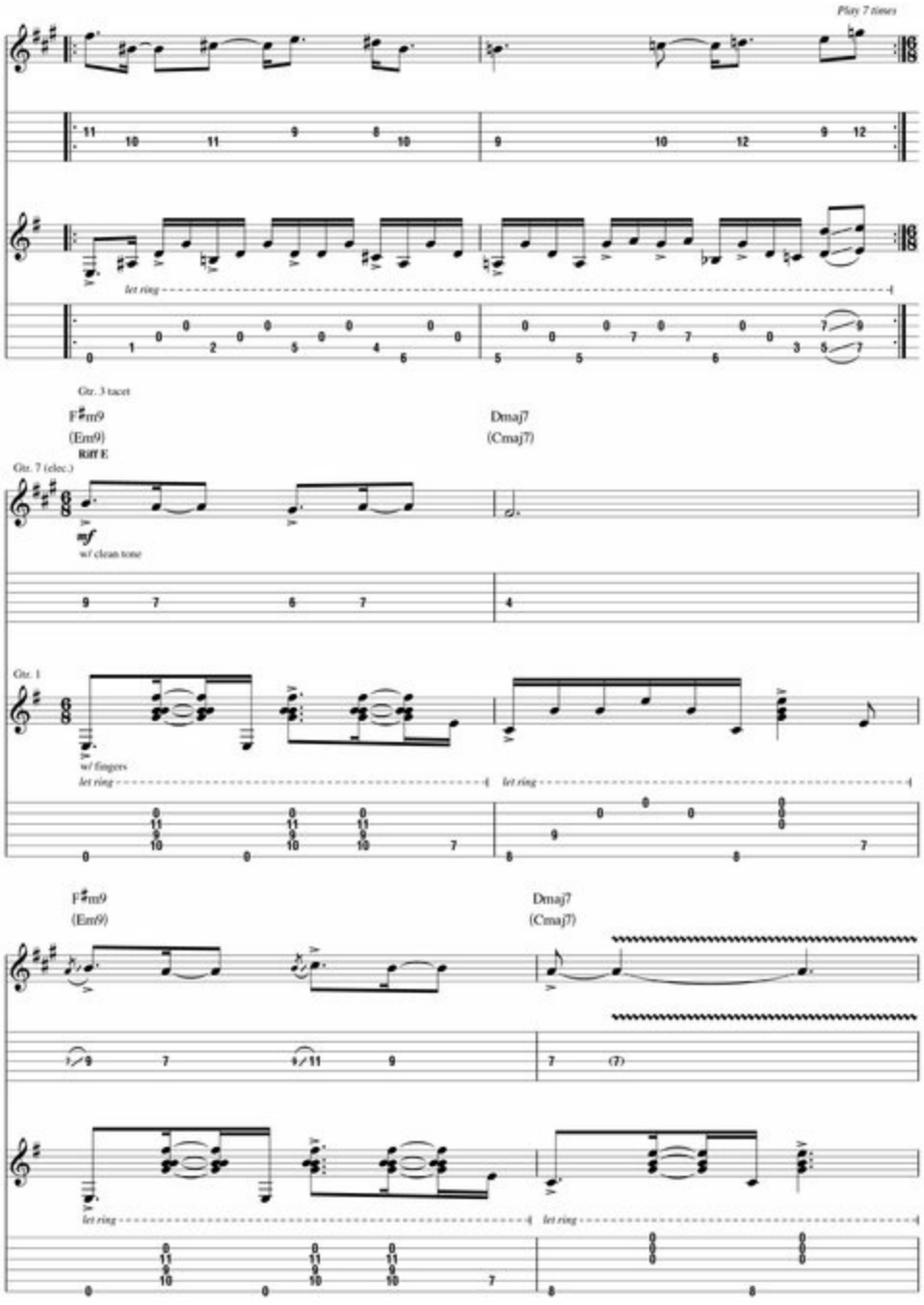
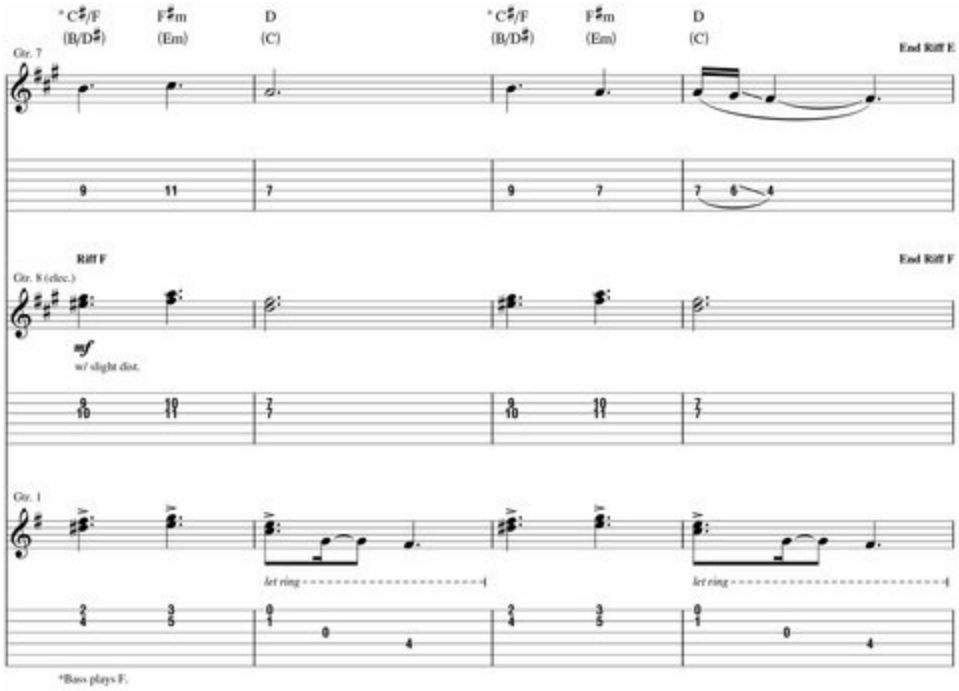
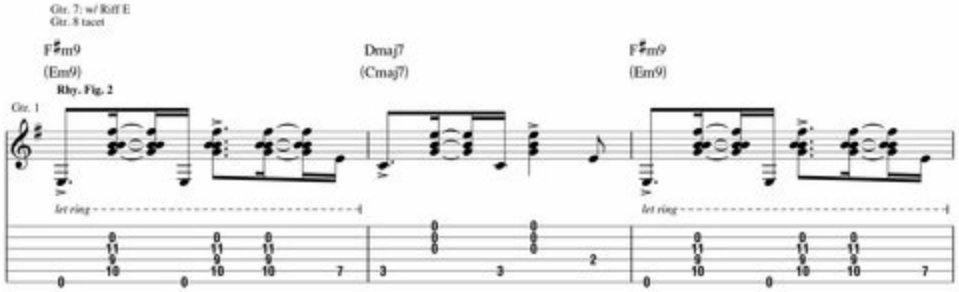
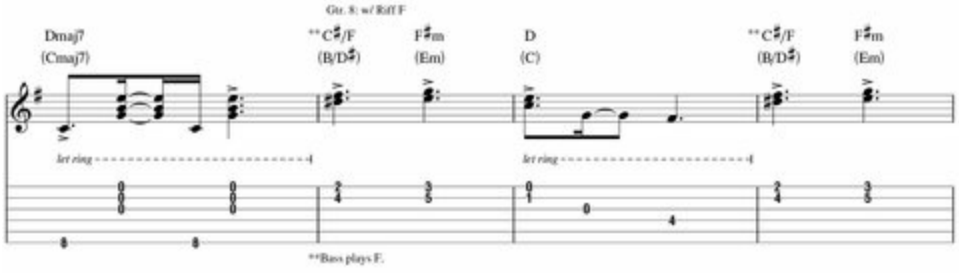

*Synth. arr. for gtr.

Guitar Solo

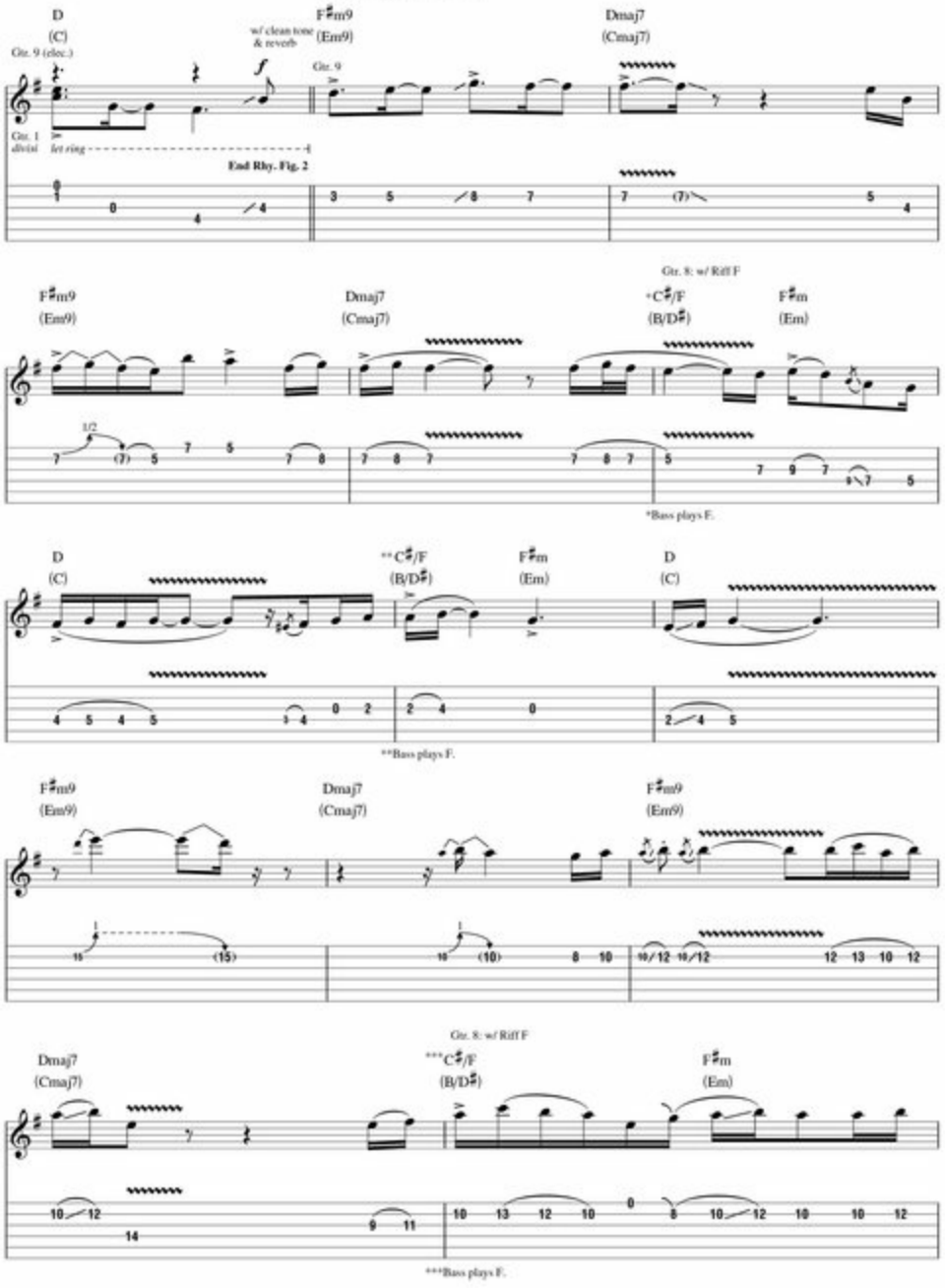
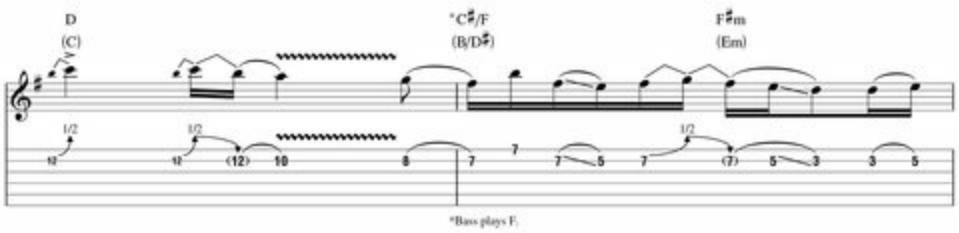
Gtr. 1: w/ Riff A (8 times)
Gtr. 3 tacet





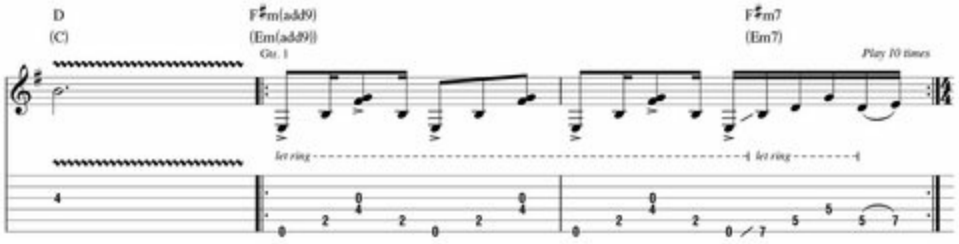
F♯m(add9)
(Em(add9))
F♯m7
(Em7)
F♯m(add9)
(Em(add9))
string noise
F♯m7
(Em7)
F♯m(add9)
(Em(add9))
rake
F♯m7
(Em7)
Verse
Gtr. 2: w/ Riff B (6 times)
Gtr. 4 tacet
F♯m(add9)
(Em(add9))
F♯m7
(Em7)
C♯sus
(Bsus)
B6
(A6)
2. Might be wait - ing for some - one.
C♯sus
(Bsus)
B6
(A6)
C♯sus
(Bsus)
B6
(A6)
C♯sus
(Bsus)
B6
(A6)
Might be there for us to see.
Sthk.
Pitch: G♯

Gtr. 4 tacet
C♯sus
(Bsus)
B6
(A6)
C♯sus
(Bsus)
B6
(A6)
Might be in need of talk - ing.
C♯sus
(Bsus)
B6
(A6)
C♯sus
(Bsus)
B6
(A6)
Might be star - ing di - rect - ly at me.
Gtr. 3: w/ Riff C
C♯sus
(Bsus)
B6
(A6)
C♯sus
(Bsus)
B6
(A6)
C♯sus
(Bsus)
B6
(A6)
C♯sus
(Bsus)
B6
(A6)
Am
(Gm)
Am/B
(Gm/A)
Am
(Gm)
Am/C
(Gm/B♭)
Am
(Gm)
Am/B
(Gm/A)
Riff D
Gtr. 5 (elec.)
mf
w/ slight dist.
Riff D1
Gtr. 6 (elec.)
mf
w/ slight dist.
Rhy. Fig. 1
Gtr. 2
let ring
let ring
let ring
let ring
let ring
let ring

Am
(Gm)
Am/C
(Gm/B♭)
B♭m
(G♯m)
G♭maj7
(Emaj7)
B♭m
(G♯m)
G♭maj7
(Emaj7)
let ring
Bridge
Gtr. 2: w/ Rhy. Fig. 1
Am
(Gm)
Am/B
(Gm/A)
Am
(Gm)
Am/C
(Gm/B♭)
Am
(Gm)
Am/B
(Gm/A)
In - side plays a lul -
End Riff D
End Riff D1
End Rhy. Fig. 1

Gtrs. 5 & 6 tacet
Am (Gm)
Am/C (Gm/B♭)
Am (Gm)
Am/B (Gm/A)
Am (Gm)
Am/C (Gm/B♭)
B♭m (G♯m)
G♭maj7 (Emaj7)
- la - by.
Slurred voice o - ver chil - dren cries.
On
Interlude
Gtr. 2: w/ Rhy. Fig. 1
Gtrs. 5 & 6: w/ Riffs D & D1
B♭m (G♯m)
G♭maj7 (Emaj7)
Am (Gm)
Am/B (Gm/A)
Am (Gm)
Am/C (Gm/B♭)
8
the
in - side.
Gtrs. 5 & 6 tacet
N.C.
Gtr. 2 tacet
Am (Gm)
Gtr. 5
15 / 17
Gtr. 6
15 / 17
*Gtr. 3
**pp
*Synth. arr. for gtr. **Vol. swell
Gtr. 2
3
Gtr. 3
mp
Gtr. 1
let ring

Play 7 times
let ring
Gtr. 3 tacet
F♯m9
(Em9)
Riff E
Dmaj7
(Cmaj7)
Gtr. 7 (elec.)
mf
w/ clean tone
Gtr. 1
w/ fingers
let ring
let ring
F♯m9
(Em9)
Dmaj7
(Cmaj7)
let ring
let ring

* C♯/F
(B/D♯)
F♯m
(Em)
D
(C)
* C♯/F
(B/D♯)
F♯m
(Em)
D
(C)
End Riff E
Gtr. 7
Riff F
End Riff F
Gtr. 8 (elec.)
mf
w/ slight dist.
Gtr. 1
let ring
let ring
*Bass plays F.

Gtr. 7: w/ Riff E
Gtr. 8 tacet
F♯m9
(Em9)
Dmaj7
(Cmaj7)
F♯m9
(Em9)
Rhy. Fig. 2
Gtr. 1
let ring
let ring

Gtr. 8: w/ Riff F
Dmaj7
(Cmaj7)
** C♯/F
(B/D♯)
F♯m
(Em)
D
(C)
** C♯/F
(B/D♯)
F♯m
(Em)
let ring
let ring
**Bass plays F.

Guitar Solo

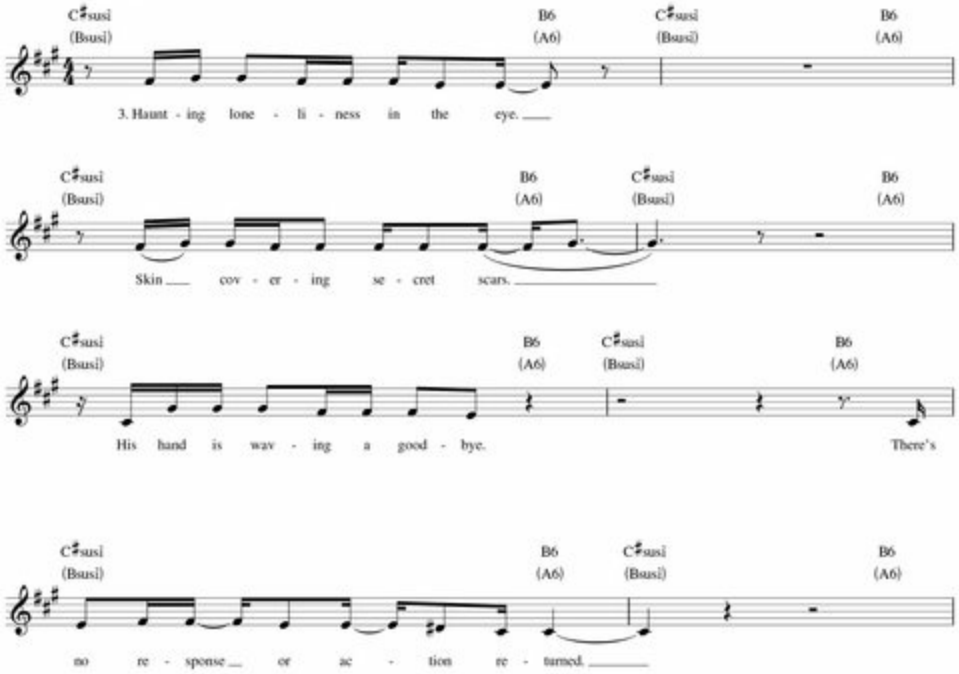
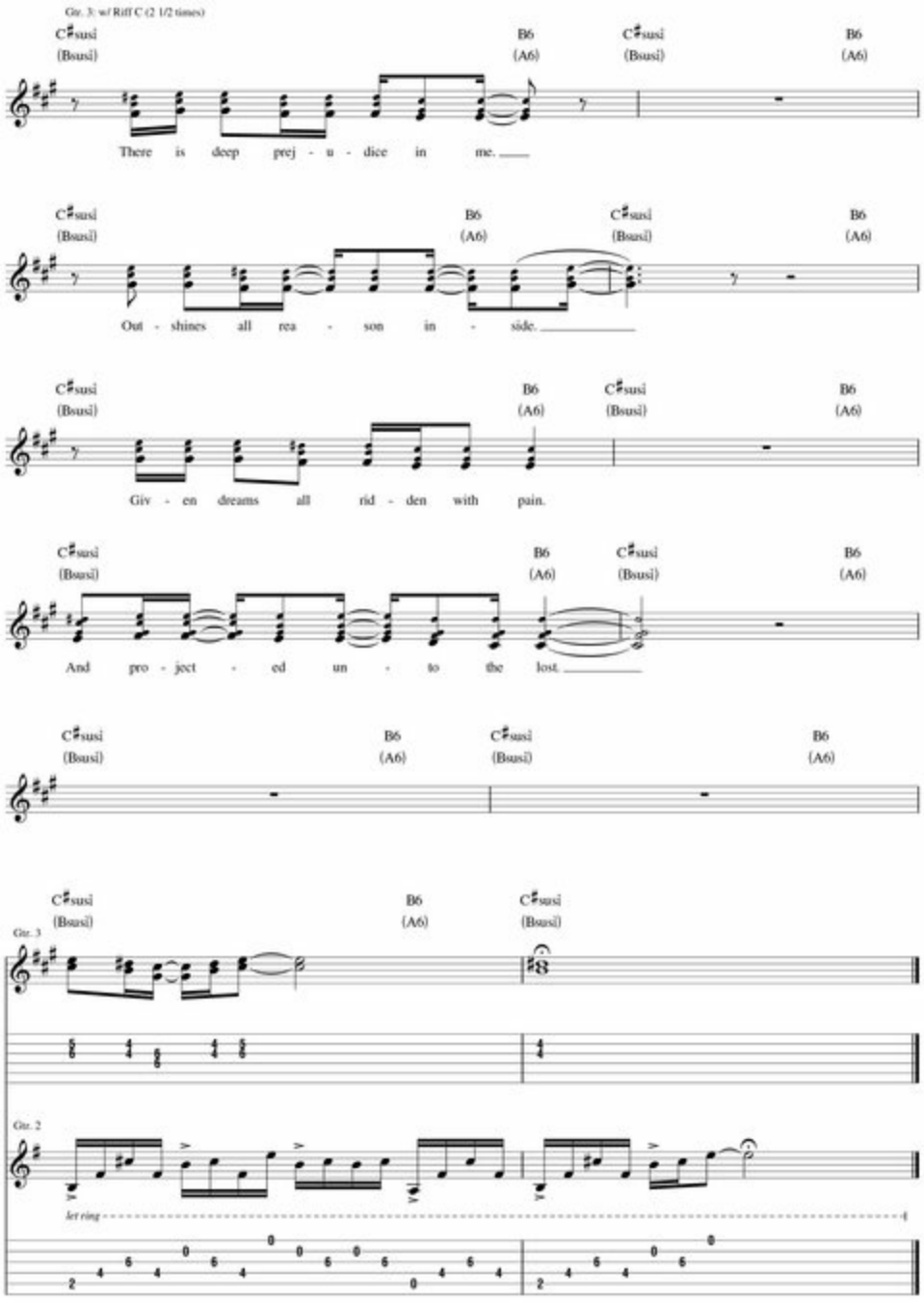
Gtr. 1: w/ Rhy. Fig. 2 (2 times)



Interlude

Gtr. 9 tacet

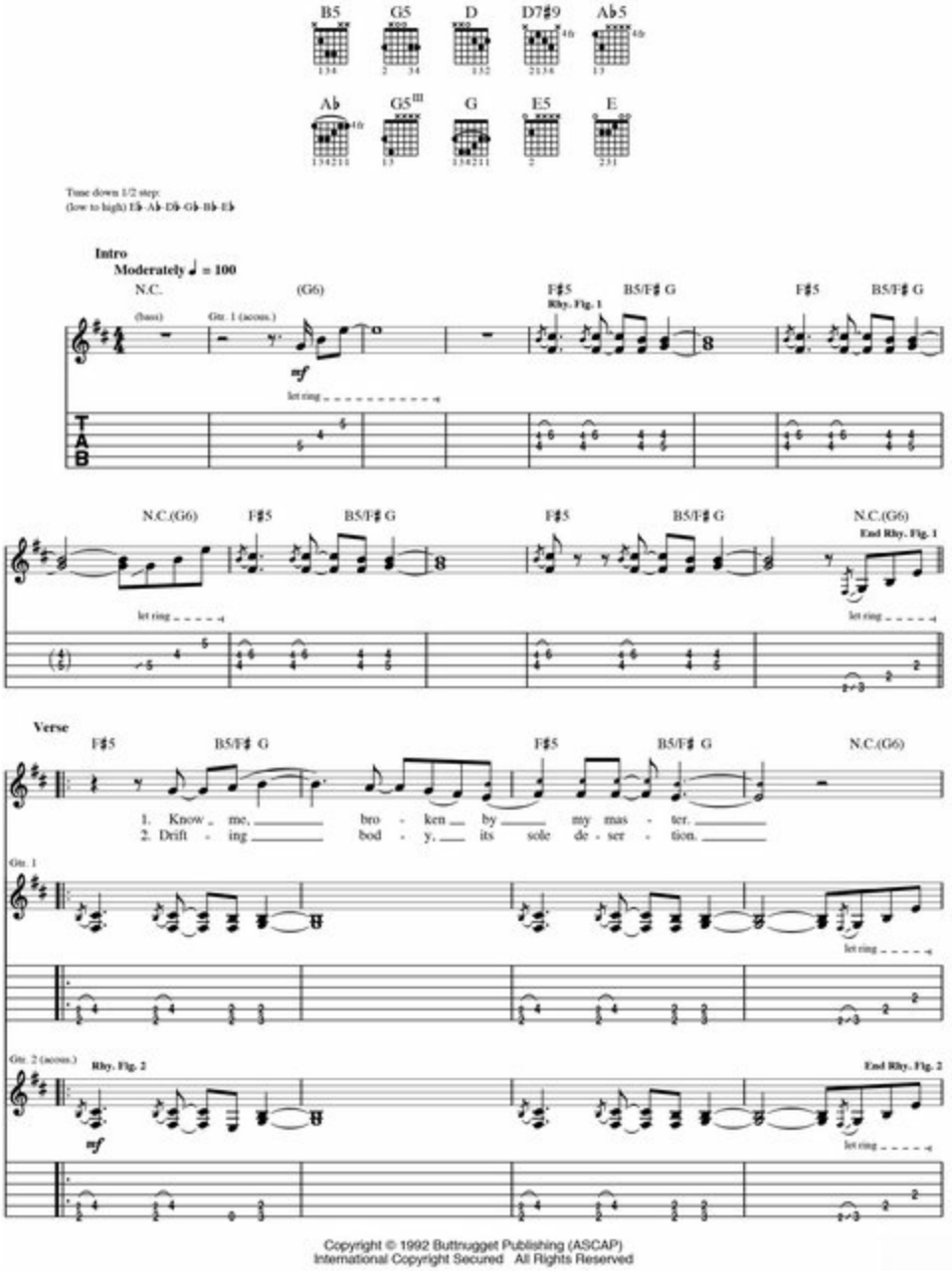


Verse

Gtr. 1 tacet
Gtr. 2: w/ Riff B (9 times)

Gtr. 3: w/ Riff C (2 1/2 times)
C♯sus
(Bsus)
B6
(A6)
There is deep prej - u - dice in me.
Out - shines all rea - son in - side.
Giv - en dreams all rid - den with pain.
And pro - ject - ed un - to the lost.
Gtr. 3
Gtr. 2
let ring

from Alice in Chains - *Dirt*

W o u l d ?

Written by Jerry Cantrell

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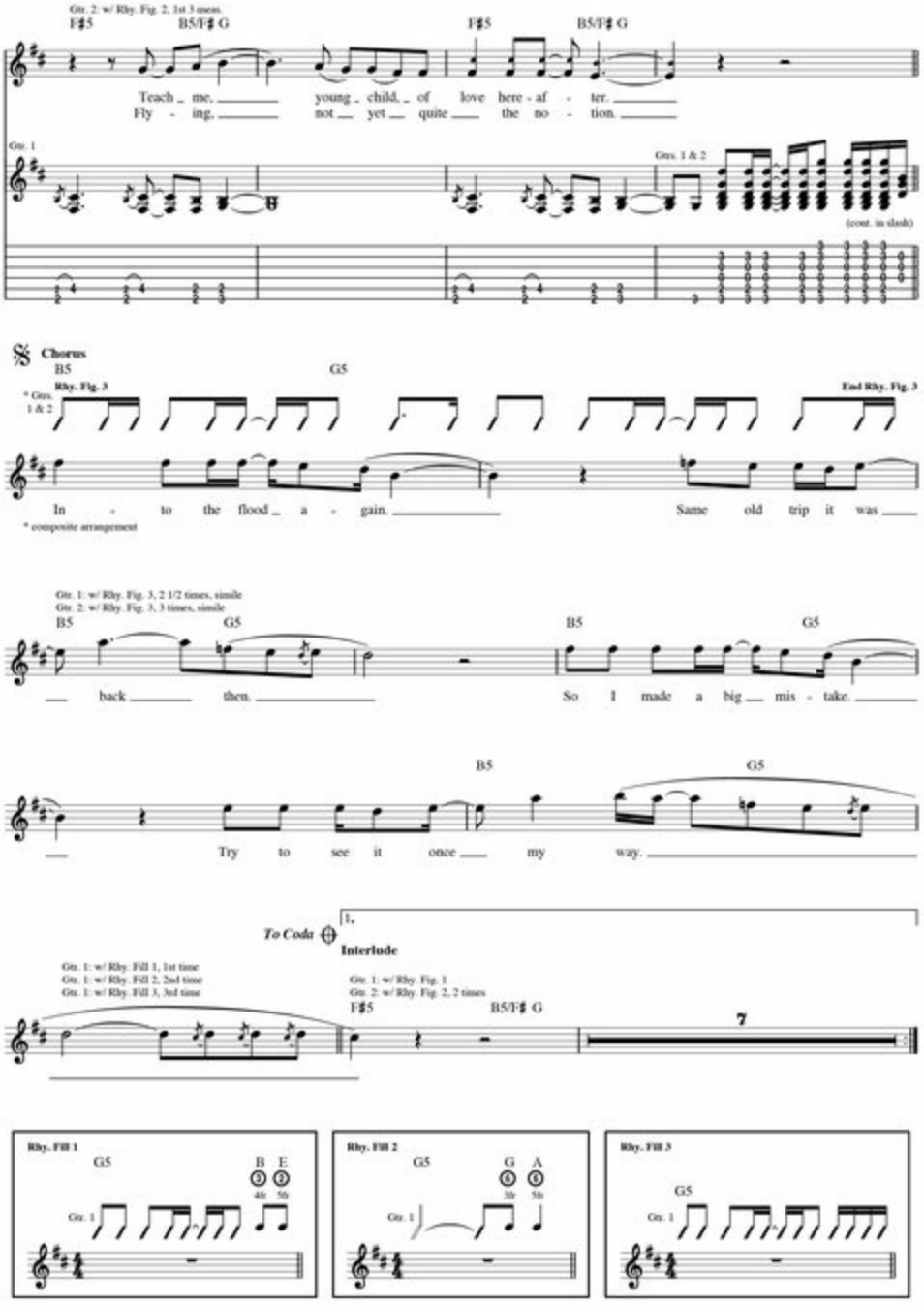
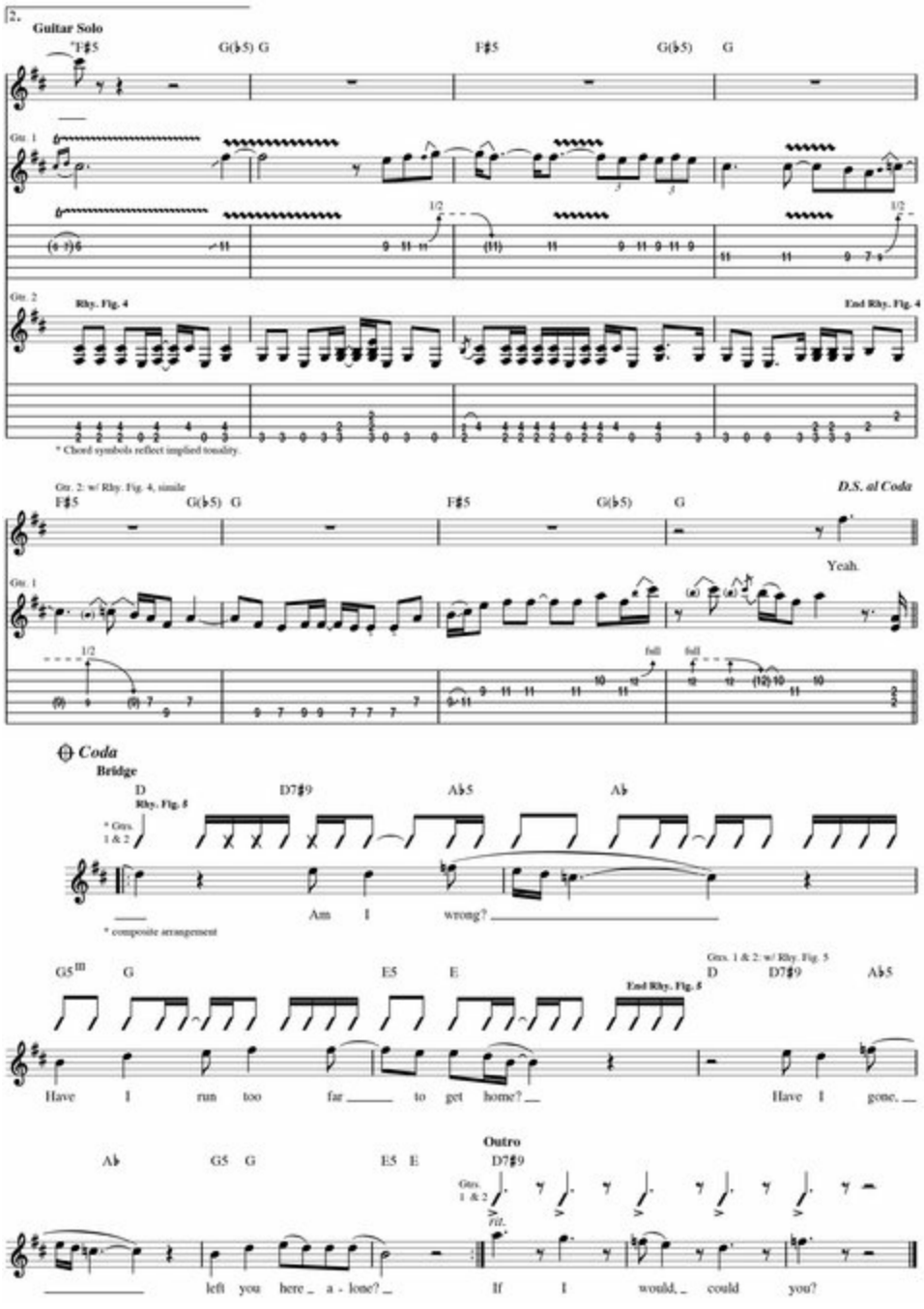
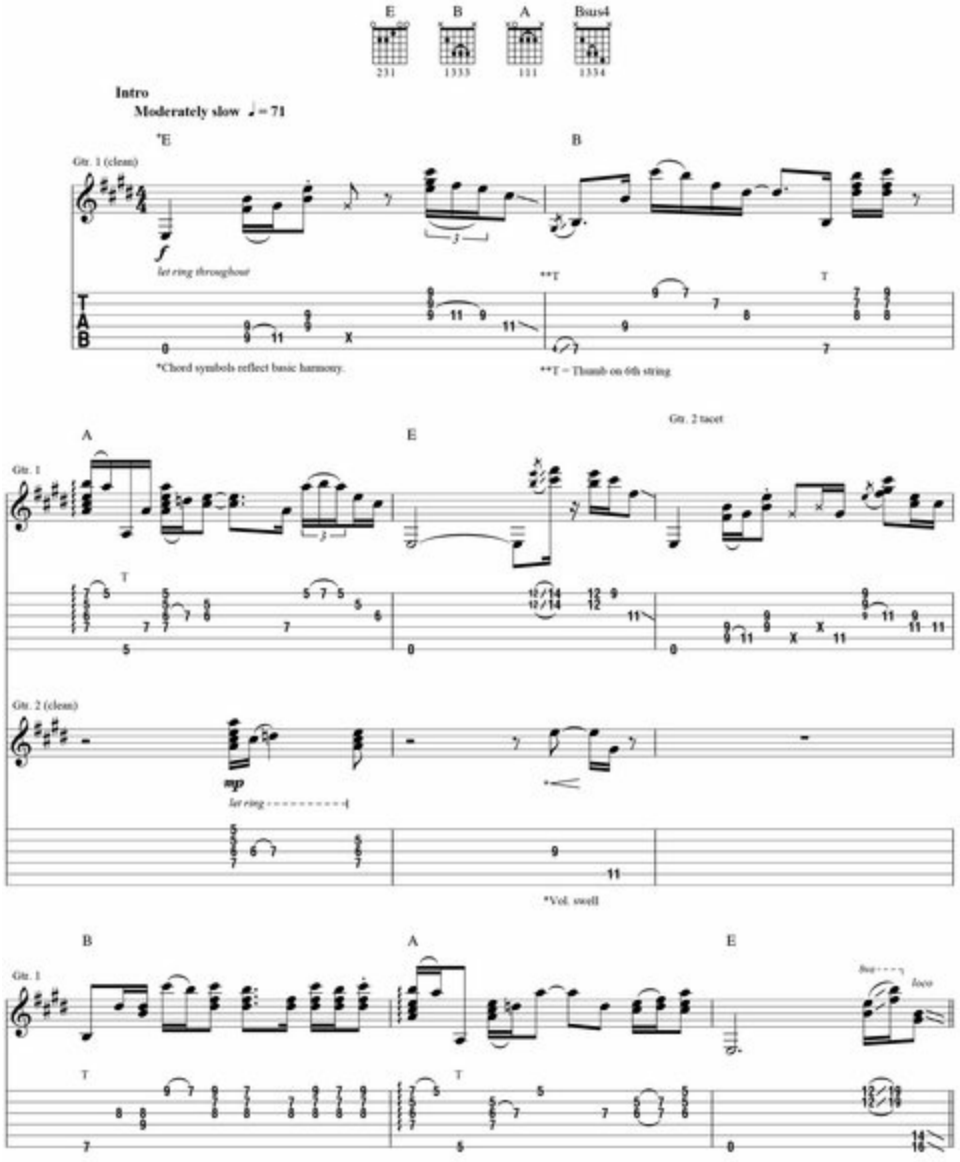

Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.
F♯5
B5/F♯ G
F♯5
B5/F♯ G
Teach me, young child, of love here-af-ter.
Fly-ing, not yet quite the no-tion.
Gtr. 1
Gtrs. 1 & 2
(cont. in slash)
Chorus
B5
G5
Rhy. Fig. 3
End Rhy. Fig. 3
* Gtrs. 1 & 2
In-to the flood a-gain. Same old trip it was
* composite arrangement
Gtr. 1: w/ Rhy. Fig. 3, 2 1/2 times, simile
Gtr. 2: w/ Rhy. Fig. 3, 3 times, simile
B5
G5
B5
G5
back then. So I made a big mis-take.
B5
G5
Try to see it once my way.
To Coda
1.
Interlude
Gtr. 1: w/ Rhy. Fill 1, 1st time
Gtr. 1: w/ Rhy. Fill 2, 2nd time
Gtr. 1: w/ Rhy. Fill 3, 3rd time
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 2, 2 times
F♯5
B5/F♯ G
7
Rhy. Fill 1
G5
B E
4b 5b
Gtr. 1
Rhy. Fill 2
G5
G A
3b 5b
Gtr. 1
Rhy. Fill 3
G5
Gtr. 1

2.
Guitar Solo
F♯5
G(♭5)
G
F♯5
G(♭5)
G
Gtr. 1
1/2
Gtr. 2
Rhy. Fig. 4
End Rhy. Fig. 4
* Chord symbols reflect implied tonality.
Gtr. 2: w/ Rhy. Fig. 4, simile
D.S. al Coda
F♯5
G(♭5)
G
F♯5
G(♭5)
G
Yeah.
Gtr. 1
1/2
full
full
Coda
Bridge
D
D7♯9
A♭5
A♭
Rhy. Fig. 5
* Gtrs. 1 & 2
Am I wrong?
* composite arrangement
G5
G
E5
E
Gtrs. 1 & 2: w/ Rhy. Fig. 5
End Rhy. Fig. 5
D
D7♯9
A♭5
Have I run too far to get home?
Have I gone.
Outro
A♭
G5
G
E5
E
D7♯9
Gtrs. 1 & 2
Fill
left you here a - lone?
If I would, could you?

from Pearl Jam - “Jeremy” EP

Yellow Ledbetter

Words and Music by Jeffrey Ament, Eddie Vedder and Mike McCready

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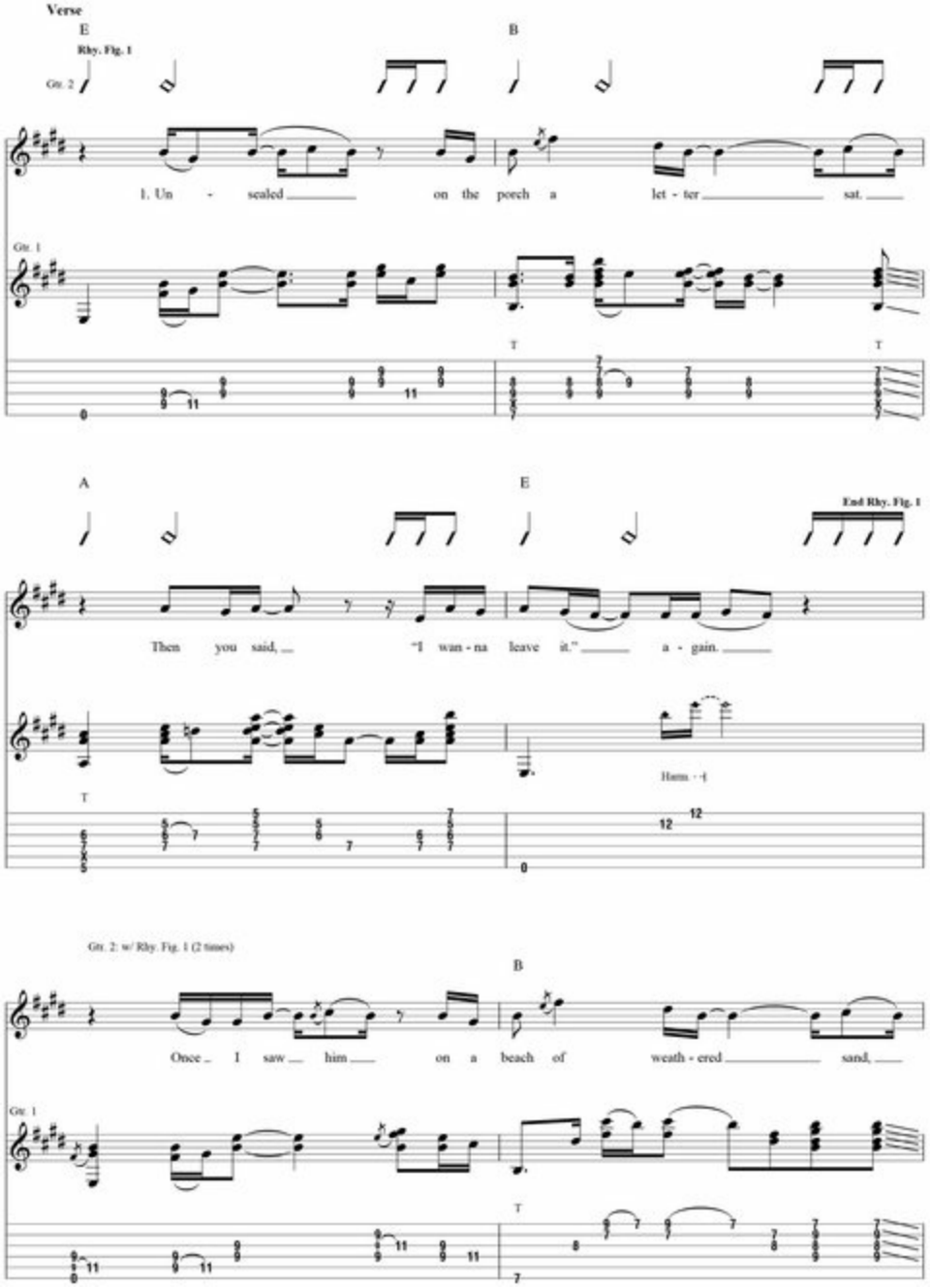
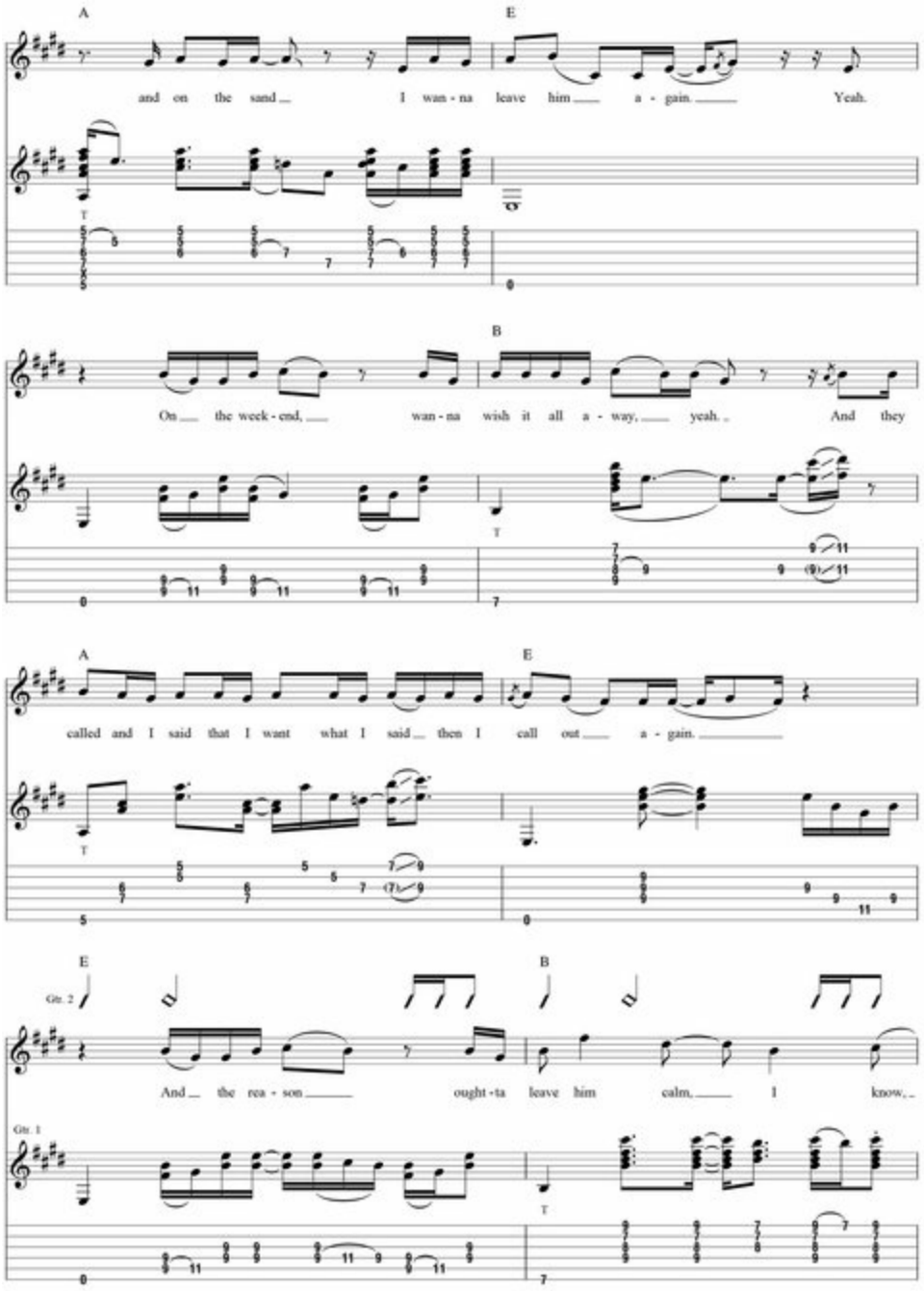
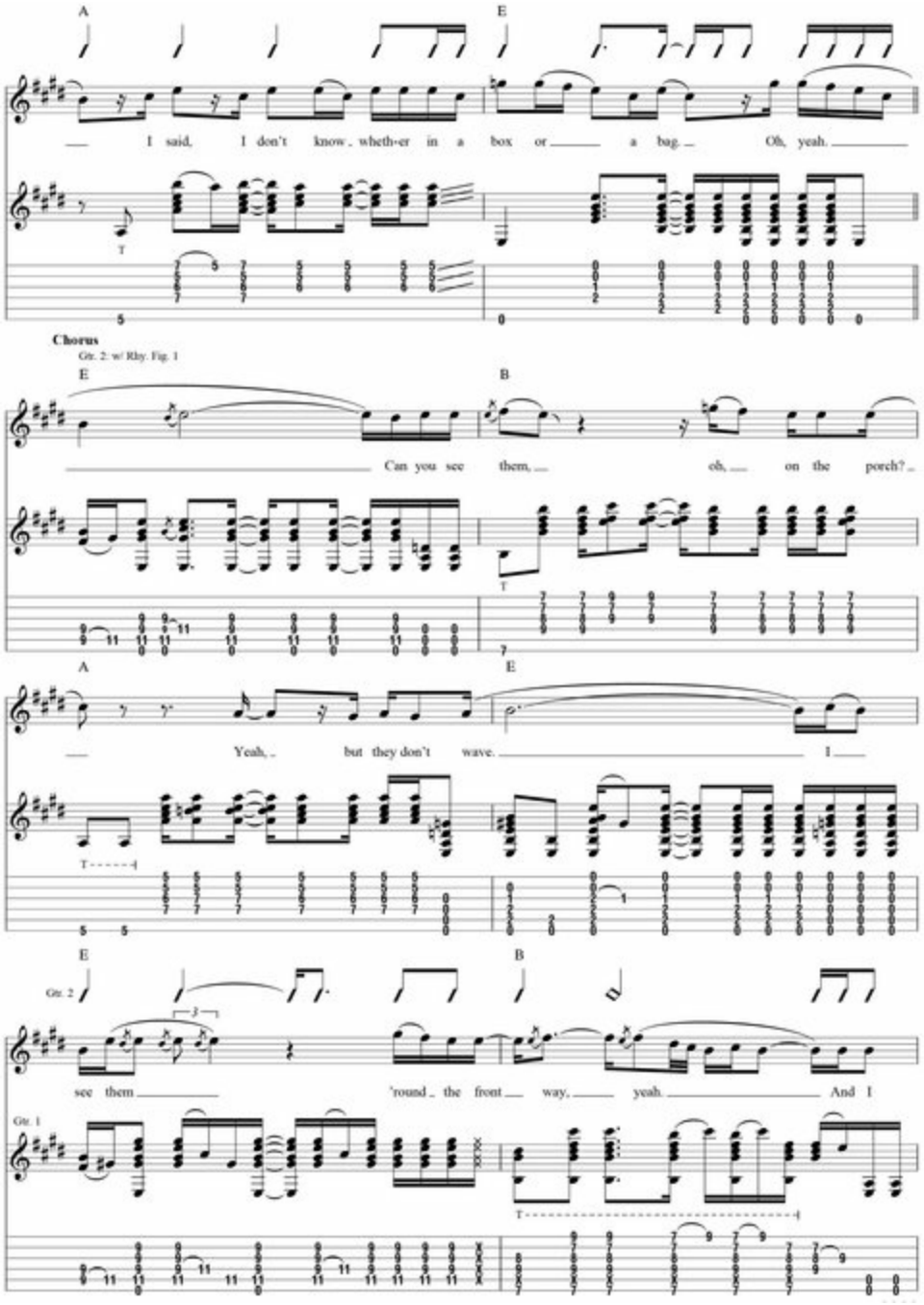
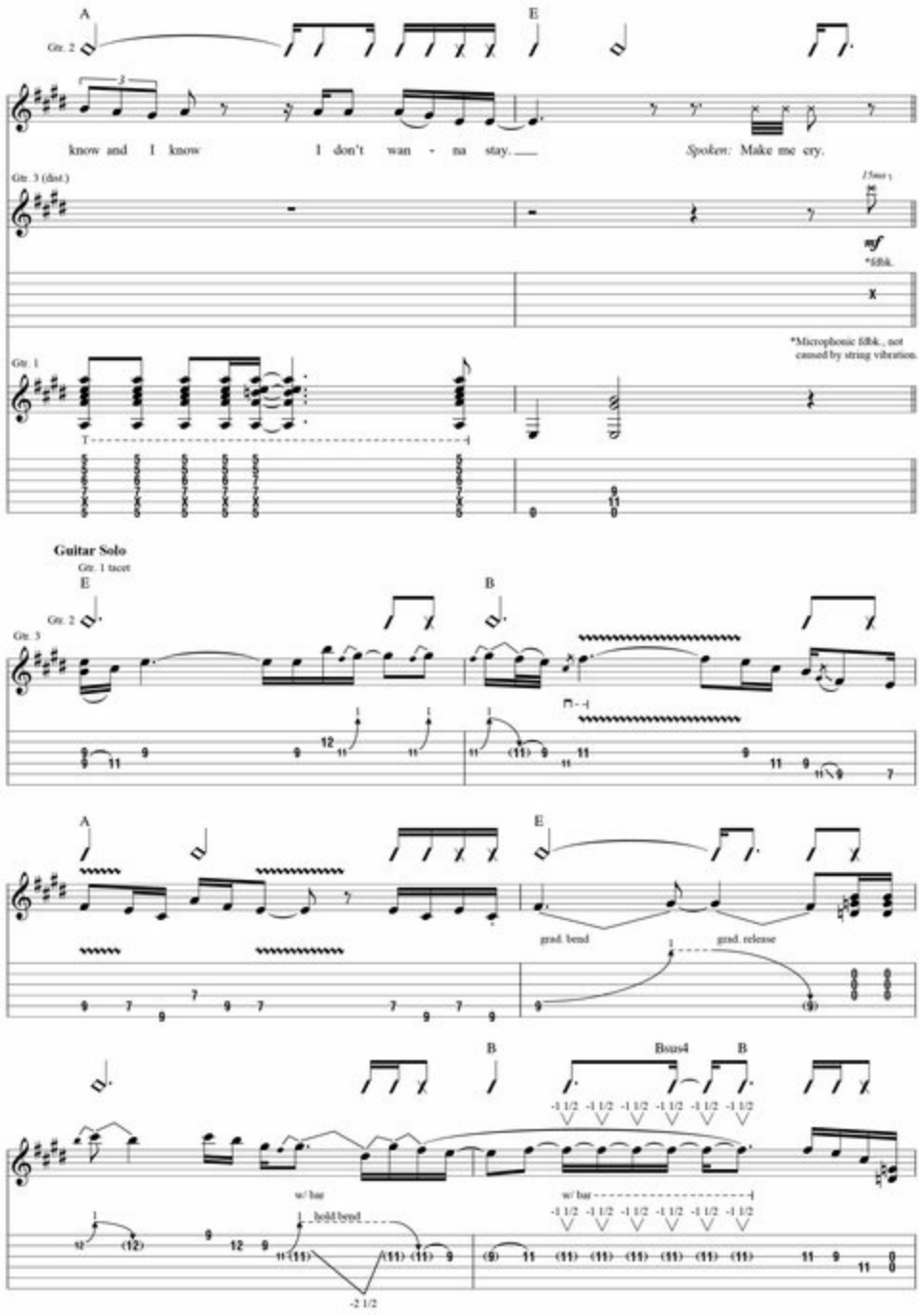
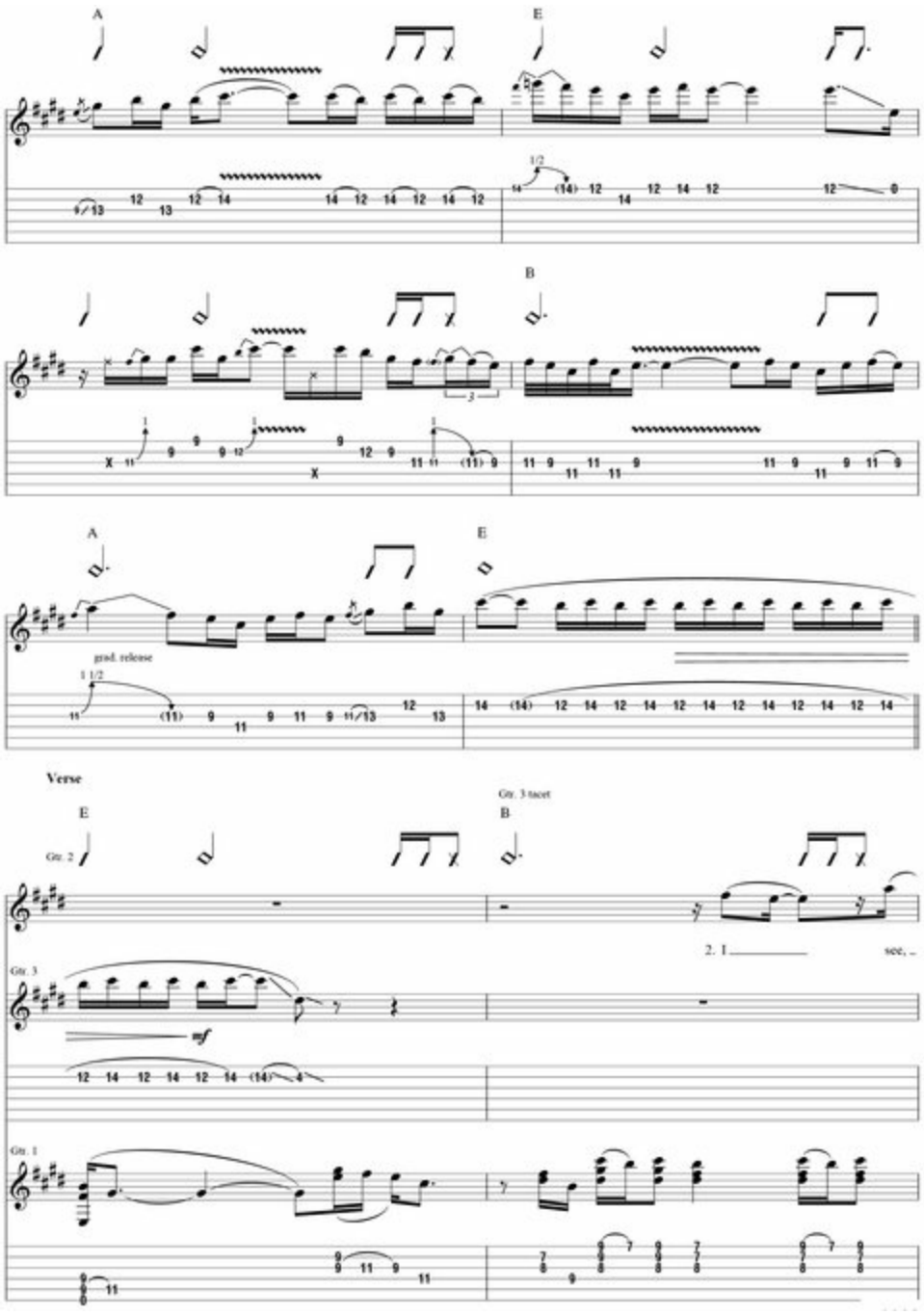
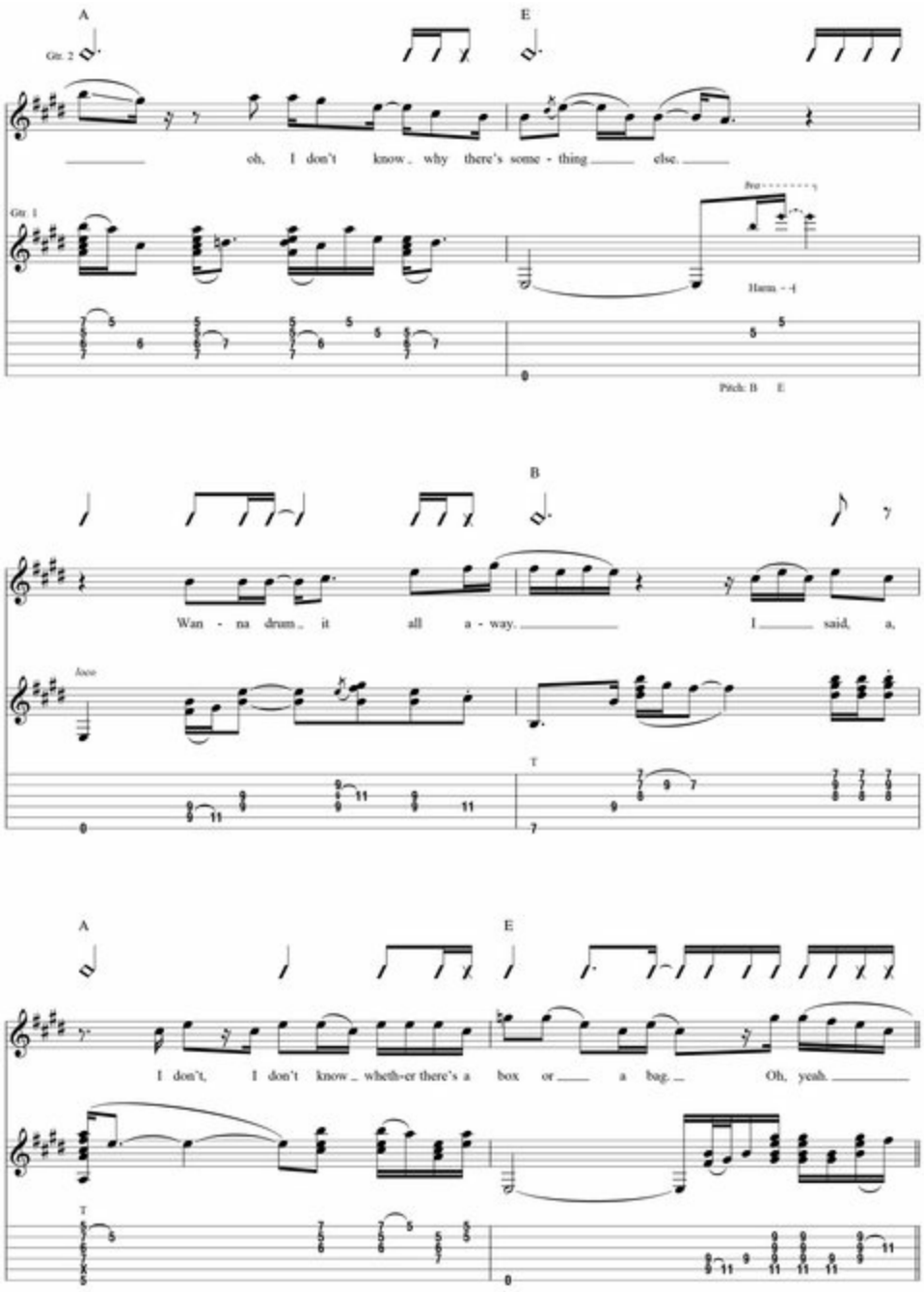
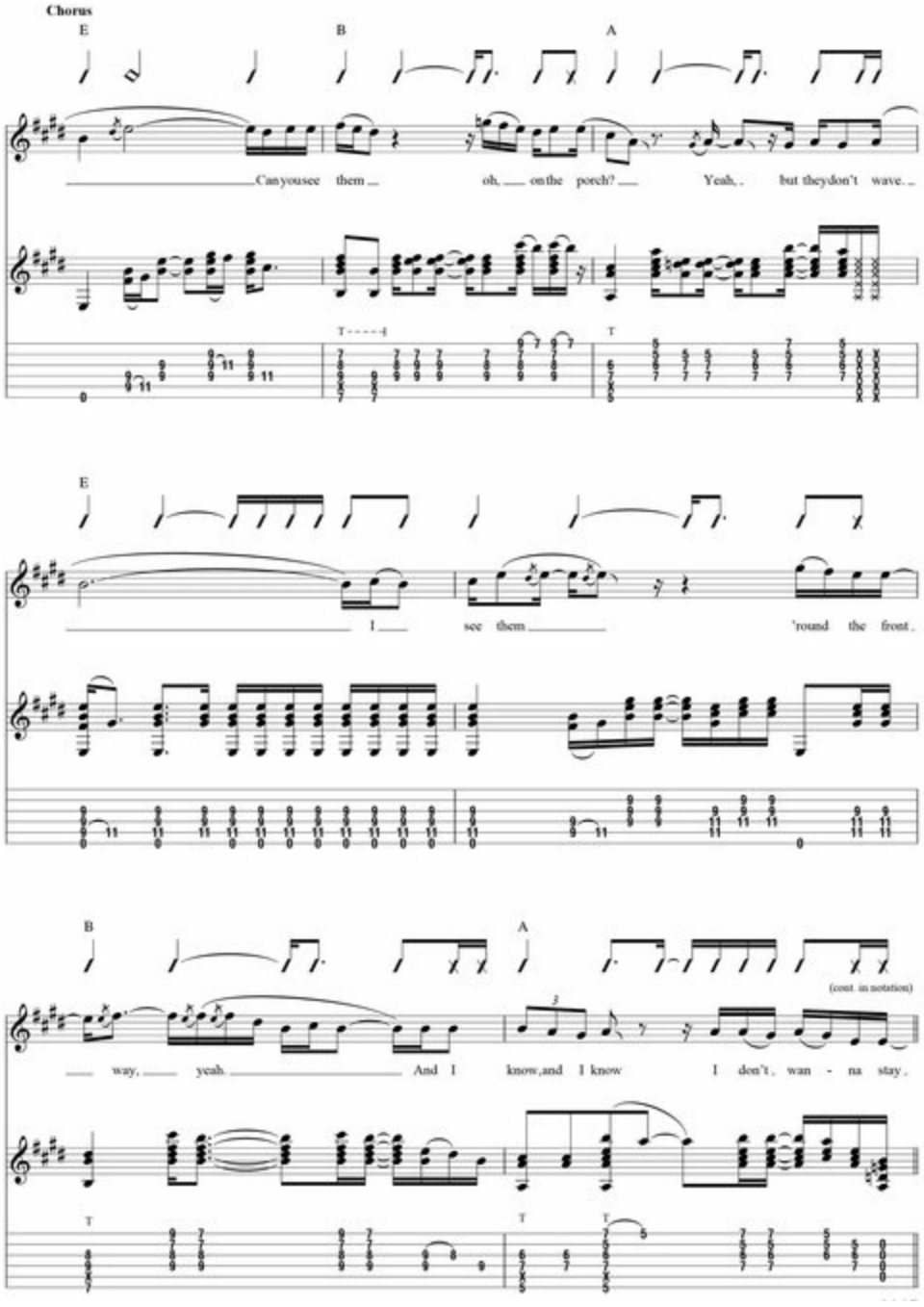
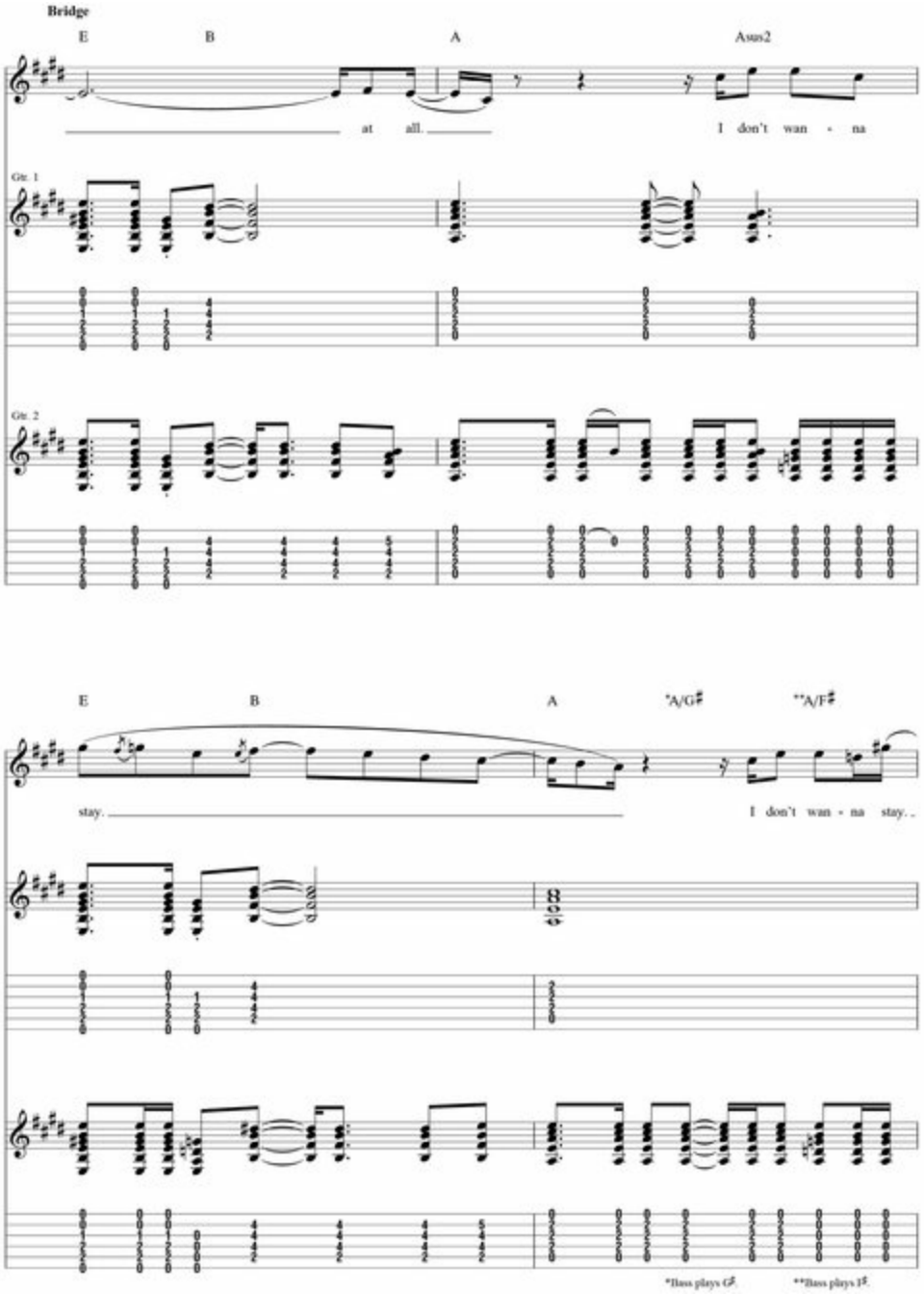
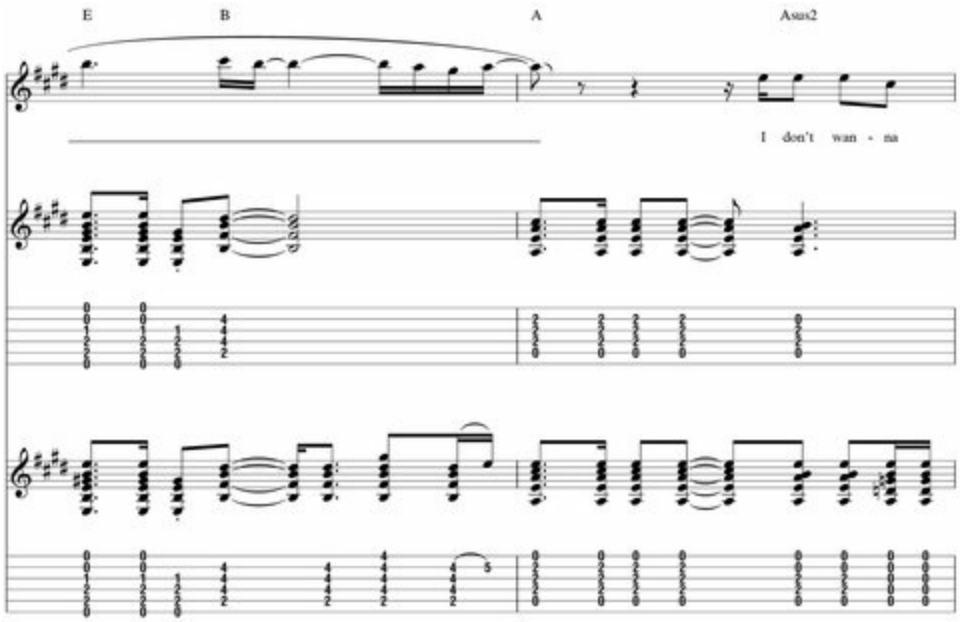
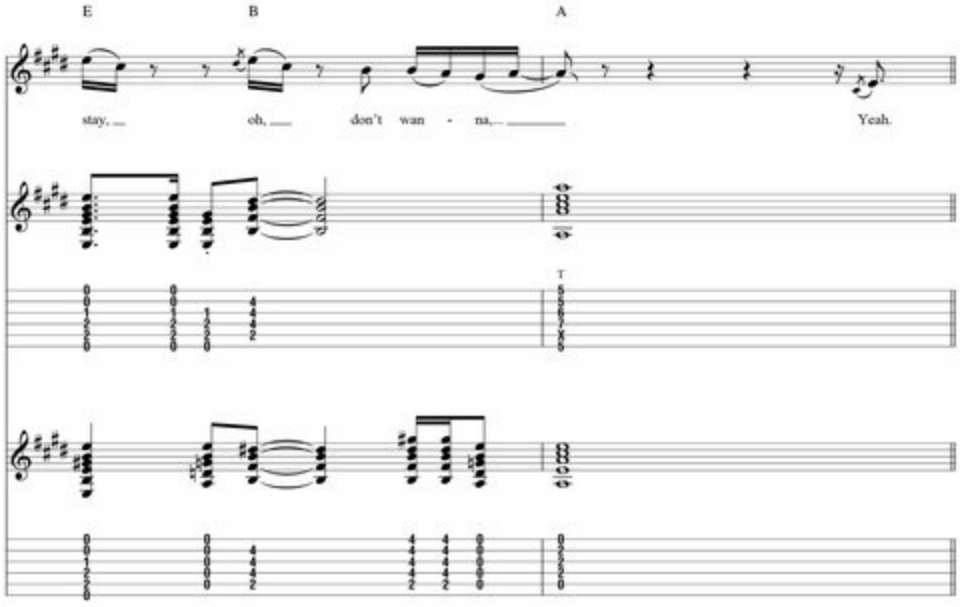
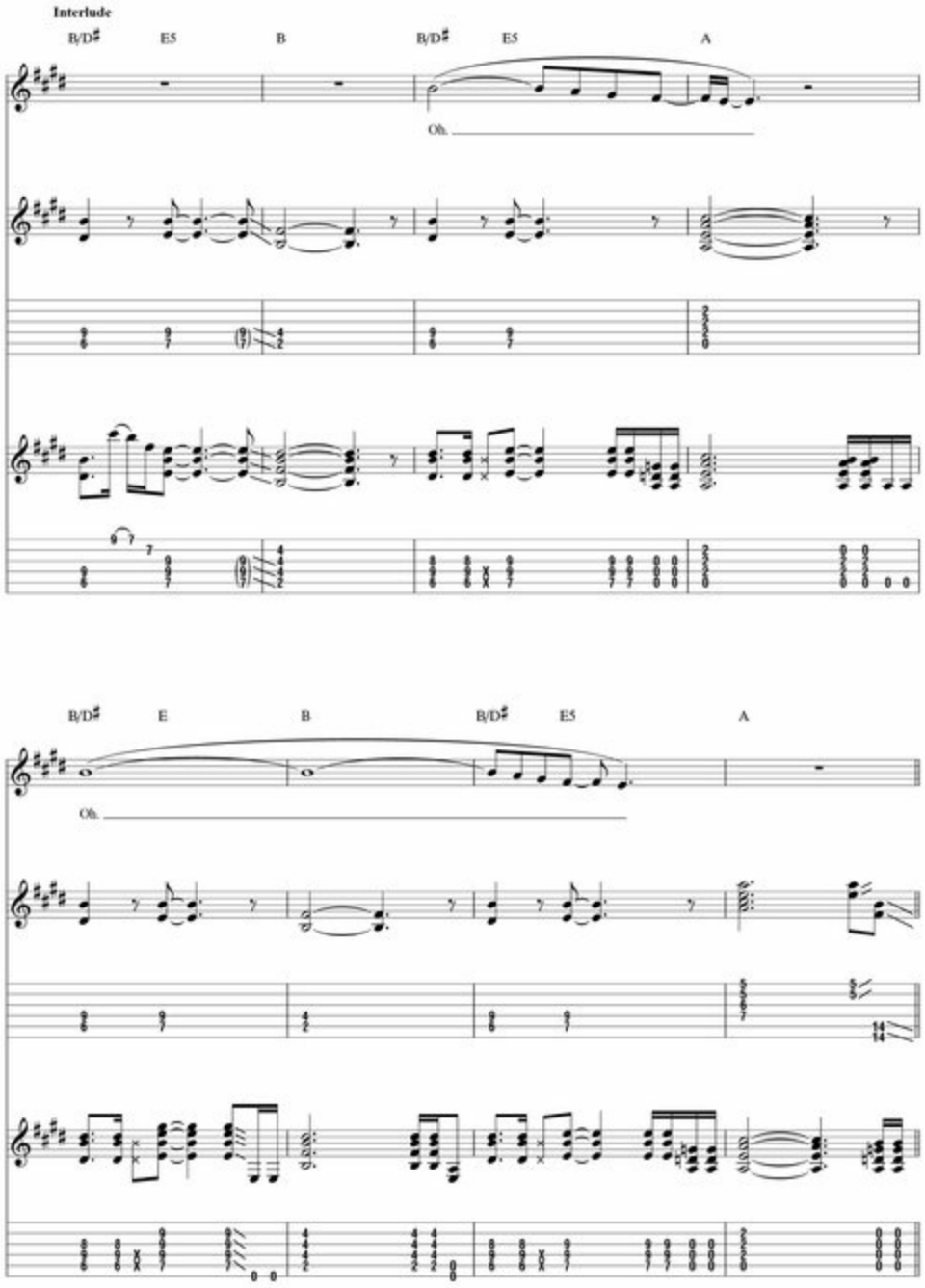
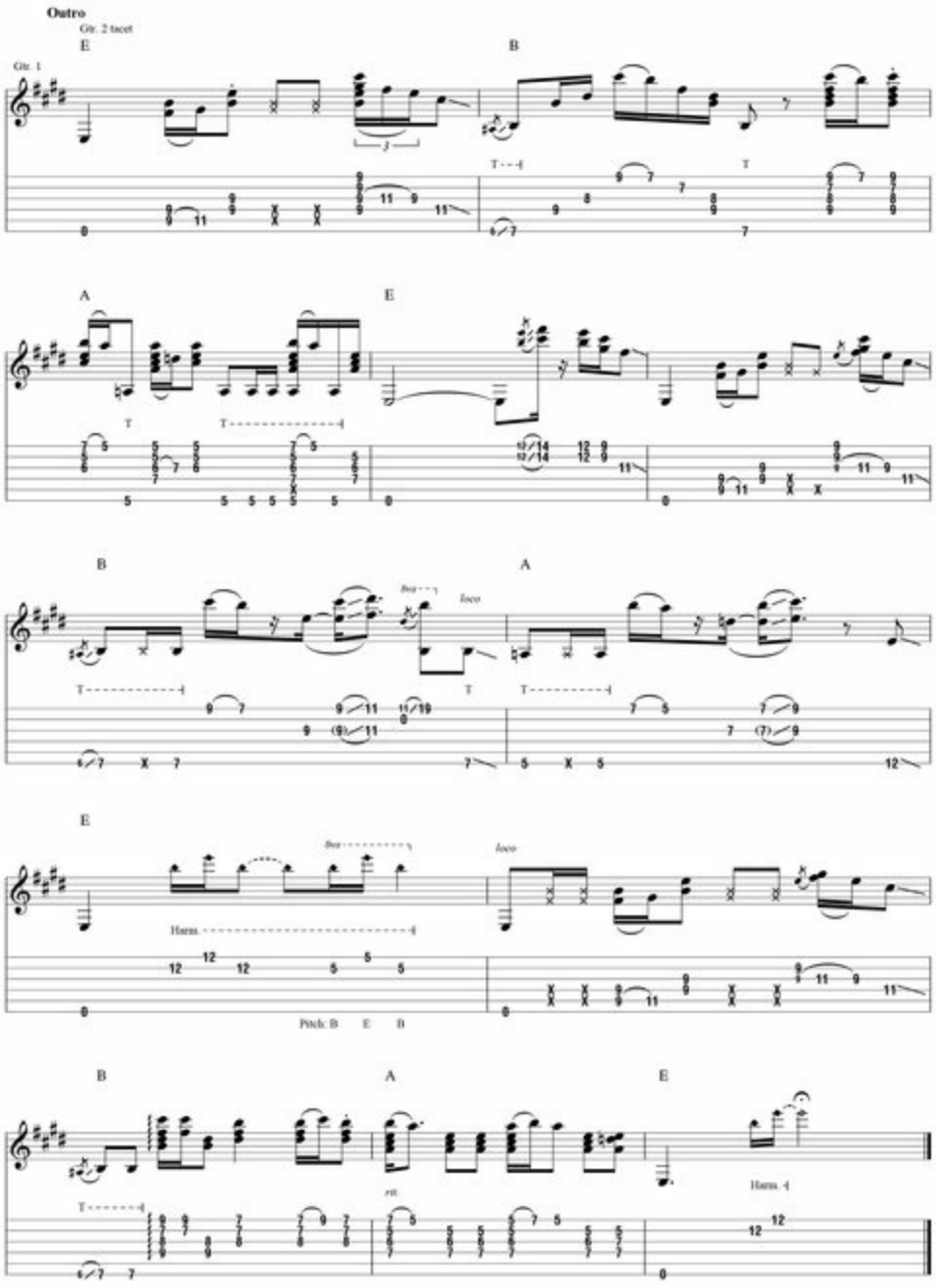
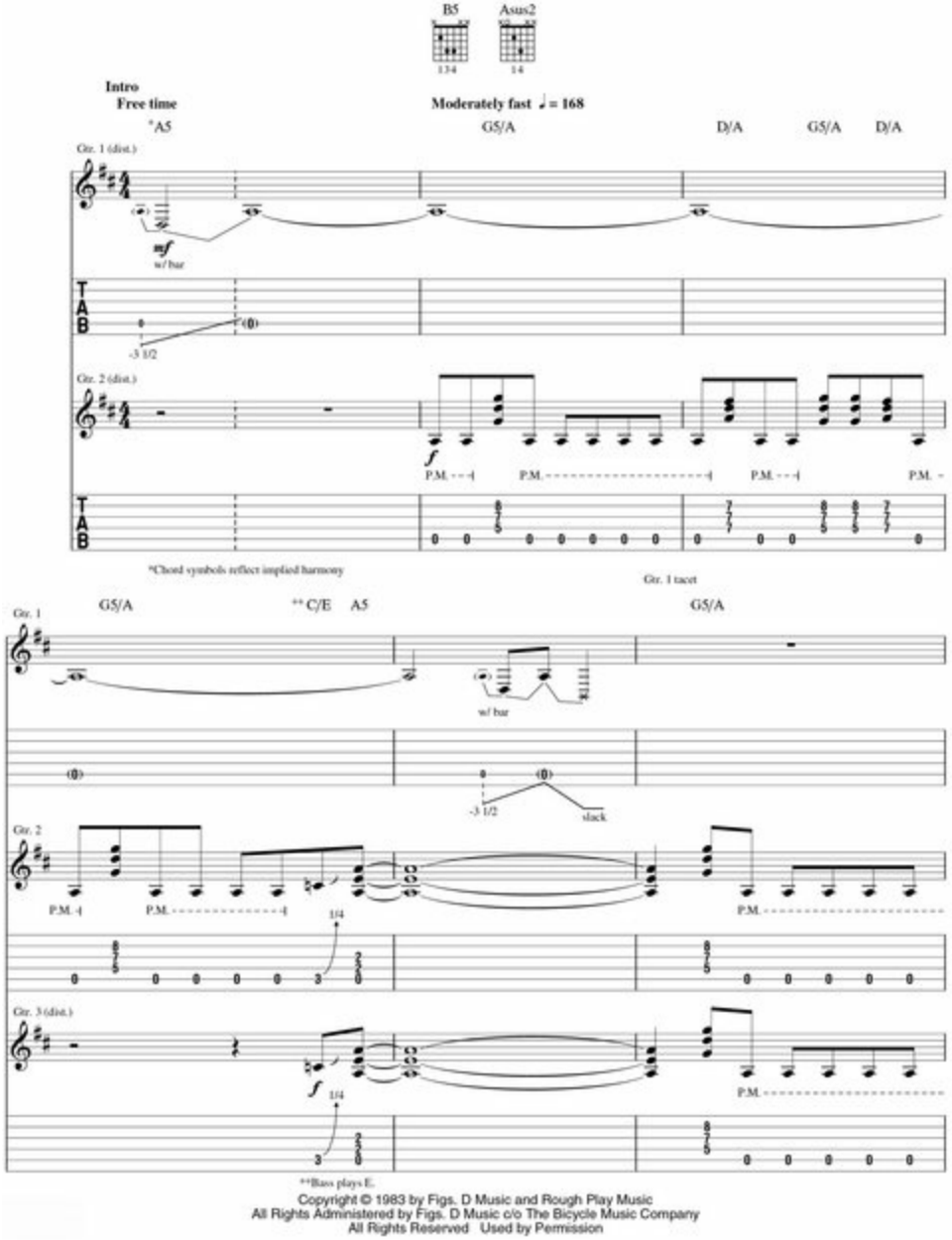

Verse
E
Rhy. Fig. 1
Gtr. 2
B
1. Un - sealed on the porch a let - ter sat.
Gtr. 1
T
T
A
E
End Rhy. Fig. 1
Then you said, "I wan - na leave it." a - gain.
T
Hmm...
12
12
0
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
B
Once I saw him on a beach of weath - ered sand,
Gtr. 1
T
11
11
11
11
8
7

A
E
and on the sand I wan - na leave him a - gain. Yeah.
B
On the week - end, wan - na wish it all a - way, yeah. And they
A
E
called and I said that I want what I said then I call out a - gain.
E
B
Gtr. 2
And the rea - son ought - ta leave him calm, I know,
Gtr. 1

A
E
I said, I don't know, wheth-er in a box or a bag. Oh, yeah.
Chorus
Gtr. 2: w/ Rhy. Fig. 1
E
B
Can you see them, oh, on the porch?
A
E
Yeah, but they don't wave. I
E
B
Gtr. 2
see them 'round the front way, yeah. And I
Gtr. 1

A
E
Gtr. 2
know and I know I don't wan - na stay.
Spoken: Make me cry.
Gtr. 3 (dist.)
mf
*fdbk.
*Microphonic fdbk., not caused by string vibration.
Gtr. 1
Guitar Solo
Gtr. 1 tacet
B
Gtr. 3
grad. bend
grad. release
Bsus4
w/ bar
hold bend
-2 1/2

A
E
1/2
B
A
E
grad. release
1 1/2
Verse
E
B
Gtr. 3 tacet
Gtr. 2
Gtr. 3
mf
Gtr. 1
2. I
see,

A
E
Gtr. 2
oh, I don't know_ why there's some - thing_____ else._____
Gtr. 1
Bend
Harm. - 4
Pitch: B E
B
Wan - na drum_ it all a - way._____ I_____ said, a,
Voice
T
A
E
I don't, I don't know_ wheth-er there's a box or_____ a bag._ Oh, yeah._____
T

Chorus
E
B
A
Can you see them oh, on the porch? Yeah, but they don't wave.
E
I see them 'round the front.
B
A
(cont. in notation)
way, yeah. And I know, and I know I don't, wan - na stay.

Bridge
E
B
A
Asus2
at all.
I don't wan - na
Gtr. 1
Gtr. 2
E
B
A
*A/G♯
**A/F♯
stay.
I don't wan - na stay..
*Bass plays G♯.
**Bass plays F♯.

E
B
A
Asus2
I don't wan - na


E
B
A
stay, __ oh, ___ don't wan - na,-- _____ Yeah.
T

Interlude
B/D♯
E5
B
B/D♯
E5
A
Oh.
B/D♯
E
B
B/D♯
E5
A
Oh.

Outro
Gtr. 2 tacet
Gtr. 1
E
B
A
E
B
A
E
B
A
E
Bra
loco
Harm.
Pitch: B E B
rit.

from Night Ranger - *Midnight Madness*

(You Can Still) Rock in America

Words and Music by Jack Blades and Brad Gillis

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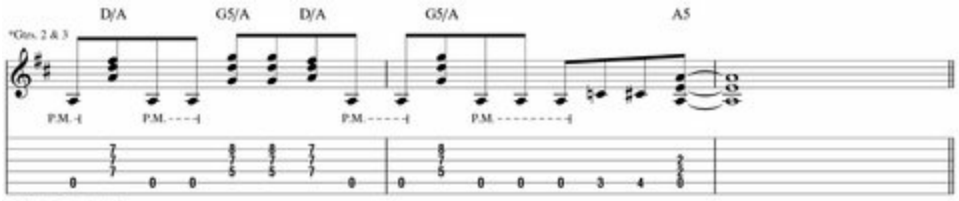
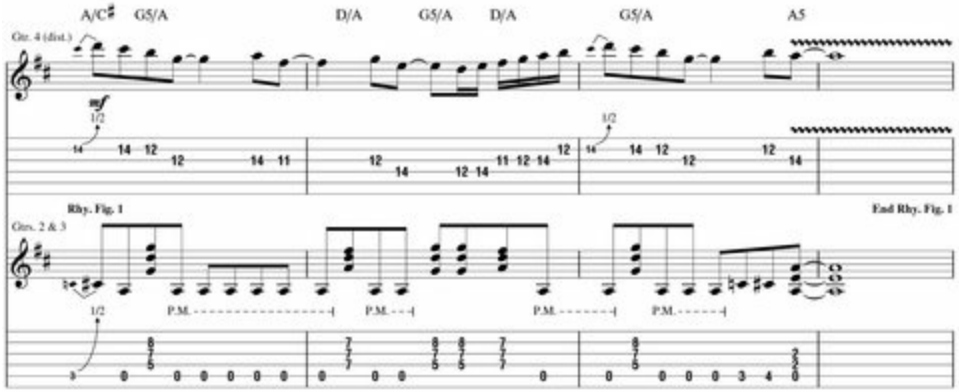
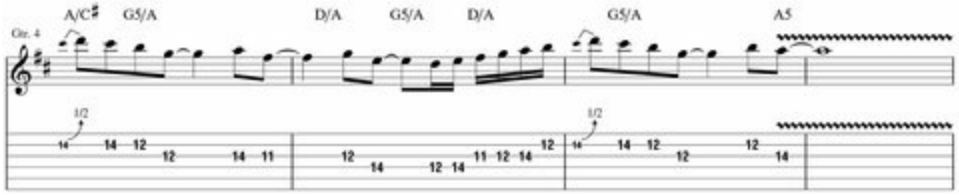
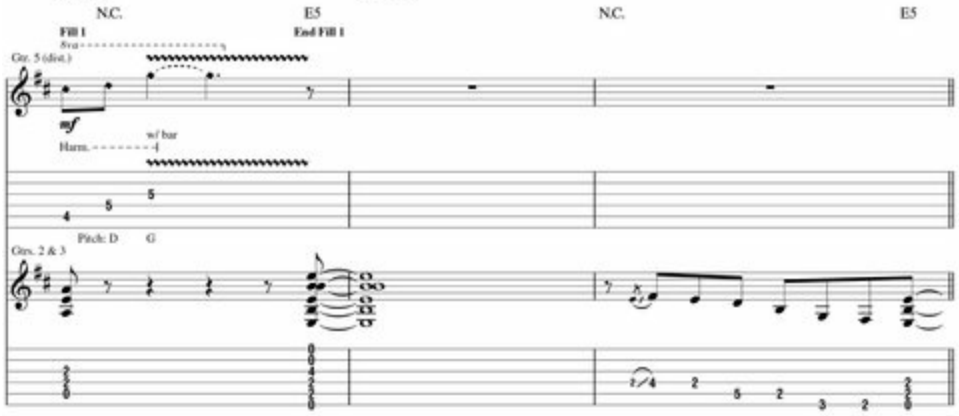
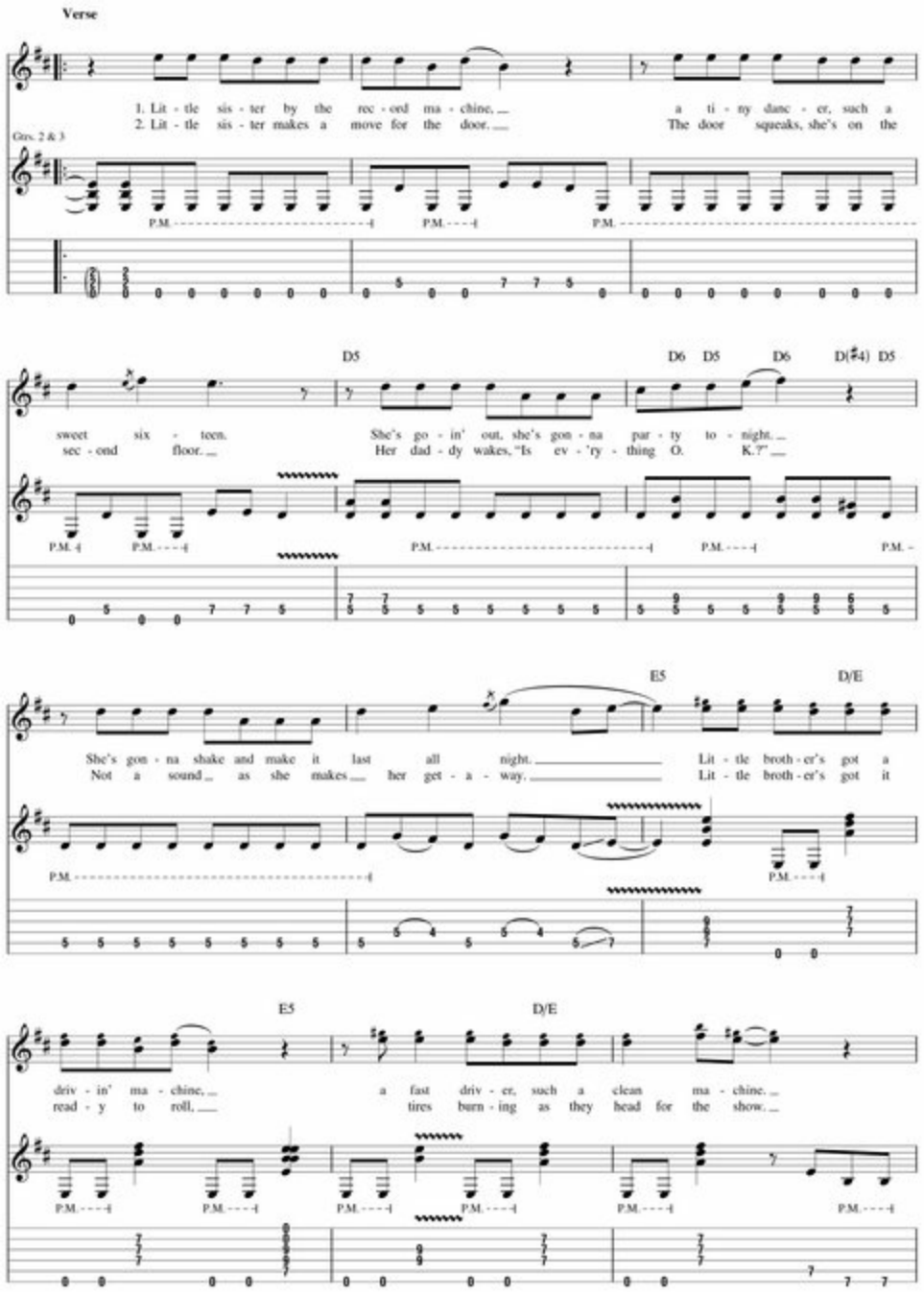
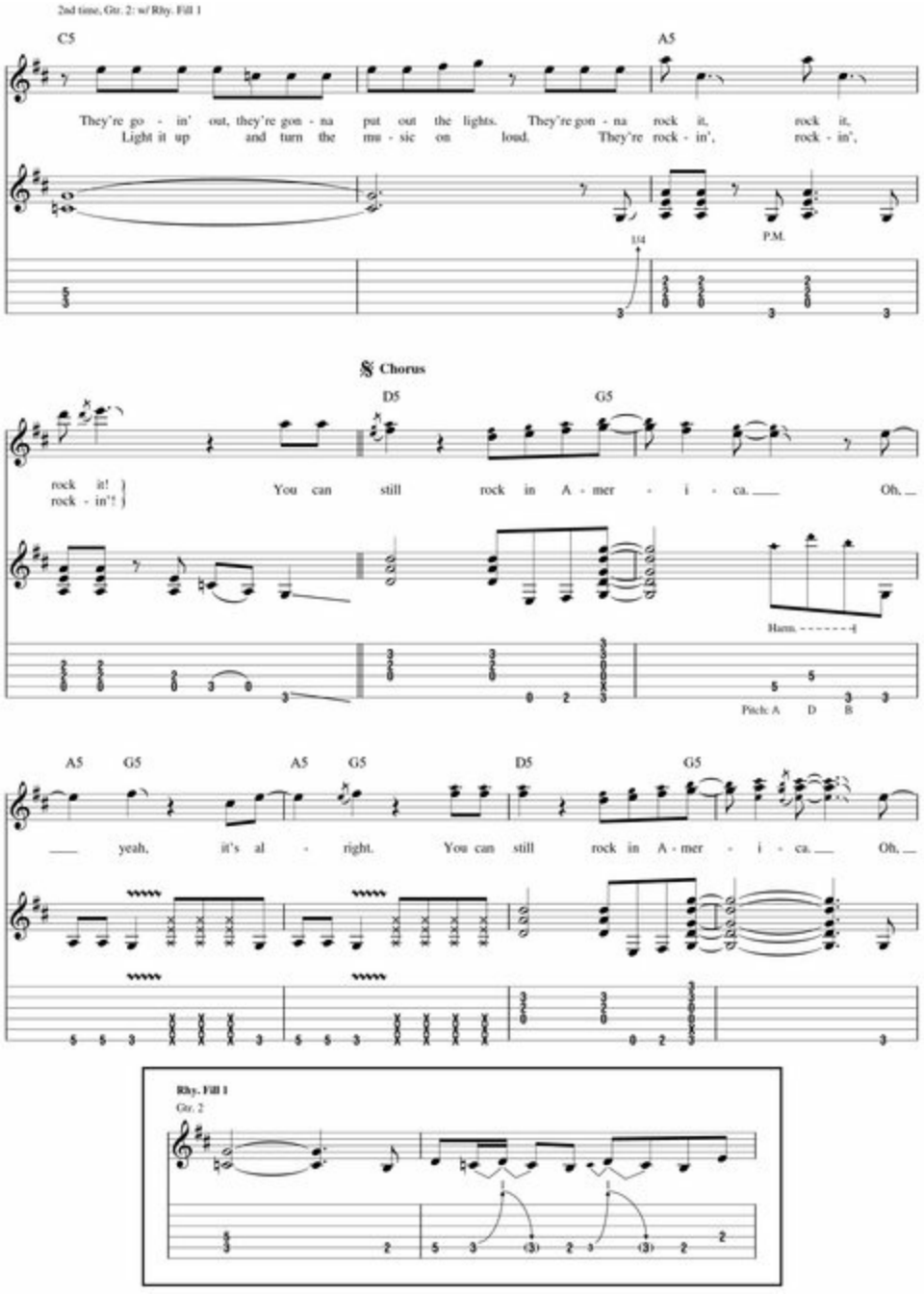
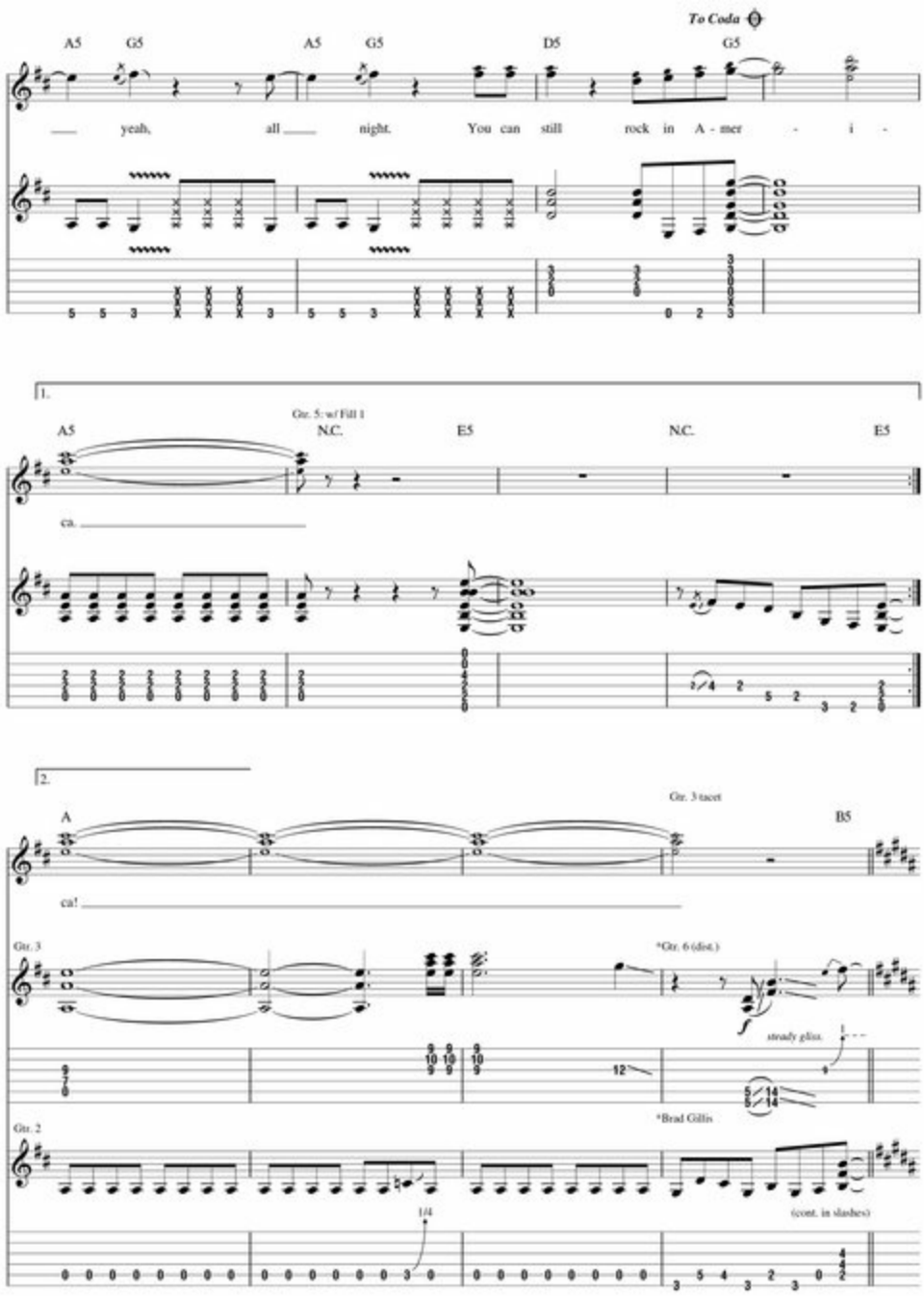
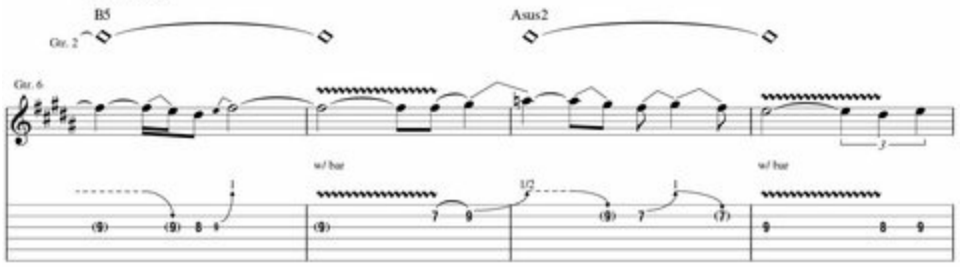

*Composite arrangement

Gtrs. 2 & 3: w/ Rhy. Fig. 1

Gtr. 4 tacet

Gtr. 5 tacet

Verse
1. Lit - tle sis - ter by the rec - ord ma - chine,
2. Lit - tle sis - ter makes a move for the door.
a ti - ny danc - er, such a
The door squeaks, she's on the
Gtrs. 2 & 3
P.M.
D5
D6 D5 D6 D(♯4) D5
sweet six - teen.
sec - ond floor.
She's go - in' out, she's gon - na par - ty to - night.
Her dad - dy wakes, "Is ev - 'ry - thing O. K.?"
E5 D/E
She's gon - na shake and make it last all night.
Not a sound as she makes her get - a - way.
Lit - tle broth - er's got a
Lit - tle broth - er's got it
E5 D/E
driv - in' ma - chine,
read - y to roll,
a fast driv - er, such a clean ma - chine.
tires burn - ing as they head for the show.

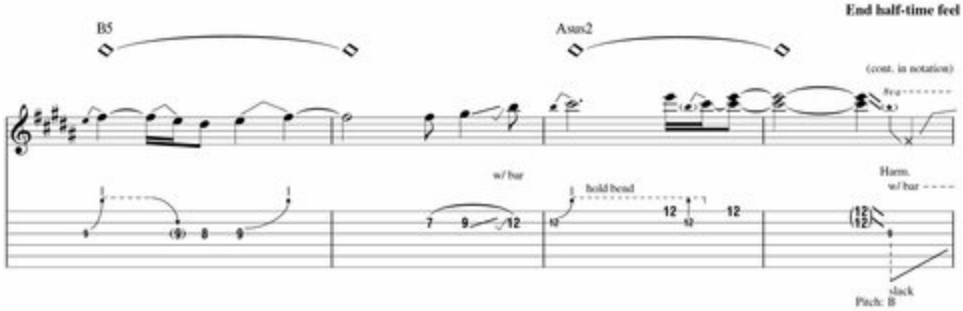
2nd time, Gtr. 2: w/ Rhy. Fill 1

To Coda
A5 G5 A5 G5 D5 G5
___ yeah, all ___ night. You can still rock in A - mer - i -
1.
Gtr. 5: w/ Fill 1
A5 N.C. E5 N.C. E5
ca. ___
2.
Gtr. 3 tacet
A B5
ca! ___
Gtr. 3
*Gtr. 6 (dist.)
steady gliss.
Gtr. 2
*Brad Gillis
1/4
(cont. in slashes)

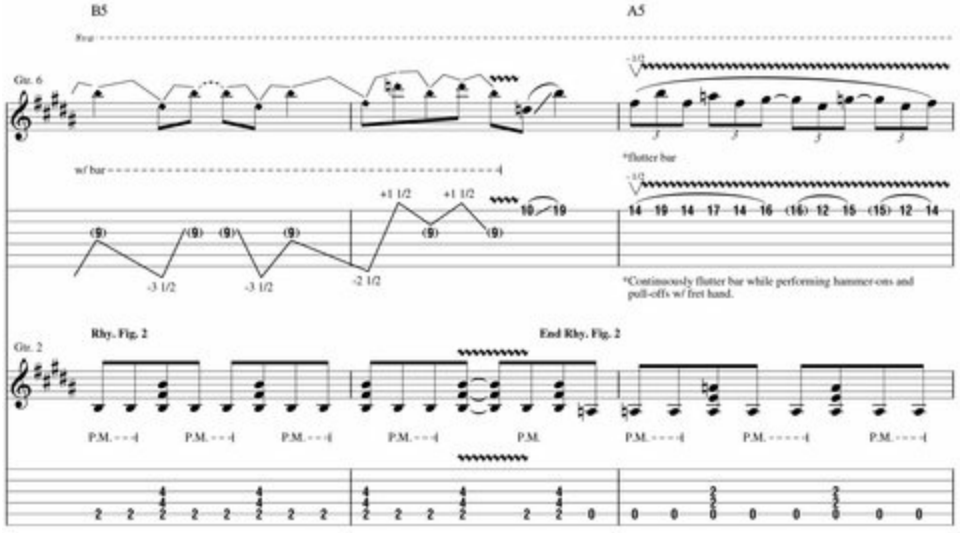
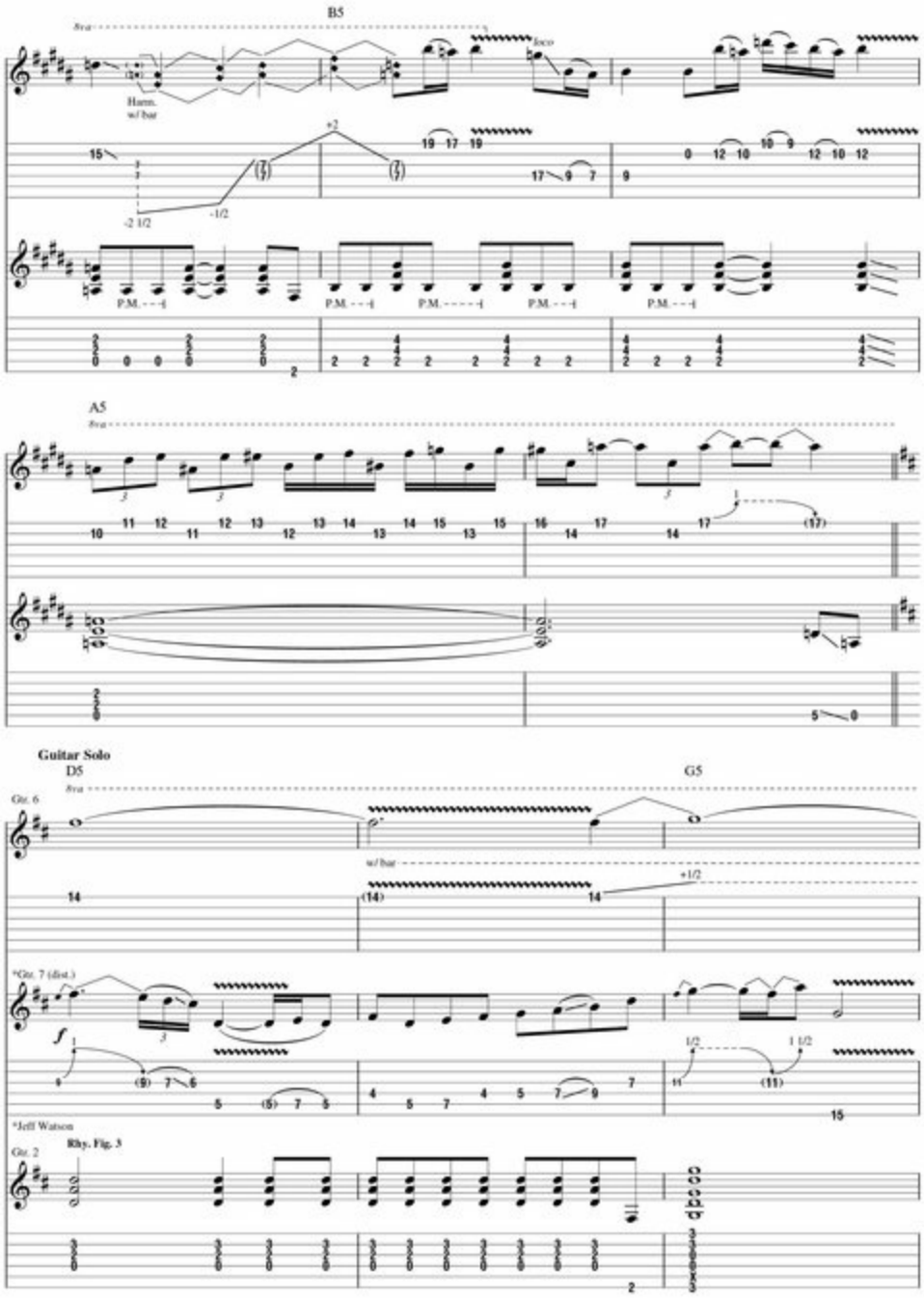
Guitar Solo

Half-time feel



End half-time feel





B5
8va
Harm.
w/ bar
loco
+2
-2 1/2
-1/2
P.M.
A5
8va
Guitar Solo
D5
G5
Gtr. 6
w/ bar
+1/2
*Gtr. 7 (dist.)
1/2
1 1/2
*Jeff Watson
Gtr. 2
Rhy. Fig. 3

Gtr. 6 tacet

N.C.

8va

steady dive

w/ bar

-1 1/2

8va

8va

Gtr. 7

Gtr. 2

End Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 3

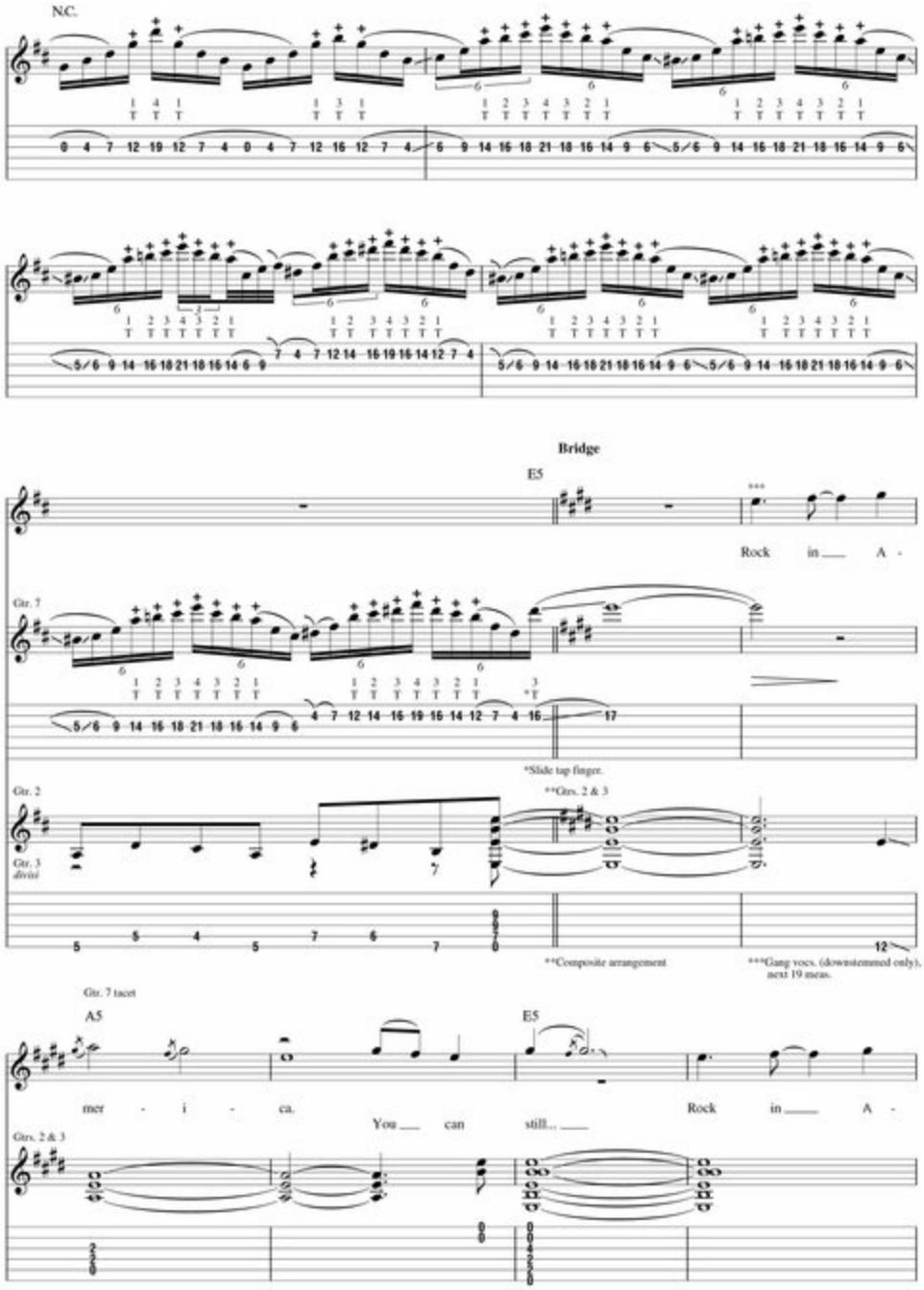
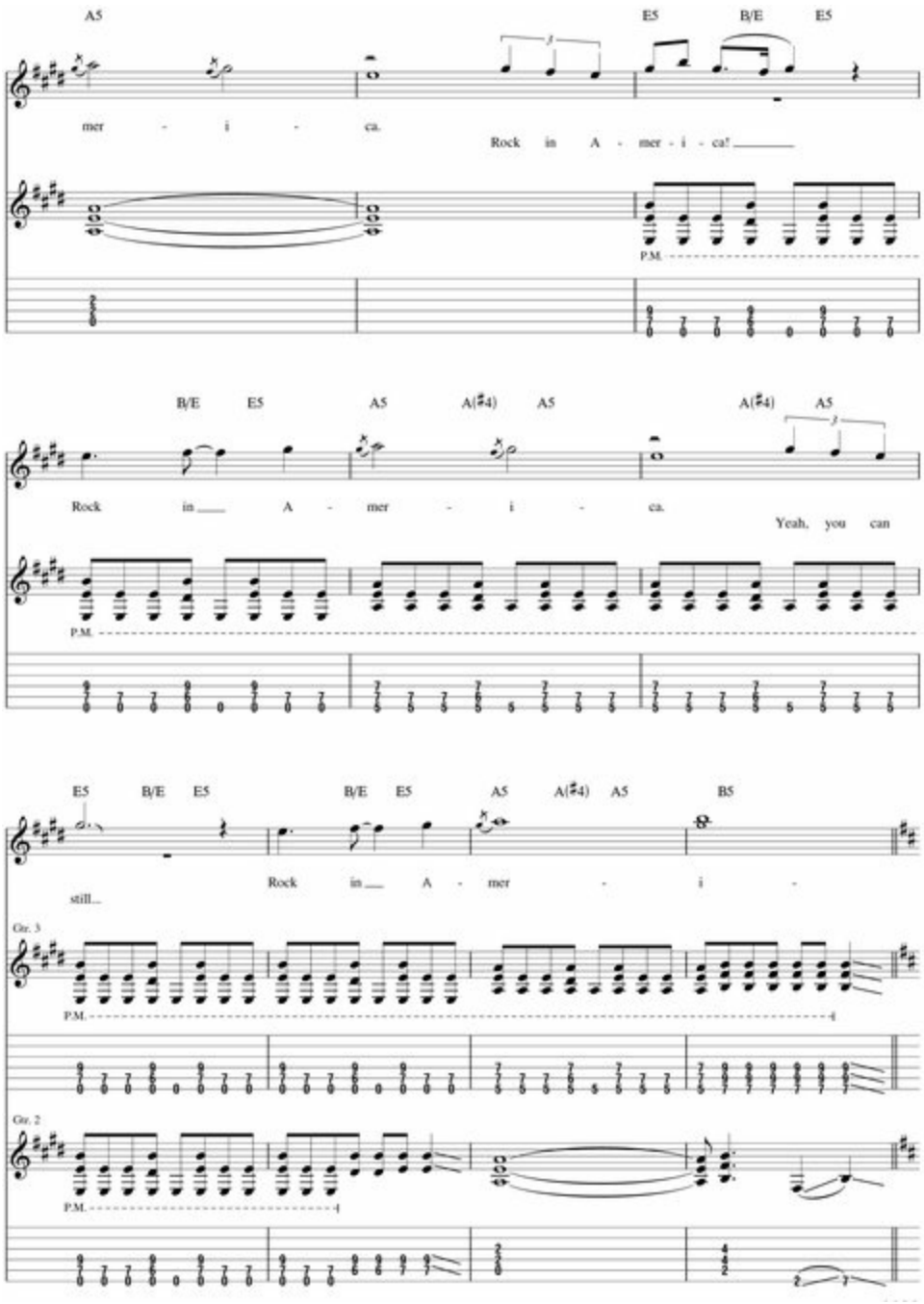
D5

G5

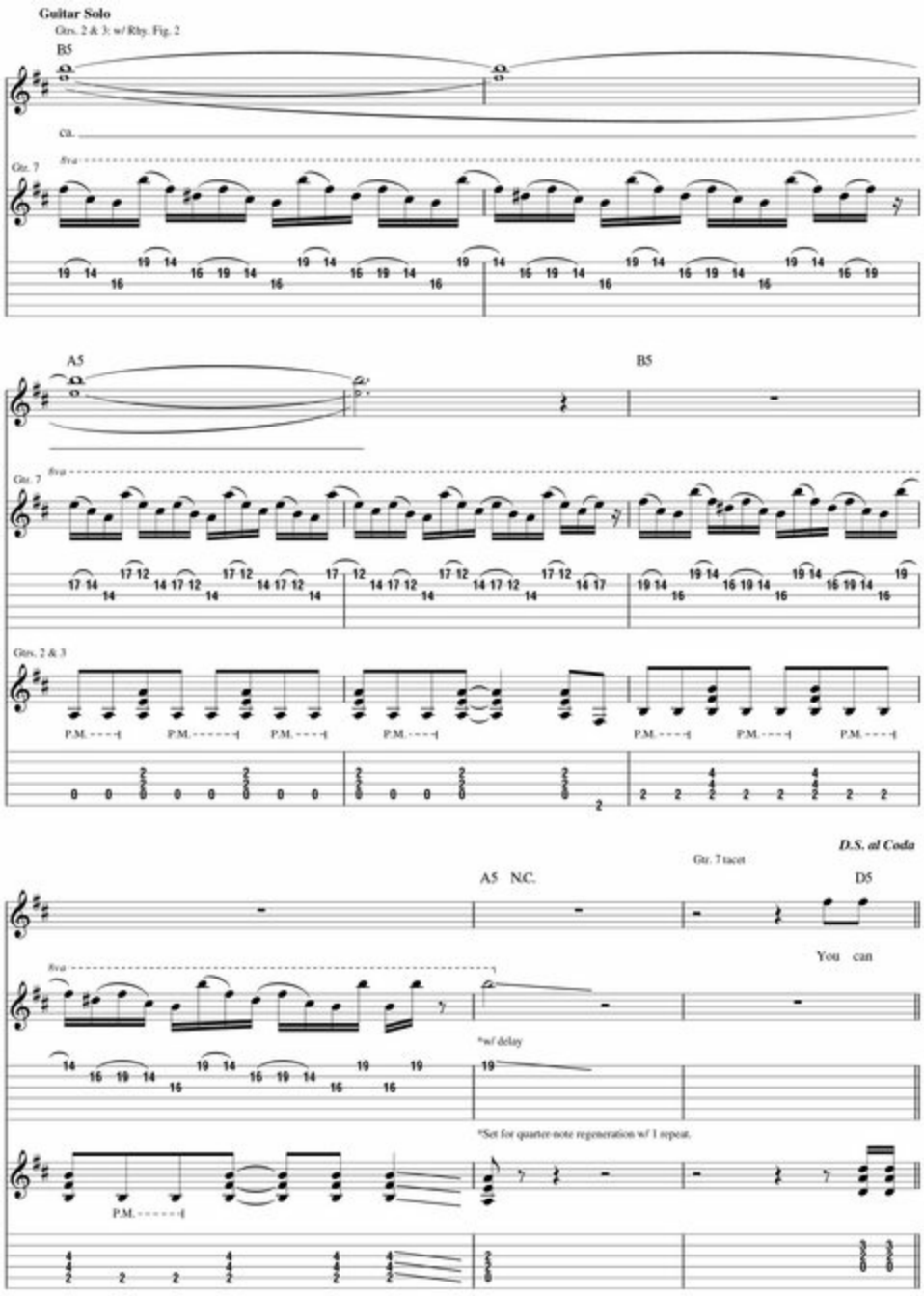
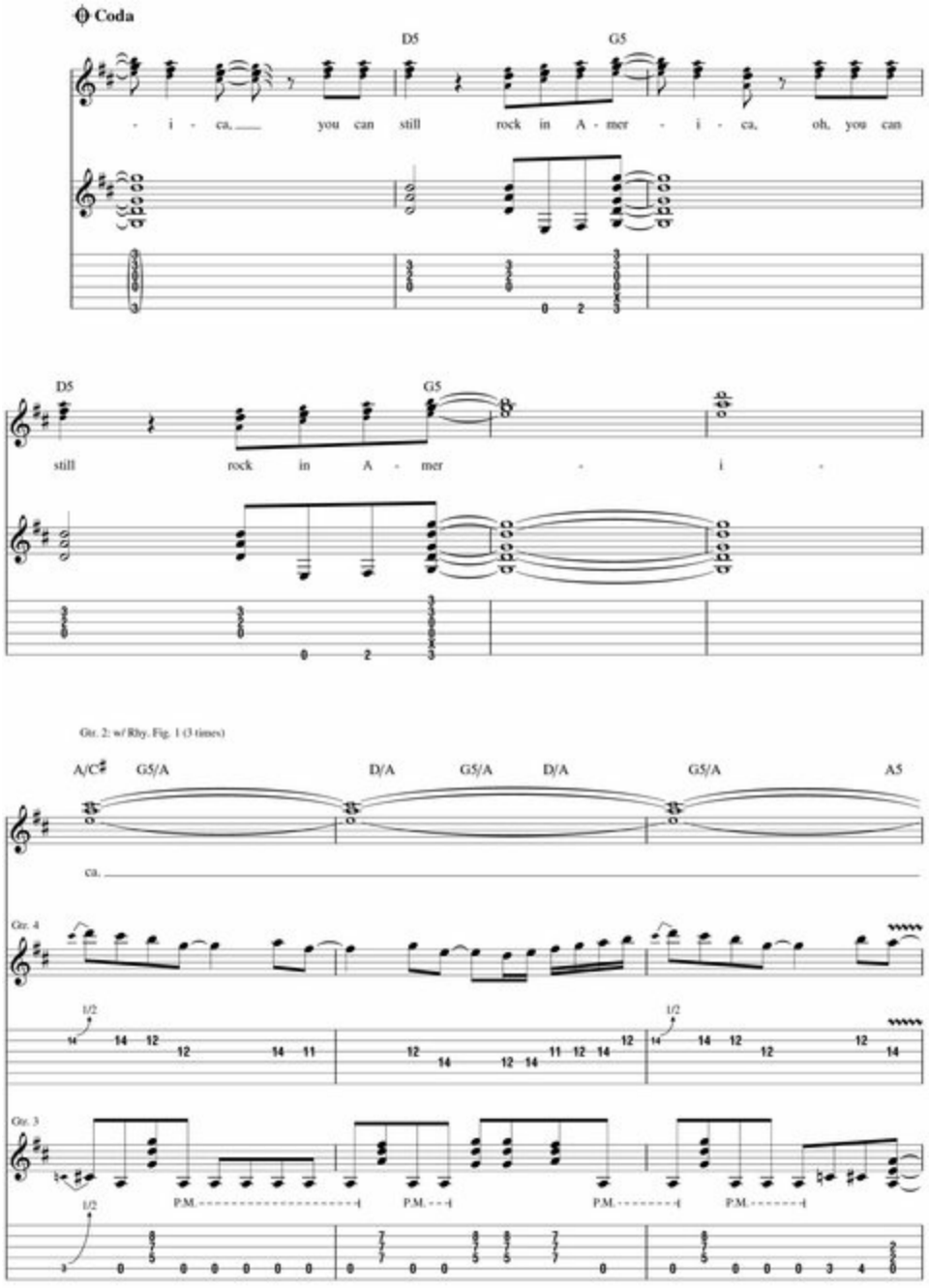
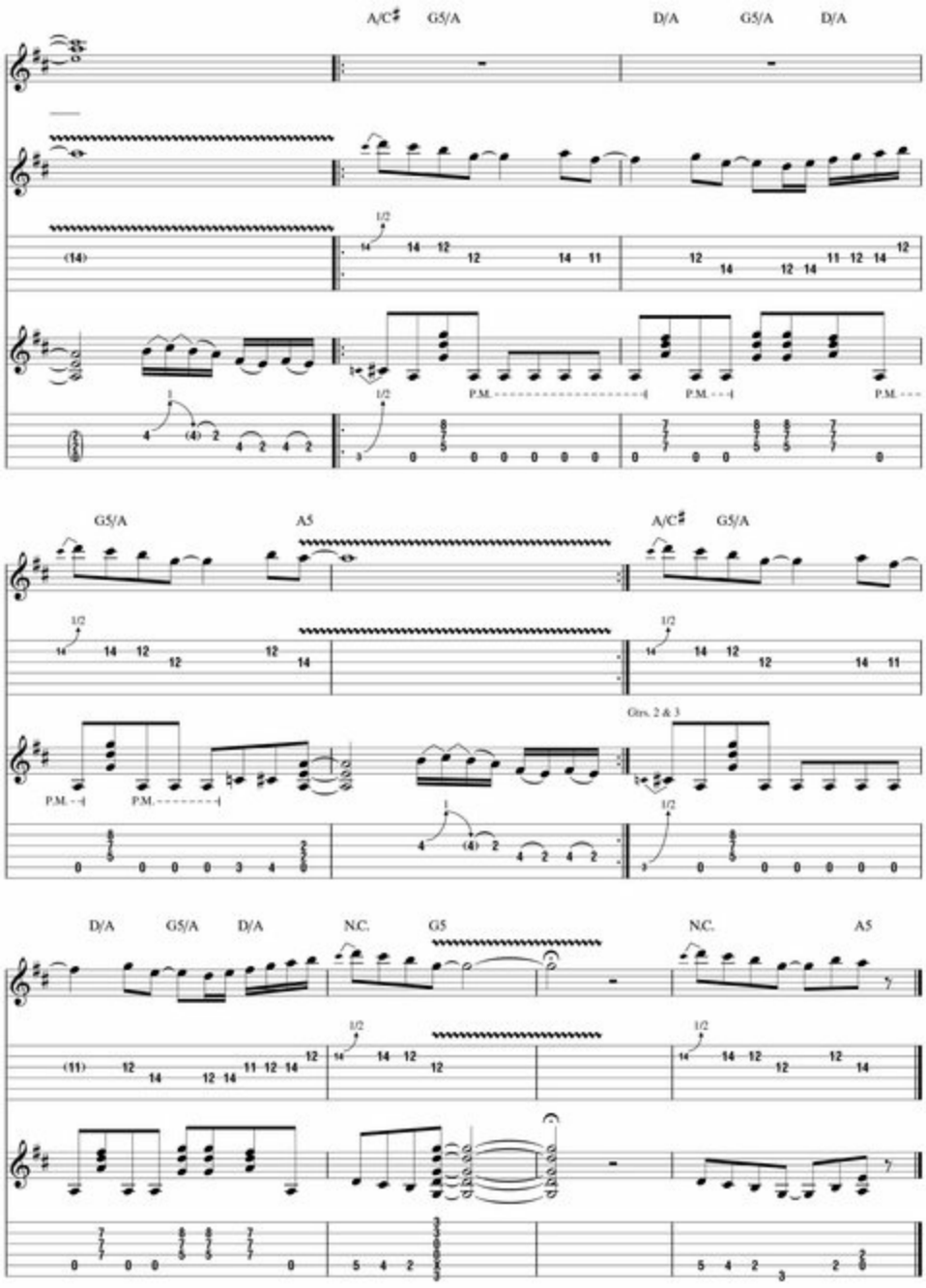
Gtr. 7

loco

*Tap sequence executed with designated fingers (1 = index, 2 = middle, 3 = ring, 4 = pinky) of pick hand, next 8 meas.

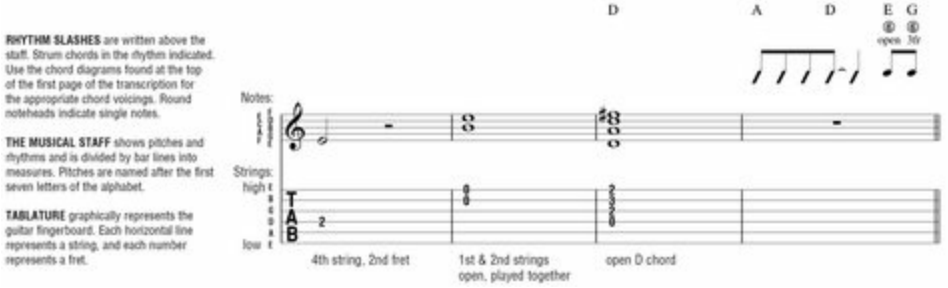
**Pluck open string w/ fret hand index finger.

N.C.
Bridge
E5
Rock in ___ A -
Gtr. 7
*Slide tap finger.
Gtr. 2
Gtr. 3
div.
**Gtrs. 2 & 3
**Composite arrangement
***Gang vocs. (downstemmed only), next 19 meas.
Gtr. 7 tacet
A5
E5
mer - i - ca.
Rock in ____ A -
You ___ can still... ____
Gtrs. 2 & 3

A5
E5
B/E
E5
mer - i - ca.
Rock in A - mer - i - ca!
P.M.
B/E
E5
A5
A(♯4)
A5
A(♯4)
A5
Rock in A - mer - i - ca.
Yeah, you can
P.M.
E5
B/E
E5
B/E
E5
A5
A(♯4)
A5
B5
still...
Rock in A - mer - i -
Gtr. 3
P.M.
Gtr. 2
P.M.

Guitar Solo

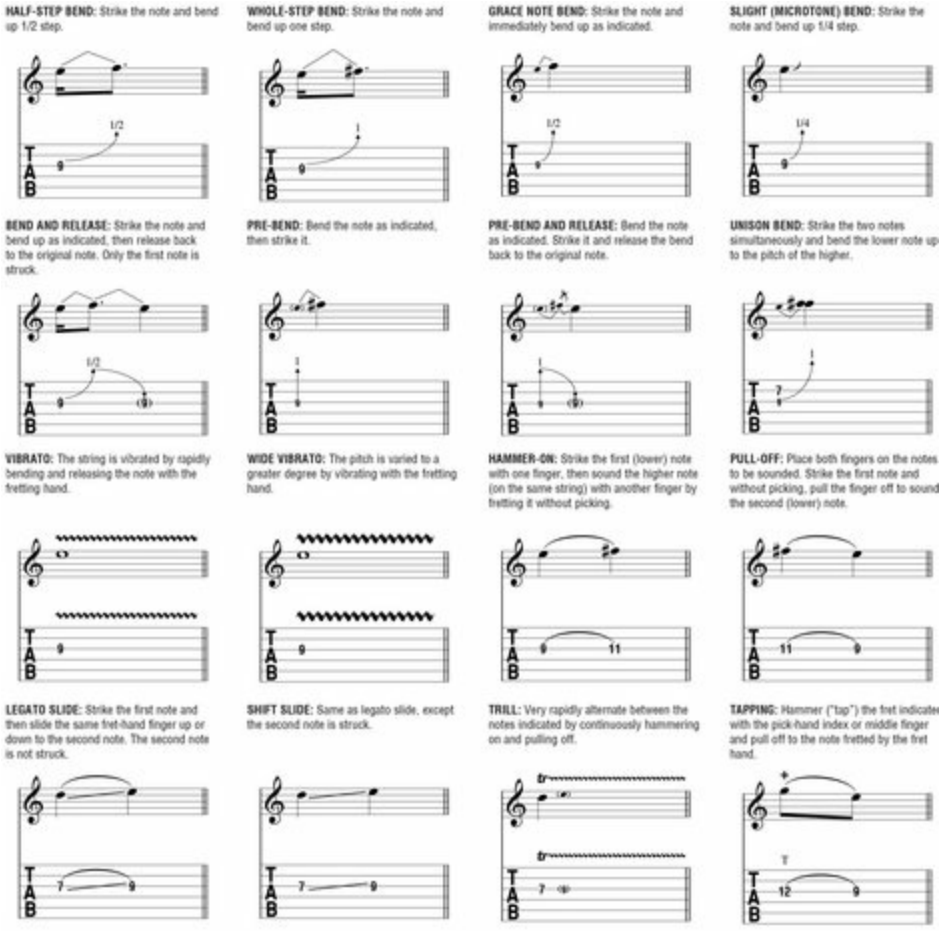
Gtrs. 2 & 3: w/ Rhy. Fig. 2

D.S. al Coda

Coda
D5
G5
- i - ca, you can still rock in A - mer - i - ca, oh, you can
D5
G5
still rock in A - mer - i -
Gtr. 2: w/ Rhy. Fig. 1 (3 times)
A/C♯
G5/A
D/A
G5/A
D/A
G5/A
A5
ca.
Gtr. 4
1/2
Gtr. 3
P.M.
1/2

A/C♯ G5/A D/A G5/A D/A
(14)
1/2
P.M.
G5/A A5 A/C♯ G5/A
Gtrs. 2 & 3
D/A G5/A D/A N.C. G5 N.C. A5
(11)

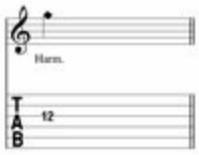
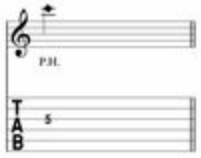
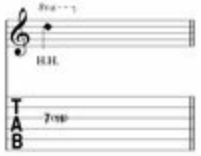
GUITAR NOTATION LEGEND

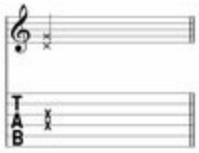
Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

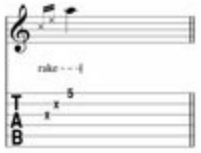
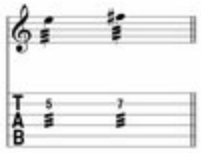
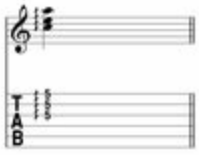


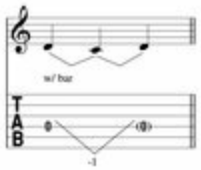
Definitions for Special Guitar Notation



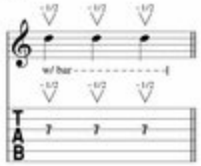
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

(accent)	• Accentuate note (play it louder).
(accent)	• Accentuate note with great intensity.
(staccato)	• Play the note short.
⊓	• Downstroke
V	• Upstroke
D.S. al Coda	• Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."
D.C. al Fine	• Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig.	• Label used to recall a recurring accompaniment pattern (usually chordal).
Riff	• Label used to recall composed, melodic lines (usually single notes) which recur.
Fill	• Label used to identify a brief melodic figure which is to be inserted into the arrangement.
Rhy. Fill	• A chordal version of a Fill.
tacet	• Instrument is silent (drops out).
	• Repeat measures between signs.
1. 2.	• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).